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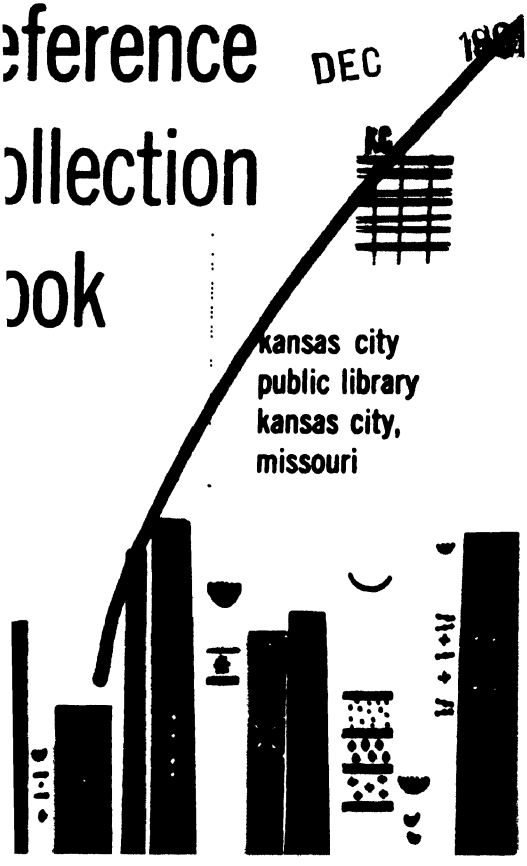

Masterpieces of World Literature

IN DIGEST FORM

Original title: MASTERPLOTS

Third Series

EDITED BY

Frank N. Magill

WITH THE ASSISTANCE OF
DAYTON KOHLER AND STAFF

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PREFACE

THE NEW Third Series is a further extension of the original idea: a comprehensive collection of plot-stories from world literature. Those familiar with the two earlier series of *Masterpieces of World Literature in Digest Form* will note in this new volume a change in format. Previously, all entries have been handled as plot-summaries, a style that limited coverage to novels, dramas, and epic poems. In the Third Series, the essay-review also is employed.

Introduction of the essay-review permits a broadening of our scope to offer wider literary coverage in the fields of philosophy, lyric poetry, the essay, journals and letters, history, biography—subjects which do not lend themselves to our usual synopsis format.

The First and Second Series contain a total of 1,010 titles representing works by 511 authors. Among these are the giants of world literature, figures familiar to every student and represented in any home that pretends to even a modest library. These are the authors who have created and kept alive the stories men have wanted to hear, imaginative events depicted in drama and fiction to the delight of countless generations of readers.

Vital as these authors and their works are, they in no way overshadow the creative efforts of the philosophers, the poets, the essayists whose writings, attesting the abiding majesty of the human spirit, have enriched beyond measure the literary heritage of mankind. It is to these "non-storytellers" that much of the attention in the Third Series is directed, essay-reviews highlighting the magnificent literary achievements of great writers and thinkers whose principal works cannot be synopsized. Of the five hundred titles included in the Third Series, more than two hundred are handled as essay-reviews. More than 250 new authors have been added and the amount of material written expressly for the series now exceeds two million words.

Along with the broadening of categories, the Third Series undergoes a geographical expansion by including a few titles from the vast reservoir of Oriental literature, an area of world culture long neglected by Western readers. However, we are now in an age of world-wide cultural intercourse, a force that—happily—transcends temporary political considerations, and as the wisdom, the humanity, the delights of Oriental literature come to the attention of the mass Western audience, interest in this field is sure to widen.

For suggestions, assistance, and new material in the area of Oriental

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ABRAHAM AND ISAAC

Type of work: Drama
Author: Unknown
Type of plot: Biblical story
Time of plot: Biblical antiquity
Locale: Beersheba
First presented: Fifteenth century

Principal characters:
ABRAHAM
ISAAC, his son
DEUS, God
ANGELUS, the Angel
THE DOCTOR, a commentator

Critique:

One of the fifteenth-century mystery plays performed by guild members in various towns in England, *Abraham and Isaac* tells the biblical story of Abraham's willingness to sacrifice his son. The Brome version is distinguished from others by its greater length and its fuller development of the characters of Abraham and Isaac. The mystery plays, although often simple in both plot and design, helped to provide the background and tradition from which Elizabethan drama later emerged. The play is in verse, sometimes written in five-line stanzas rhyming *abaab* and sometimes in eight-line stanzas with alternate rhymes, these stanzas often ending in a shortened line. At other times the poetry conforms to no clear rhyming or stanzaic pattern. It is difficult to determine whether the play was originally written in a more careful poetic pattern, now lost through successive copyings and oral repetition, or whether it was originally written in a form close to the present version.

The Story:

Abraham, offering a prayer of Thanksgiving to God, counted his blessings—his land, his peaceful life, his children—and told of his delight in his favorite child, Isaac. He stood, while praying, in a field near his home in Beersheba. After the prayer he called to Isaac to return to their home.

God, in Heaven, summoned an Angel and told him that He intended to test Abraham's steadfastness by asking him to sacrifice Isaac, and he ordered the Angel to announce his wish to Abraham. Meanwhile, Abraham prayed again, asking God what gift or offering might please Him most. The Angel then appeared and told Abraham that God had commanded the sacrifice of Isaac as an indication of Abraham's love for the Lord.

Abraham immediately experienced great inward conflict. He kept repeating that Isaac was the most loved of all his children, that he would rather sacrifice anything else of his, including his own life, than to offer up Isaac. At the same time he was aware that God's will must be obeyed and that the sacrifice, no matter how painful, must be made. Abraham then called Isaac, who had been praying, and told him that they must perform a sacrifice for the Lord. Isaac declared his

willingness to help. Abraham felt his heart breaking as they walked toward Mount Vision to make the sacrifice.

On their arrival at the mount, Isaac asked why Abraham seemed so concerned. The boy began to quake at the sight of the sharp sword in his father's hand because, aware of his father's acute misery, he guessed that he was to be the offering in the sacrifice to the Lord. Abraham then tried to explain to Isaac that they must follow God's commandment, having no other choice. But Isaac prayed to his father, asking him to spare his life and wishing his mother were there to intercede for him. Isaac also wondered what crimes he had committed that his life should be demanded by God. Abraham, in his misery, explained that God's will must simply be obeyed. At last Isaac understood and yielded to God's will. He asked, however, that Abraham not tell his mother he had been killed. Instead, she was to believe that he had gone into another land.

Resigning himself to death, Isaac asked for his father's blessing. Abraham gave his blessing, lamented further, and proceeded to bind Isaac's hands. Abraham then repeated his hope that he could be sacrificed in Isaac's place, but the brave Isaac reminded him that God must be obeyed and asked that the killing be done quickly. Abraham covered Isaac's face with a cloth and made ready to lift his sword.

But just as he was about to strike Isaac, the Angel appeared and took the sword from his upraised hand. The Angel said that Abraham had proved his willingness to obey God's command, an act which fully displayed Abraham's mind and heart. Therefore, the Angel continued, Abraham would not be compelled to sacrifice his son, but might substitute a young ram, tied nearby, for the offering. Abraham was overjoyed and after the Angel's departure gave thanks to God for Isaac's deliverance. Isaac, too, welcomed his reprieve, but only did so after Abraham had assured him that God would regard the ram as a worthy substitute. Isaac, at his father's bidding, ran to bring the ram. Returning with it, Isaac expressed his happiness that the beast, rather than he, was to be sacrificed. When Abraham offered up the ram, Isaac still showed a great fear of Abraham's sword and did not wish to look at it.

After the sacrifice, God again spoke to Abraham, acknowledging his goodness and promising that his family would multiply. Abraham then returned with Isaac to their home, recounting on the way his pleasure that his favorite child had been spared. Isaac was also grateful, but realistically he mentioned his fear and stated that he never wanted to see the hill again. Both thanked God and both showed great relief to be returning home together. Abraham praised the gentleness and understanding of his young son.

(At that point the Doctor appeared on the scene to make the moral of this happening explicit. The Doctor brought out the fact that the story showed how one should follow God's commandments without quarreling. The Doctor asked how many would be willing to smite their children if God so commanded. He thought that several might do so, though their women would wail and protest. But, the Doctor continued, God would mend everything for those truly willing to follow his commandments, for those who served God faithfully would be certain to benefit from their loyalty.)

ABRAHAM LINCOLN

Type of work: Biography
Author: Carl Sandburg (1878-)
Time: 1809-1865
Locale: Kentucky, Illinois, Washington, D. C., and areas of the Civil War campaigns
First published: The Prairie Years, 1926; *The War Years,* 1939

Carl Sandburg's *Abraham Lincoln* is a monumental work on a monumental theme, the life, works, and times of a symbolic American of history and legend. There is nothing of its kind, ancient or modern, with which it may adequately be compared. Among Civil War biographies its closest counterpart is Douglas Southall Freeman's *R. E. Lee* (q.v.), but even on this common ground point of view and the use of salient detail create vastly different effects of organization and presentation. In the Freeman biography Lee holds the center of the stage at all times, and the background panorama of people and events, even the battles and campaigns of the war, are shown only as they throw light on Lee's personality and labors. Sandburg, on the other hand, sets Lincoln against a tremendous movement of history as he tells simultaneously, on different levels, the story of a man, a war, an age, and a people. In the end the qualities which set this work apart seem appropriate and significant. Lincoln, that ungainly, complex, humorous, melancholy, and sadly serene man, was also one of the great solitaries.

When *The War Years* appeared in 1939, more than one reviewer commented on the happy conjunction of the perfect writer and the perfect subject. In Sandburg's case there is more truth in this critical generalization than in most, for he brought to his tremendous task a greater familiarity with the regional and folk aspects of Lincoln's life than anyone had possessed since Lincoln's own day. In the late nineteenth century there was still no wide gap between Sandburg's boyhood in Galesburg, Illinois, and Lincoln's growing years in the Sangamon River country. Familiar with New Salem, Vandalia, Springfield, and other landmarks of Lincoln's early life, the Swedish immigrant's son had known the men and women of Lincoln's day and had listened to their stories. Poet, fabulist, folklorist, and singer of the American dream, Sandburg felt in time that the Lincoln story had become a part of himself, not in the sense of blind hero worship but as evidence of the believable reality and fulfilled promise of American life.

More than thirty years of preparation, research, and writing went into the two divisions of *Abraham Lincoln.* At first Sandburg had in mind a story of Lincoln as the prairie lawyer and politician, but as his investigations continued he realized that his book was outgrowing its projected length and purpose. His increasing desire to tell all the facts of Lincoln's life as they existed in books already published, documentary records, or in the memories of men and women finally led him to divide his material into two parts, the first the story of the country boy and lawyer-politician, the second an account of Lincoln in the White House.

The Prairie Years was published in 1926. In these two volumes Sandburg deals with the more legendary aspects of the Lincoln story: boyhood days and backwoods life; a young man's journeys down the Mississippi; a masculine schooling, mostly self-taught, in grammar, mathematics, surveying, debate, and law; the years of clerking in grocery stores and working at odd jobs; military service in the Black Hawk War; his relations with Ann Rutledge, Mary Owens, Mary Todd; his law practice, and his early political career. This material is presented with a wealth of anecdote—stories about Lincoln and by him—so that it resembles at times an anthology of Lincoln lore. This period of Lincoln's life lends itself at times to fabulous or lyric treatment of which Sandburg the poet takes full advantage. There are passages that read like poetry, sentences and paragraphs that celebrate the beauty of nature and the mystery and wonder of life. Yet these occasional flights of poetic fancy are held firmly within bounds by realistic portrayal and strict regard for fact. In these volumes Sandburg's Lincoln emerges as a man of the people but no hero in the ordinary sense. Circumstances had shaped him into a man of vision and resource, but he was also a troubled, threatened,

doubted man when he left Springfield in 1861 on the eve of his inauguration as President of the United States.

The War Years was published in four volumes thirteen years later. In the meantime Sandburg had traveled widely to gather material from every available source, read extensively in histories, biographies, newspapers, pamphlets, diaries, letters, and handbills, looked at pictures and cartoons, collected memorabilia of every sort, and written steadily while he studied, pondered, and re-created—in effect, relived—Lincoln's life during the Civil War period. The result, in the opinion of historians and critics, is a biography not likely soon to be surpassed of a man linked inseparably to his country's history and the folk imagination of all time.

Sandburg makes no attempt to gloss over the dark years of 1861-1862. Lincoln, who had incurred ridicule by arriving in Washington in a military cape and a Scotch plaid cap—in disguise, his enemies jeered—found himself hated in the South, handicapped by his Cabinet and the Congress, and faced with the crisis of Fort Sumter. Having taken over the leadership which William Henry Seward, Secretary of State, had tried at first to withhold from the chief executive, Lincoln then proceeded to display a temporizing attitude which history finds hard to explain. His declaration at the end of 1862—"Fellow-citizens, we cannot escape history."—is open to various interpretations. But Lincoln was to ride out of the storm of public disfavor. The Emancipation Proclamation, the turn of the tide at Gettysburg, the appointment of Ulysses S. Grant to the high command, and the Gettysburg Address mark what Sandburg calls the "Storm Center" of the war years. Although the mid-term elections of 1863 were against Lincoln and his own party was prepared to abandon him for the sake of political expediency, he won the campaign of 1864 in the face of the bitterest opposition of his enemies and the apathy of his party. From this time on Sandburg shows the tide in full flood—the aggressive final phase of the war, Sherman's march to the sea, the passing of the Thirteenth Amendment, the surrender at Appomattox, and the night at Ford's Theater on April 14, 1865. The end of the story is starkly, movingly, eloquently told with a poet's power of words and the historian's respect for truth.

In handling the massive reportage of *Abraham Lincoln,* Sandburg never pretends to be more than a storyteller, a recorder. Ever since the publication of *The Prairie Years* critics had tried to find a term to describe his method as a biographer, since his work could not be judged by any of the accepted schools from Herodotus to Lytton Strachey. *The War Years,* with all its vast accumulation of fact piled on fact, detail on detail, gave them the answer. Sandburg's method is the way of the old chronicles and sagas in telling the stories of folk and tribal heroes. This biography is a work which expands within the consciousness of the reader because of its continuous addition and multiplication of concrete and evocative details—battle summaries, character sketches, anecdotes, letters, quotations of every kind—all presented without analysis or interpretation so that in the end they shape themselves to their own pattern and carry their own weight of meaning.

Nothing is too vast or too commonly known to be glossed over without patient attention to every living detail; nothing is too trivial to be included. Never has there been such a summoning of witnesses to testify to a man and his age. Foreign diplomats, members of the Cabinet and the Congress, military men of the North and the South, Tolstoy, Ibsen, Hawthorne, Mrs. Mary Chesnut, that shrewd, ardent Secessionist, and hundreds of obscure men and women appear briefly, make their gesture or have their say, and then disappear. His enemies make their insults and accusations; his detractors voice their ridicule; his

friends speak in his praise. All leave behind them something that adds to our understanding of Lincoln, something more important than the opinions of politicians or the decisive outcomes of battles and accounts of military campaigns in creating the illusion of life itself.

These details, great and small, are the background setting against which Lincoln looms with increasing stature as his story unfolds. Against this backdrop of history he appears as a man all too human in his weaknesses and failures, just as he appears greater than other men in the strength, wisdom, and sad serenity of his last months. "Unfathomable" is the adjective Sandburg most frequently applies to him. Many writers have tried to analyze Lincoln. It remained for Sandburg simply to show the man, letting him speak and act for himself. This also was the method of the anonymous writers of the ancient sagas.

The War Years, more somber in tone, offers less opportunity than *The Prairie Years* for bardic song. Occasionally, however, the poet breaks in on the biographer and historian. One such passage occurs after the account of the Gettysburg Address when Lincoln, a wet towel over his tired eyes, was on his way back to Washington, and a moonlit hush had fallen over the battlefield and the new-made graves. Then in Whitmanesque measures Sandburg speaks his requiem for the buried dead in the silent cemetery as he looks out over the land and into the homes where the son, the husband, or the father is missing from his familiar place and the clocks of time and destiny tick on. Again, at the beginning of the chapter titled "The Calendar Says Good Friday," he employs another poetic passage to set the mood for coming tragedy. Nowhere, however, is he more moving than in the solemn intensity of the three simple sentences that bring the Lincoln story to its irrevocable close.

Sandburg's *Abraham Lincoln* is the biography of an American whose true story lends itself to the spirit of legend, a pageant of history, a poet's dream, a national myth. It is a story that is vast, implicative, at times contradictory. It is the stubborn, time-defying stuff of life itself, a story in which Sandburg finds in Lincoln's life the meaning of all America. But it is a poet's biography only in the sense that every true poet is a biographer providing insights to human experience. Unfortunately, not all biographers are poets. Carl Sandburg, to our enrichment, is the rare writer who is both. If America has an epic, it is this story of a national hero re-created from the testimony of the men and women of Lincoln's time.

ABSALOM AND ACHITOPHEL

Type of work: Poem
Author: John Dryden (1631-1700)
Time: Late seventeenth century
Locale: London
First published: 1681

Principal characters:
DAVID, King of Israel
ABSALOM, his illegitimate son
ACHITOPHEL, chief of the rebels

Dryden claimed that *Absalom and Achitophel* was carefully planned to promote political reform. To gain this end, Dryden used satire, the true aim of which he defined as "the amendment of vices by correction." The particular vices he wanted corrected were those of the Whigs of his day, who were seeking to secure the succession of the Duke of Monmouth, illegitimate son of Charles II, to

his father's throne. Second, realizing that direct satire might defeat its purpose by incurring resentment, Dryden chose to attack the Whigs by casting them as characters in the Biblical story of Absalom's revolt against David. Third, to dull the edge of the satire even more and thus increase its effectiveness proportionately, he cast it in verse, "for there's a sweetness in good verse, which tickles even while it hurts."

The poem is loosely organized, but several main divisions can be noted. The first of these, an account of the political situation in Israel (England), opens with a joking reference to David's (Charles II's) virility, which though wasted on a barren queen, produced a host of illegitimate progeny, of which by far the fairest and noblest was Absalom (Duke of Monmouth). David's kingly virtues were equally strong but unappreciated by a great number of Jews (Whigs), who because of a perverse native temperament wanted to rebel. Although David had provided no cause for rebellion, as the wiser Jews (Tories) pointed out, a cause was found in the alleged Jebusite (Catholic) plot to convert the nation to the Egyptian (French) religion. The plot miscarried, but it did create factions whose leaders were jealous of David and opposed his reign.

The second section consists of a portrait of Achitophel, the chief of these leaders (the Earl of Shaftesbury, leader of the Whigs), and an account of his efforts to persuade Absalom to seize the throne. Dryden characterized Achitophel as a brilliant wit touched by the madness of ambition. Unwilling to be remembered only for his distinguished career as a judge, he "Resolv'd to ruin or to rule the State," using the king's alleged sympathy for the Jebusites as an excuse for rebellion. Achitophel first used flattery to win over Absalom, proclaiming that the nation was clamoring for him—a "second Moses." At first Absalom resisted, pointing out that David was a wise and just king, and that David's brother (the Duke of York) was the legal heir. These half-hearted objections Achitophel met with sophistry. David's mildness, he claimed, had deteriorated into weakness; the public good demanded Absalom's strength; the rightful heir was planning to murder Absalom; David himself secretly wanted Absalom to be king and would support his claim as heir to the throne. To these specious arguments Absalom succumbed, whereupon Achitophel proceeded to organize all the Jewish malcontents into a single seditious party.

The third section of the poem lists the motives of these misguided patriots, opportunists, republicans, and religious fanatics. In a series of satiric character studies Dryden ridiculed their chieftains. In the character of Zimri, which Dryden considered "worth the whole poem," he poked fun at the fickleness and "extremity" of Buckingham, Shaftesbury's lieutenant in the Whig Party. Shimei represented the Sheriff of London, who had betrayed the king's interests, and Corah, the notorious Titus Oates, who had fabricated many of the details of the Catholic plot.

The next section of the poem describes Absalom's nation-wide tour, planned by Achitophel to gauge the extent of the people's support for their plan to exclude the legal heir from the throne and to establish Absalom's right to the succession by law. Traveling up and down the land, Absalom craftily represented himself as the people's friend, opposed to Egyptian domination, the Jebusite plot, and a senile king, but powerless to act because of his loyalty to the crown and the lawful succession. The Jews, always easy to delude, proclaimed Absalom a new messiah.

A long tirade follows in which Dryden attacked the Jews' naïve support of Absalom and their willingness to overthrow legally instituted authority. Though not a believer in absolute monarchy, Dryden was a conservative who upheld the supremacy of established law over the voice of the people. He feared that the govern-

ment would quickly deteriorate into anarchy if the people were given the power to make and break kings at will by changing the order of the succession. Dryden, like all the conservatives of his time, feared the judgment of the people, and, therefore, any movement toward democracy.

In the next section Dryden sketched portraits of David's supporters—the Tory leaders. Here, of course, there was no satiric intent. Barzillai (the Duke of Ormond) was lavishly praised as the noblest adherent to David's cause and one of Israel's true heroes. Two members of the clergy, namely Zadoc (the Archbishop of Canterbury) and the Sagan of Jerusalem (the Bishop of London), were commended for their services to the crown. Other loyalists, praised for their services in Sanhedrin (Parliament), include Adriel (the Earl of Mulgrave), Jotham (the Marquis of Halifax), Hushai (Laurence Hyde), and Amiel (Edward Seymour). These loyal chieftains who defied the powerful rebel faction ultimately convinced David that concessions to the people would but feed their leaders' ambition, and that Absalom was being used as a tool by the treacherous Achitophel.

The last section of the poem consists of a long speech in which David finally reasserted the royal prerogative. Realizing that his enemies had been scoffing at his moderation and clemency as a sign of weakness and fear, he resolved to show his strength. David, regretting that Absalom would be compelled to suffer, expressed his willingness to forgive at the sign of repentance, but he refused to condone disloyalty. The Sanhedrin's attempt to change the line of succession he denounced, scorning their deceitful claim that they were trying to protect him from a scheming brother. Finally, he stated his reluctance to resort to force but declared his readiness to use it to defend the supremacy of established law over both Sanhedrin and king. In the last lines of the poem, heaven clapped its thunder in approval of David's words and the new era which they heralded.

Absalom and Achitophel failed, of course, to reform the Whigs; their attempts to put the Duke of Monmouth rather than the Duke of York on the throne were defeated only some fifteen years after the publication of the poem, which is remembered for its literary, not historical, significance.

THE ACHARNIANS

Type of work: Drama
Author: Aristophanes (c. 448-c. 385 B.C.)
Type of plot: Social satire
Time of plot: The time of the Peloponnesian War, 431-404 B.C.
Locale: Athens
First presented: 425 B.C.

Principal characters:
DICAEOPOLIS, a peace-loving citizen
AMPHITHEUS, his friend
EURIPIDES, the playwright
LAMACHUS, a general
AMBASSADORS TO THE ALLIES OF ATHENS
THE ACHARNIANS, a chorus of charcoal burners

Critique:

The Acharnians is the earliest known comedy of Aristophanes and, deservedly, his first prize-winner. Thematically, it is the most inclusive of his plays; in it we find his powerful wit and satire against militarism and war, his contempt for petty politicians and informers, his delight in earthy sex play, and his spirited

spoofing of Euripides—qualities which make it the most personal of Aristophanes' works. When Dicaeopolis speaks directly to the audience in the parabasis, he does so with the voice of Aristophanes eloquently asserting his intellectual honesty and independence and declaring that he will always fight for the cause of peace and justice in his comedies.

The Story:

Dicaeopolis, waiting for the assembly to convene, sat musing, making figures in the dust, pulling out his loose hairs, and longing for peace. He was fully prepared to harass and abuse the speakers if they talked of anything but peace with Sparta. Immediately after the citizens had gathered, his friend Amphitheus began to complain of hunger because of the wartime diet. He was saved from arrest only by the intervention of Dicaeopolis.

The assembly then listened to a series of fantastic claims made by the pompous ambassadors to Athens' allies, each speech punctuated by a scoffing aside from Dicaeopolis, who knew full well that the entire alliance was wasting away from the effects of the Peloponnesian War. The high point of absurdity was reached when the last of the ambassadors ushered in a few scraggly, miserably dressed troops, introducing them as a Thracian host sent to assist in the war. Dicaeopolis, knowing of the assembly's willingness to adjourn upon the slightest provocation, then brought about the end of the session by claiming to have felt a drop of rain.

Finding himself unable to bring about the end of the war, Dicaeopolis determined to effect a personal, separate peace. Amphitheus, his own ambassador, returned from the enemy with three bottles of wine—the first five years old, the second ten years old, and the third thirty years old. The first two tasted vile, but the last was rich with a bouquet of nectar and ambrosia. Drinking it down, Dicaeopolis personally accepted and ratified a thirty-year peace. The Acharnians, whose vineyards had been ravaged by the enemy, having got wind of this traitorous act, arrived in pursuit of Amphitheus just as Dicaeopolis was leaving his house to offer up a ritual prayer to Bacchus in thanks for the peace that allowed him to resume once more a normal existence with his wife. Upon hearing his prayer, the Acharnians began to stone him as he tried in vain to persuade them that peace was good. Threatened with further violence, Dicaeopolis seized a covered basket of coals and announced that it was an Acharnian child, a hostage, which he would disembowel if he were not permitted to plead his cause. When the Acharnians agreed, he asked further to be allowed to dress properly for the occasion.

Dicaeopolis then went to the house of Euripides to borrow the costume of Telephus, the most unfortunate and pathetic of all the heroes of Euripides' tragedies. The great playwright, in the midst of composing a new tragedy, was hardly in the mood to be disturbed, but Dicaeopolis could not resist the opportunity to tease him about his wretched heroes and about the fact that his mother had sold vegetables. Finally the irate Euripides gave him the miserable costume and turned him out.

The eloquent plea for peace that Dicaeopolis delivered to the Acharnians was so moving that the chorus was divided on the issue. At that moment Lamachus, a general dressed in full armor, arrived on the scene. He declared that nothing could dissuade him from eternal war on the Spartans and their allies. Dicaeopolis countered with a proclamation that his markets were henceforth open to all the enemies of Athens, but not to Lamachus.

Shortly thereafter a starving Megarian appeared in Dicaeopolis' market place with his two daughters, who had agreed with their father that it would be better to be sold than to die of hunger. After disguising them as pigs by fitting them with hoofs and snouts, the Megarian stuffed them into a sack and offered them

to Dicaeopolis as the finest sows he could possibly offer to Aphrodite. Dicaeopolis, aware of the deception, nevertheless accepted them in exchange for a supply of garlic and salt. The next trader was a fat, thriving Boeotian with a tremendous supply of game birds, animals, and fish. All he asked in exchange was some item of Athenian produce not available in Boeotia. Careful bargaining revealed, however, that the only such item was an informer—a vessel useful for holding all foul things, a mortar for grinding out lawsuits, a light for looking into other people's accounts. At last the bargain was made, and the next meddling informer to enter the market place and threaten Dicaeopolis with exposure to the authorities was seized, bound, and carefully packed in hay for the Boeotian to carry home.

Suddenly General Lamachus was ordered to take his battalions to guard the borders against invasion during the forthcoming Feast of the Cups. At the same time the priest of Bacchus ordered Dicaeopolis to prepare for joyous participation in the feast. The chorus wished them both joy as Lamachus donned his heavy armor and Dicaeopolis dressed in festival clothes, as Lamachus unhooked his spear and Dicaeopolis unhooked a sausage. After the feast Lamachus was carried in, hurt in a fall in a ditch before encountering the enemy; and Dicaeopolis entered, hilariously drunk and supported by two voluptuous courtesans. The blessings of peace were emphasized by the fact that, in the end, Lamachus the militarist was carried off to the surgeon while Dicaeopolis was conducted before the judges to be awarded the wineskin of victory.

ADDRESSES

Type of work: Formal speeches
Author: Abraham Lincoln (1809-1865)
First delivered: 1838-1865

Abraham Lincoln, sixteenth President of the United States and author of the Gettysburg Address, has come to be recognized as a creative speaker with an individual and appealing style. He had a perceptive sense of humor and an awareness of human dignity and of the tragedy which occurs with the loss of it. His arguments were logically respectable and responsive to the problems of his times. Although he always retained a directness of statement and feeling which reflected the conditions of his boyhood in Kentucky and Indiana, he was by no means a merely homespun speaker or writer; his poetic phrasing and imagery, Biblical allusions, and rhetorical devices all testify to the fact that he was a well-educated and intelligent man who could speak to any kind of audience in a manner and with the diction appropriate to the occasion.

But Lincoln was not perfect. If it is relevant to state the fact of his imperfection, the reason is that Lincoln's compassion and understanding and his contribution to the creation of American democracy as we know it have so impressed his fellow citizens that sometimes romantic legends lead us to believe that he never spoke without winning assent and admiration from those whom he addressed. But since he was human and to err is human, and since he was sometimes called upon to speak when there was no great problem to resolve or attack, he was on occasion ineffective in what he said.

Once the legend of Lincoln's perfection is dispelled, the fact of his greatness as a man, a President, and a speaker emerges. The Gettysburg Address of 1863 was no isolated phenomenon; the ideas, the sentiments, the clear eloquence had all been heard before, but never with such economy and depth.

"The Perpetuation of Our Political In-

stitutions," one of the earliest of Lincoln's speeches, was an address given to the Young Men's Lyceum of Springfield, Illinois, on January 27, 1838. Lincoln began by recalling the political and social legacy bequeathed the American people of the nineteenth century by their fathers, and he asked how the task of maintaining the liberties transmitted to them might best be performed. He argued that the danger of loss came not from abroad but only from Americans themselves: "If destruction be our lot, we must ourselves be its author and finisher." Lincoln then referred to several violent instances of mob action and argued that such disregard for law could result in the loss of the legacy of freedom. Although the passion of revolution had helped Americans achieve their liberty, it was necessary to let reason and a reverence for law prevail.

In this early speech there is ample evidence of Lincoln's power, a power partly literary and partly spiritual. The young speaker reflected his sense of his role, as a citizen, to transmit the American heritage. Like his contemporaries, he placed his faith in reason, law, the orderly processes of government, and a sense of human dignity; but he added to this conventional faith his own clear conviction and commitment, applying the principles of democracy to the immediate danger he found about him. His philosophy of government was conservative; he did not speak for abolition—but what he conserved were the principles needed in critical times. His character, not the particular strain of his politics, was already the most persuasive element in his addresses; the demands of the Presidency in a time of civil war were to realize the nobility of that character.

At the close of the Republican State Convention at Springfield, Illinois, on June 16, 1858, Lincoln delivered an acceptance of the senatorial nomination. This speech marked the beginning of the campaign that was to involve him in the series of debates with Stephen A. Douglas. After referring to the increase in slavery agitation, Lincoln declared:

> In my opinion, it will not cease, until a crisis shall have been reached, and passed—
>
> "A house divided against itself cannot stand."
>
> I believe this government cannot endure, permanently half slave and half free.
>
> I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided.
>
> It will become all one thing, or all the other.

Lincoln went on to discuss the Nebraska Bill, which allowed the people of any state or territory to determine whether slavery was to be allowed in their state or territory, the Dred Scott Decision, and the opinions of Senator Douglas. Lincoln maintained that Douglas cared nothing about halting the advance of slavery, and he implied that Douglas' policy tended to divide the Union.

In the first Lincoln-Douglas debate at Ottawa, Illinois, on August 21, 1858, Douglas referred to Lincoln's acceptance speech and quoted Lincoln's remarks concerning the "house divided against itself." He argued that the founders of the nation had believed it possible for the union to exist with both free and slave states, and he suggested that Lincoln could hardly disagree with such men as Washington, Jefferson, Franklin, and Hamilton. He endorsed the Dred Scott Decision, declaring that if Lincoln's opinions prevailed "black settlements" would "cover your prairies." "I am in favor of confining citizenship to white men, men of European birth and descent," Douglas asserted, "instead of conferring it upon Negroes, Indians, and other inferior races."

Lincoln replied by correcting a number of misrepresentations made by Senator Douglas, and in order to counter the charge that he was an abolitionist he

quoted from a speech he had made at Peoria, Illinois, in 1854. Although he stated that he had no intention of introducing political and social equality between the white and the black races, he added that "notwithstanding all this, there is no reason in the world why the Negro is not entitled to all the natural rights enumerated in the Declaration of Independence—the right to life, liberty, and the pursuit of happiness." Even when, for the sake of politics, Lincoln agreed with Douglas that the black man was not his equal, he qualified his admission: "I agree with Judge Douglas that he [the Negro] is not my equal in many respects—certainly not in color, perhaps not in moral or intellectual endowment." Then, although the "perhaps" made a world of difference, Lincoln closed that particular subject: "But in the right to eat the bread, without the leave of anybody else, which his own hand earns, he is my equal, and the equal of Judge Douglas, and the equal of every living man."

Even now, more than a hundred years after the debates, the speeches by Douglas and Lincoln bring the living man before the imagination. Douglas is the clever, urbane debater; but Lincoln is at least as clever, and he has the words to reach all minds and to express sentiments which make up the American ideal. In debate, Lincoln was as relentless as his opponent in the attempt to win his points, but he was never vicious, even when he was not as candid as a man could be. His homely sense of humor remained an invaluable instrument in his bag of rhetorical devices. Immediately after considering Douglas' charge that he was an abolitionist, Lincoln passed on to the question of whether he had ever been a grocery-keeper. He said, "I don't know that it would be a great sin if I had been; but he is mistaken. Lincoln never kept a grocery anywhere in the world. It is true that Lincoln did work the latter part of one winter in a little still-house up at the head of a hollow."

At Springfield, Illinois, in his last speech of the campaign of 1858, Lincoln repeated that he admitted the right of the South to reclaim its fugitives and that he denied the right of Congress to interfere with the states. He declared that he had found the campaign painful, particularly because former friends accused him of wishing to destroy the union. Then he concluded that some had charged him with ambition, but that he would gladly withdraw if he could be assured of "unyielding hostility" to the spread of slavery. The candor and intensity of this brief speech make it one of Lincoln's most moving addresses.

Lincoln's courage became most evident with his address at Cooper Union in New York on February 27, 1860. He took issue with Douglas' claim that the authors of the Constitution understood the "question" as well as the men of his own day. He agreed with Douglas that the fathers of the Constitution understood the issue, but he disagreed with Douglas' assertion that they sided with Douglas' view that the Constitution forbids federal control of slavery. Lincoln argued strongly against any interpretation of the Constitution which would have permitted the extension of slavery to the Free States and the territories. He referred to the secessionist threat to destroy the union if a Republican president were elected, and he urged that the Republicans do their part to maintain peace. He concluded, "Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it."

Later in the year, in May, Lincoln was nominated for the office of President by the Republican Party; although he had been defeated in his senatorial campaign against Douglas, his speeches had brought him into national prominence. In February, 1861, after having been elected to the Presidency in November of the preceding year, Lincoln said farewell to the people of Springfield, Illinois, with a few poignant sentences in which he

asked for the assistance of "that Divine Being" who had attended Washington. The Civil War began in April.

Lincoln's inaugural addresses, his message to Congress on July 4, 1861, and his annual messages to Congress presented the facts of the national crisis with clarity and compassion. The Gettysburg Address of November 19, 1863, brought all of Lincoln's sincere idealism into focus and related it to the grief of a nation. His addresses will continue to remain a cherished part of the American heritage and a significant segment of the world's literature.

ADOLPHE

Type of work: Novel
Author: Benjamin Constant (1767-1830)
Type of plot: Psychological romance
Time of plot: Late eighteenth and early nineteenth centuries
Locale: Germany and Poland
First published: 1815

Principal characters:
ADOLPHE, the narrator
ELLÉNORE, his mistress

Critique:

From one point of view it may be said that the modern psychological novel sprang full-blown from the brain of Benjamin Constant; from other points of view, however, *Adolphe* is too much of a sport in nineteenth-century literature to shed much light on the historical development of the novel. The work might be described as a little seventeenth-century tragedy written in lucid eighteenth-century prose about a nineteenth-century situation by a twentieth-century analytical consciousness. The brevity and the apparently effortless progression of the story result in a deceptive simplicity. Ostensibly about an unhappy love affair—from the first fixation of an abundant and unattached vitality, through the luminous point of love, to the final disillusionment, or dissolution—*Adolphe* represents a remorseless survey of a familiar modern interior waste land whose most marked characteristic is gradual emotional atrophy.

The Story:

Having creditably completed his studies at Göttingen in spite of a somewhat dissipated life, Adolphe was expected, after a preliminary period of travel, to take his place in the governmental department of which his father was the head. The hopes entertained by his father, the minister of a German Electorate, inclined him to leniency regarding his son's indiscretions, but because of an inherent timidity shared by father and son—a timidity combined, on the part of the father, with a defensive outward coldness—no real sympathy was possible between the two. The constraint generated by this relationship had a considerable effect on Adolphe's character, as did a period he spent as the protégé of a woman much older than he whose strong and unconventional opinions made on him an indelible impression. This period, spent in long, passionately analytical conversations, culminated with the woman's death.

On leaving the university, Adolphe went to the small German principality of D——. At first he was welcomed at court, but eventually he attracted to himself the malicious judgments of those who resented the mannered frivolity, alternating with scathing frankness, which stemmed from his profound indifference to the available society. The woman who had formed his mind had bequeathed to him an ardent dislike of mediocrity and

all its expressions, and he found it difficult to reconcile himself with the artificiality of society and the necessity for arbitrary convention. Moreover, his only interest at that time was indulgence in passionate feelings which lead to contempt for the ordinary world.

One thing which did impress him was the spectacle of a friend's joy at making a conquest of one of the less mediocre women of the court. His friend's reaction not only developed in Adolphe the regrets connected with piqued vanity, but also other, more confused emotions related to newly discovered aspects of his desire to be loved. He could discover in himself no marked tastes, but on making the acquaintance of Count P——, Adolphe soon determined to attempt establishing a liaison with the woman who had shared the count's life for ten years and whose two illegitimate children had been acknowledged by their father. Ellénore was a spirited woman who came from a good Polish family ruined in her childhood by political troubles. Her history was one of untiring devotion to the count and constant conflict between her respectable sentiments and her position in society—a position which had gradually become sanctioned, however, through the influence of her lover.

Adolphe did not think of himself as being in love, but as fulfilling obligations to his self-esteem; yet he found his thoughts increasingly occupied with Ellénore's person as well as his project and, unable to make a verbal declaration, he finally wrote to her. His inner agitation and the conviction he sought to express rebounded, however, and his imagination became wholly entangled when Ellénore refused to receive him. Becoming perfectly convinced of his love, he finally succeeded in overcoming her resistance to his suit. When the count was called away on urgent business, Adolphe and Ellénore basked for a few weeks in the charm of love and mutual gratitude. But Adolphe began almost immediately to be annoyed at the new constraint imposed on his life by this attachment, rewarding though he found it. The idea that it could not last calmed his fears, and he wrote to his father upon Ellénore's importunings, asking permission to postpone his return for six months. When his father gave the desired consent, Adolphe was immediately confronted again by all the drawbacks involved in his remaining at D——. He was irritated at the prospect of prolonging the deceptions required by his affair; of continuing the profitless life he led under Ellénore's exacting domination; above all, of making her suffer by compromising her position, for the count had become suspicious on his return.

Adolphe's resentment led to a quarrel with Ellénore in which were made the first irreparable statements that once spoken, cannot be recalled. The quarrel and the forced intimacy which followed it only increased Ellénore's anxiety and ardor, and she decided to break with Count P—— when he ordered her not to see Adolphe. Adolphe could not summon the courage to reject her sacrifice, even though it caused him great anguish and destroyed in a moment the social respect which Ellénore had acquired through years of effort. His sense of duty increasing as his love weakened, he was willing to fight a duel at the slightest disparaging remark about her; yet he himself wronged her in inconsequential social conversation. When the time came for him to leave, he promised to return, fearing her violent grief. Moreover, he discovered that the arrival of the break he had longed for filled him with keen regret, almost with terror. He wrote regular letters to her, each begun with the intention of indicating his coldness, but always ended with words calculated to restore her confidence in his passion. Meanwhile, he relished his independence.

Having understood from Adolphe's letters that it would be difficult for him to leave his father, Ellénore decided to join him. He wrote advising her to postpone her coming, with the consequence that her indignation was aroused and her ar-

rival hastened. Adolphe had resolved to meet her with a show of joy, concealing his real feelings, but she sensed the deception immediately and reproached him, putting his weakness in such a miserable light that he became enraged. Finally, the two turned on each other in a violent scene.

On returning to his father's house, Adolphe learned that his father had been informed of Ellénore's arrival and had taken steps to force her to leave the town. His father's concern with Adolphe's future was undoubtedly genuine, but it unfortunately took the form of adherence to the standard values of a corrupt society and could only have the effect of strengthening the bond between the lovers. Adolphe made hurried arrangements and carried Ellénore off precipitately, smothering her with passion. Always astute, she detected contradictions in his actions and told him that he was moved by pity rather than by love—thereby revealing something which he would have preferred not to know and giving him a new preoccupation to conceal.

When the two reached the frontier, Adolphe wrote to his father with some bitterness, holding him responsible for the course he had been forced to take. His father's reply was notable for its generosity; he repeated everything Adolphe had said and ended by saying that although Adolphe was wasting his life, he would be allowed complete freedom. In the absence of the necessity to defend Ellénore, Adolphe's impatience with the tie became even more pronounced.

The two settled for a time in Bohemia where Adolphe, having accepted the responsibility for Ellénore's fate, made every effort to restrain himself from causing her suffering. He assumed an artificial gaiety and with the passing of time once again came intermittently to feel some of his feigned sentiment. When alone, however, his old unrest gripped him and he made vague plans to flee from his attachment.

At this point Adolphe learned of a fresh sacrifice which Ellénore had made, the refusal of an offer from Count P—— to settle her again in suitable circumstances. Adolphe, grasping at this opportunity, told her that he no longer loved her, but at the sight of her violent grief he pretended that his attitude was all a ruse. Another possibility of escape occurred after Ellénore's father had been reinstated in his property in Poland: she was notified that he had died and that she had been made the sole heir. Because the will was being contested, Ellénore persuaded Adolphe to accompany her to Poland. Meanwhile, their relationship continued to deteriorate.

Letters came from Adolphe's father asserting that since Adolphe could no longer be considered Ellénore's protector there was no longer any excuse for the life he was leading. The father had recommended Adolphe, the letters said, to Baron T—— (a friend of the father's and the minister from their country to Poland) and wished Adolphe to call on him. When the young man did so, Baron T—— assumed the father's role and attempted to separate Adolphe and Ellénore. Adolphe spent a night wandering in the country, engaged in confused meditations in which he told himself that his mind was recovering from a long degradation.

Ellénore made another futile effort to penetrate the closed sanctuary of his mind, but a new alignment of forces emerged as Adolphe succumbed more and more to the influence of Baron T——. He continued to procrastinate in putting a definite end to the relationship, but he wrote incriminating letters which the baron forwarded to Ellénore. At last she became fatally ill. Adolphe was finally freed by her death, which produced in him a feeling of great desolation.

AESOP'S FABLES

Type of work: Didactic fiction
Author: Aesop (fl. sixth century B.C.?)
First published in English: 1484

A mid-nineteenth-century French lawyer, M. L. Hervieux, wanting his daughters to know something of Roman literature, decided to translate some of the animal stories which had been put into Latin verse by Phaedrus, a Macedonian servant freed by Emperor Augustus. The trouble was to find a definitive edition of the work. Years later, after visiting most of the important libraries of Europe, M. Hervieux published *Les fabulistes latins* in two volumes and fifteen hundred pages, attributing only sixty-seven fables to this Greek who translated into Latin verse the Greek prose of Demetrius Phalereus of the third century B.C. In the third century of the Christian era, Valerius Babrius, Latin tutor to the son of Emperor Alexander Severus, had also put into Greek verse the fables in Latin prose by Nicostratus, a hanger-on at the court of Marcus Aurelius. Three quarters of the fables set down by Nicostratus were attributed to Aesop.

Some scholars believe that Aesop was as much a fable as his fables. Of course, there is a *Life of Aesop,* written by a certain Planudes Maximus, a thirteenth-century Byzantine monk who prefaced his collection of fables in Latin prose with what he claimed was a true biography of their author. According to the Byzantine monk, Aesop was a slave born in Samos and killed in Delphi in the sixth century B.C. One statue shows him as deformed and animal-like as the characters of his tales.

History does provide a few details. There is reference to a "noble statue" of him that once existed in Athens, the work of Lysippus, but that may have been as much a creation of the imagination as the sturdy, brown-clad figure in Velázquez' painting. Herodotus, writing less than a century after Aesop was supposed to have flourished, in describing the lovely courtesan Rhodopis, who lived about 550 B.C., mentioned (II,134) the fact that the girl was a slave of Iadmon of Samos, and added: "Aesop, the maker of fables, was a fellow slave." Also, Herodotus recorded the payment of an indemnity paid by the Delphians to the grandson of Iadmon for the murder of Aesop, supposedly because some fable symbolizing the misdeeds of one citizen had angered the others.

Aristotle, in his *Rhetoric,* II, xx, is the authority for Aesop's use of a fable in oratory, as he defended a demagogue accused of embezzling. The slave told of a fox who was infested by fleas but refused to let a hedgehog remove them: "These have already taken their fill of me and do not continue to suck my blood. If you remove them, others less satiated will come to extract what blood I have left." The story was a hint to the Samians to let his client continue in office, since he had already made his fortune.

Also tagged with Aesop's name is the story of the frogs who asked for a king and were sent a stork who gobbled them up, a fable intended to dissuade the citizens of Athens from deposing Pisistratus. But when researchers seek in Greek manuscripts other fables that can definitely be attributed to Aesop, they find hardly a dozen, of which that of the nightingale is the oldest. True, seven collections were ascribed to Aesop, but without proof, and usually their content goes still farther back into antiquity, to early Indian tellers of tales or even to Egyptian poets of the fourteenth century B.C.

One explanation of the infrequent references to the Greek beast-fables is that they were so well known that nobody bothered to mention them. The interesting thing is that Aesop has been called "Father of the Animal Fable," even though the form had existed cen-

turies before his assumed time.

Seventy years ago, Joseph Jacobs, an English investigator engaged in cataloguing fables attributed to Aesop, gave as good an answer as any. Before the time of Aesop, these stories, regarded as jokes, were told for amusement. Aesop, by his use of them, as Aristotle acknowledged, raised them in dignity to the ranks of serious oratorical material, worthy of use when a life was at stake and, if deductions about the cause of his death be correct, taken seriously enough to cause the death of their author.

Ninety-seven of the fables attributed to Aesop composed the first book printed in English with initial letters, printed by William Caxton at Westminster in 1484. Only one perfect copy remains, in the possession of the Queen of England. Others, damaged, are found in the Bodleian Library and the British Museum. The rest were probably as popular as Aesop's fables today and were read to pieces. The tales were equally popular in other lands. In 1496, the Infante Henrique made a Spanish translation that inspired Tomás Iriarte (1750-1791) and his contemporary Samaniego to versify fables memorized by every Spanish school child. Marie de France, at the beginning of the thirteenth century, put more than a hundred of them into French, antedating what has probably been the most elegant form in which they have ever appeared, the twelve books of *Fables* written in verse by Jean de La Fontaine (1668-1694).

"Esope, man of Greece," explained William Caxton in 1484, "subtyll and ingenyous, techeth in his fables how men ought to kepe and rewle them well. And to thende that he shold shewe the lyf and customes of al maner of men, he induceth the byrdes, the trees, and the bestes spekynge to thende that the men may know wherfore the fables were found . . . the whiche yf thou rede them, they shalle aguyse and sharpe thy wytte and shal gyve to thee Cause of Joye." Then follow the fables, in their crude Gothic type and quaint spelling, each illustrated by a grotesque woodcut.

First comes the fable of the cock and the precious stone, in which the bird, discovering a diamond in the filth, saw no possible use for it. The fable writer ends with the implication that those who see no wisdom in "this fayre and playsaint book," are as stupid as the cock. The second tells of the wolf who accused the lamb of enough crimes for an excuse to eat him. The fifth deals with the greedy dog crossing the stream with meat in his mouth and trying to snap up also the piece he saw reflected in the water.

Part II begins with the famous fable of the frogs who asked Jupiter for a king and ends with the story of the frog who tried to swell up to equal the size of the ox. Book III contains the fable of the nightingale to whose nest the "sperehawk" came with the demand that the songster entertain him; otherwise, he would eat one of the little birds. But a hunter came by and caught the marauder. This story follows a set form. It begins: "He that oppresseth the Innocent shalle have an evyle end, whereof Esope reherceth to us such a fable." At the end the story restates the moral: "And therefore he that doth harm and letteth the Innocent is worthy to dye of evylle dethe, as Cayn dyd which slewe his broder Abel."

This is the formula of all the fables in this ancient volume, the forerunner of so many editions that have appeared throughout the centuries with or without their morals stated, to delight readers who know nothing about Aesop himself and care even less.

AGNES GREY

Type of work: Novel
Author: Anne Brontë (1820-1849)
Type of plot: Sentimental romance

Time of plot: Mid-nineteenth century
Locale: England
First published: 1847

Principal characters:
AGNES GREY, a young governess
EDWARD WESTON, a curate, later Agnes' husband
MARY GREY, Agnes' sister
RICHARD GREY, Agnes' father
MRS. GREY, Agnes' mother
MRS. MURRAY, owner of Horton Lodge, Agnes' second employer
ROSALIE MURRAY, her older daughter
MATILDA MURRAY, her younger daughter
MR. HATFIELD, Rector at Horton, Rosalie's suitor
SIR THOMAS ASHBY, later Rosalie's husband
HARRY MELTHAM, and
MR. GREEN, Rosalie's other suitors
NANCY BROWN, an old widow at Horton
MRS. BLOOMFIELD, owner of Wellwood, Agnes' first employer
TOM BLOOMFIELD, her oldest child
MARY ANN BLOOMFIELD, her older daughter
FANNY BLOOMFIELD, her younger daughter
UNCLE ROBSON, Mrs. Bloomfield's brother

Critique:

This novel, written in the first person, is the account of the tribulations of a poor governess trying to achieve respectability and independence in nineteenth-century England. Agnes Grey, a governess because of economic necessity, finds the people among whom she works either bleak or frivolous representatives of the upper classes. They are neither understanding nor helpful, and Agnes, saddled with impossibly arrogant charges, is not a great success as a governess. Fortified by a loving though poor family and by an irreproachable character, she eventually marries the sterling and attractive clergyman. Agnes is the sentimental heroine, and the plot is not to be distinguished from that of the conventional sentimental romance. The good and the true ultimately triumph; the evil and the frivolous are ultimately unhappy. In spite of Agnes' pious sentiments, however, the novel is marked by sharp observations of contemporary life and a gentle and penetrating sarcasm in some of Agnes' comments on her employers. Anne Brontë never became an important novelist, but this novel suggests her ability lay more in the direction of Jane Austen than in that of her sister Emily.

The Story:

Mrs. Grey, a squire's daughter, had offended her family by marrying for love a poor parson in the north of England. She bore him six children, but only two, Mary and Agnes, survived. Nevertheless, the Greys were happy with their humble, educated, pious life in their small house and garden.

Mr. Grey, never wholly at his ease because his wife had been forced to give up carriages and fine clothes in order to marry him, attempted to improve their fortunes by speculating and investing his patrimony in a merchant's sea voyage. But the vessel was wrecked, everything was lost, and the Greys were soon left penniless. In addition, Mr. Grey's health, never robust, began to fail more perceptibly under the strain of his guilt for bringing his family close to ruin. Mary and Agnes, reared in the sheltered atmosphere of a clergyman's household, had spent their time reading, studying, and working in the garden. When the family

situation became desperate, however, Mary began to try to sell her drawings to help with the household expenses, and Agnes, the younger daughter, decided to become a governess.

Overcoming the qualms her family felt at the idea of her leaving home, Agnes found a situation and, on a bleak and windy autumn day, arrived at Wellwood, the home of the Bloomfield family. She was received rather coldly by Mrs. Bloomfield and told that her charges, especially Tom, a seven-year-old boy, were noble and splendid children. She soon found that the reverse was true. Tom was an arrogant and disobedient little monster whose particular delight was to pull the legs and wings off young sparrows. Mary Ann, his six-year-old sister, was given to tantrums of temper and refusal to do her lessons. The children were frightened of their father, a peevish and stern disciplinarian, and the father, in turn, blamed Agnes when the children, as frequently happened, got out of control.

Agnes found it impossible to teach the children anything because all her efforts to discipline them were undermined by Mrs. Bloomfield, who felt that her angels must always be right. Even four-year-old Fanny lied consistently and was fond of spitting in people's faces. For a time, Agnes was heartened by Mr. Bloomfield's mother's visit, but the pious old lady turned out to be a hypocrite who sympathized with Agnes verbally and then turned on her behind her back.

Matters became a great deal worse with the visit of Uncle Robson, Mrs. Bloomfield's brother, who encouraged young Tom to torture small animals. One day, after he had collected a whole brood of young birds for Tom to torture, Agnes crushed them with a large stone, choosing to kill them quickly rather than to see them suffer a slow, cruel death. The family felt she had deprived Tom of his normal, spirited pleasure. Shortly after this incident she was told that her services would no longer be required; the Bloomfields felt that she had not disciplined the children properly or taught them very much.

Agnes spent a few months with her family at home before taking up her next post. She found the Murrays, the owners of Horton Lodge, more sophisticated, wealthier, and less bleak and cruel than the owners of Wellwood; but they were still hardly the happy, pious, warm family that Agnes had hoped to encounter. Her older charge, Rosalie, was sixteen, very pretty, interested only in flirting and in eventually making the most suitable marriage possible; her younger charge, Matilda, fourteen, was interested only in horses and stables. Although they treated her with politeness, neither girl had any respect for the learning and piety that Agnes had to offer. If Agnes' work was less unpleasant than it had been at Wellwood, it was equally futile.

After living at Horton Lodge for nearly a year, Agnes returned home for a month for her sister's wedding. During this time, the Murrays had given Rosalie a coming-out ball, after which she began to exercise her charms on the young men at Horton. Agnes was shocked, when she returned, to find Rosalie flirting with all the men and summarizing the marital possibilities of each with such a hardened and materialistic eye. In the meantime a new curate had come to Horton. Edward Weston was a sober and sincere churchman, neither climbing nor pompous like the rector, Mr. Hatfield. Edward Weston and Agnes, attracted to each other, found many opportunities to meet in their sympathetic visits to Nancy Brown, an old widow who was almost blind. At first Rosalie found Weston both dogmatic and dull, but Agnes found him representative of the true piety and goodness which she believed were the qualities of a clergyman. Rosalie, continuing to play the coquette, conquered first the unctuous rector, Mr. Hatfield, and then after Mr. Hatfield had proposed and been quickly rejected, turned her charms on Mr. Weston. Although Agnes was fiercely jealous of Rosalie's flirtation, she never really acknowl-

edged her own growing love. Finally, Rosalie accepted Sir Thomas Ashby; his home, Ashby Park, and his fortune were the largest in the vicinity of Horton.

Shortly after Rosalie's marriage, before Agnes had the opportunity to see much of Edward Weston, she was called home by the death of her father. She and her mother decided to start a school for young ladies in the fashionable watering place of A——. Although Agnes returned to Horton Lodge for another month, she did not see Weston before she resignedly left to rejoin her mother. Although the school began to prosper after a few months, Agnes still seemed weary and depressed, and she welcomed an invitation from Rosalie, now Lady Ashby, to visit Ashby Park. She found Rosalie disappointed in her marriage to a grumbling, boorish man who ignored her and who, after a honeymoon on the Continent, had forbidden her the frivolous pleasures of London and European society. Agnes also learned from Rosalie that Weston had left Horton a short time before.

A few days after Agnes returned to her mother and the school, she was walking along the water front one morning when she was surprised by Weston. He had secured a living in a nearby village. He promptly began calling on Agnes and her mother and as time passed gained Agnes' love and her mother's esteem. One day, while walking with Agnes to the top of a high hill, he proposed. As husband, father, clergyman, and manager of a limited income, he was in after years the perfect mate for virtuous and worthy Agnes.

AL FILO DEL AGUA

Type of work: Novel
Author: Agustín Yáñez (1904-)
Time: Spring, 1909-spring, 1910
Locale: Near Guadalajara, Mexico
First published: 1947

Principal characters:
DON DIONISIO, the parish priest
MARÍA, and
MARTA, his nieces
PADRE ISLAS, and
PADRE REYES, assistant priests
DAMIÁN LIMÓN, a young man who had been to the United States
MICAELA RODRÍGUEZ, a spoiled girl
VICTORIA, a young widow, visiting from Guadalajara
GABRIEL, a young man reared by Don Dionisio
LUIS GONZAGA PÉREZ, a seminary student
MERCEDES TOLEDO, another young girl
LUCAS MACÍAS, a soothsayer

Al filo del agua is a Spanish phrase with two meanings, one literal, the other figurative. Literally, it signifies the moment that the rain begins. However, it is in its figurative sense that it takes on meaning as the title of this book: the imminence of something that is about to happen. The event about to take place was brought on by a growing dissatisfaction with the political situation and the unnaturalness of the environment imposed by the Church as reflected by life in a small town in Mexico.

In 1910, Porfirio Díaz had been dictator of Mexico for more than thirty years. He had ruled with an iron hand and only now had the dream of political freedom and social improvement begun to filter through to the many semi-isolated towns of Mexico. The same few families had always been the social leaders and political bosses in the communities and

Díaz' thirty-odd years of rule had done nothing to lessen this strangle hold or to improve the lot of the common man. Education was nonexistent except for the privileged few, and superstition was rampant.

Another force which held the people in its grip was the Church, a circumstance especially true in rural areas where the long arm of Juarez' 1859 Reform Laws seldom reached. These laws had greatly reduced the political power of the Church, and such things as processions and public religious festivities were forbidden. In the small towns, however, with the ever-present threat of arrest hanging over their heads, the priests often continued their regular clerical activities in spite of the law.

Agustín Yáñez has painted against this background a series of character studies portraying the effects of a narrow and rigid as well as dull and conventional life on people of different ages, with varying degrees of education and exposure to outside influences. (These influences, being outside ones and therefore bad, make up a long and varied list, and include such things as Free Masonry, bright clothing, strangers, uncensored written material, fun, spiritualists, people who had been to the United States; the list could go on and on.) Yáñez creates a sense of monotonous semi-gloom with the sure hand of an artist who has experienced this kind of life himself at one time or another. The fictitious, but very typical, town in which the action takes place is set in the state of Jalisco, of which the author is a native.

Each morning the church bells in this town call the people out of their beds as early as four o'clock to begin another dreary, quiet, prayerful day. Life is very serious. The women wear dark somber colors and do not leave the house except to go to church or to do necessary errands. There is no visiting except in the case of extreme illness or a death in the house of a neighbor. There is little laughter, dancing, or singing. Strangers and strangeness are not only suspect, but already condemned. Nonconformity, even in small things, starts tongues wagging. At the end of each unvarying day, the church bells send the people to bed, an act which for many means the onset of sleepless hours or wrestling with guilty consciences and with wondering when and in what form God's wrath will be brought down upon their heads.

With this daily pattern providing the atmosphere, broken only by funerals, special fiesta days, and an occasional scandal, the action in the story begins as the people are preparing for their Lenten and Easter activities. The panorama of people and events proceeds on through the year, displaying the special religious days of June, the expected deaths, illnesses, and bad luck of August, the celebration of patriotic holidays in September, the scandalous pranks of the students home for vacation in November, the Christmas season with its festivities, and continues on into the New Year, at which time the people are awaiting the appearance of Halley's Comet. This event is being anticipated so intently by Lucas Macías, the soothsayer, that the rest of the people do well to prepare for trouble, for Lucas has from the start associated the appearance of this comet with the stepping onto the scene of Francisco Madero, the man who is to lead the revolution against the tyranny of Díaz.

The person who can most nearly be described as the main character is Don Dionisio, the stern and upright, but just and compassionate parish priest. He alone touches in some way upon the lives of all the other characters in the book. His main ecclesiastical help comes from two assistant priests who present a vivid contrast to each other, one, Padre Reyes, being liberal and forward-looking, the other, Padre Islas, narrow and conservative beyond belief. Although Padre Reyes is much more likable, it is Padre Islas, scurrying along the street from church to home so as to avoid meeting his parishioners on a personal basis, who wields more influence on the lives of the townspeople,

for it is he who directs the organization to which all the unmarried girls belong. Into their minds he instills the urgent need to stay pure by remaining single, and he imbues them with a sense of guilt for even thinking wholesome thoughts connected with the opposite sex. This narrow man will never use the chapel of the Holy Family, but always the chapel of the Virgin Mary, and Padre Reyes, the other assistant, is not above teasing him by asking if he thinks María and Juan will make a nice couple, or if he is aware that Mercedes is just about ready to make someone a good wife. These questions are calculated to enrage Padre Islas. Padre Reyes, with his modern ideas about such things as life insurance—too far removed from the imaginations of the people to be noticed—is largely ignored, while Padre Islas is revered as a saint beyond the temptations and afflictions of ordinary man. Great is the disillusionment when the good Father Islas is found collapsed on the floor of the church in a fit of epilepsy, which results in his having to be removed permanently from the priesthood. The archbishop had chosen wisely when Don Dionisio was made head priest, with the authority for making final decisions, for he approaches the problems of his parishioners with the best elements of the philosophies of his two assistants—an urgent sense of responsibility for their souls accompanied by a forgiving and understanding heart.

Two other personalities who present a study in contrasts are María and Marta, the orphaned nieces of Don Dionisio, who has reared them since they were very small. At the time the story begins, they are in their twenties, unmarried, and on the verge of taking opposite paths in life. Marta, the contented, with her love for children, her work in the hospital, and other gentle occupations, is the ideal end product of the social and religious forces at work in her environment. María, the rebellious, who has always read forbidden literature (*The Three Musketeers* and newspapers from the capital) behind her uncle's back, and who finally runs away with a woman of very questionable reputation to follow the revolutionary army, is a creature of reaction against this unnatural environment.

What happened to María happens, with variations, to nearly all the young people who have had contact in any way with the outside world. Luis Gonzaga Pérez, a young and talented seminary student, is unable to reconcile his inhibitions concerning the opposite sex with his natural desires, and at the end of the novel he is drawing lewd pictures on the walls of his room in the insane asylum.

Damián Limón, young son of a fairly prosperous landowner, leaves home, like the prodigal son, and goes to the United States to work. Upon his return home, when criticized for going to such a sinful place where Mexicans are treated like dogs, he counters by stating that at least they are paid in money instead of in promises, as in Mexico. Damián becomes scandalously involved in a flagrant love affair and kills the girl, after having just caused his father to have a fatal heart attack over an argument about his father's will. A corrupt political boss has a disgracefully light sentence placed upon him and, at the end of the story, he rides away to join the ranks of the revolutionaries.

The parents of Micaela Rodríguez, a spoiled only child, make the mistake of taking her to Mexico City for a few months. There she sees the parties, pretty clothes, and merriment of the capital's young people. Never again is she satisfied to stay in her dreary home town and, failing to force her parents to move away to a gayer place, she threatens vengeance on the environment that binds her and shocks the town to its roots with her shameless flirting and indecent dress. She ends up being stabbed by a jealous lover, but dies forgiving him and putting the blame for her death on her own actions.

Doubt seems to be the villain that causes the downfall of these unfortunate young people. They have tasted of the

world, compared it with their narrow surroundings, and found them wanting. Being few in number, these unlucky ones have fallen under the weight of a relentless social system that brooks no questioning.

But the time is near at hand when many doubters will join together with enough force to make a crack in this teetering wall of hypocrisy, a crack which will ever become wider as education and enlightenment seep through. And in this thought is captured the essence of the title, *Al filo del agua.*

Agustín Yáñez has given us an unprejudiced and intricately detailed view of life in a Mexican town just after the turn of the century. The purpose of the book is not a call to arms to reform, but to present an understanding, not necessarily sympathetic, but always touching story.

ALL FOOLS

Type of work: Drama
Author: George Chapman (c. 1559-1634)
Type of plot: Romantic comedy
Time of plot: Sixteenth century
Locale: Italy
First presented: c. 1604

Principal characters:
RINALDO, a young gentleman
VALERIO, his friend
GOSTANZO, Valerio's father
MARC ANTONIO, Rinaldo's father
FORTUNIO, Rinaldo's brother
CORNELIO, a jealous husband
GRATIANA, Valerio's wife
BELLANORA, Valerio's sister, loved by Fortunio
GAZETTA, Cornelio's wife

Critique:

All Fools is one of Chapman's best comedies. A successful adaptation to the English stage of material from two Terentian comedies, it lacks the weakness in plot construction that mars several of his plays. Delightful comic situations are developed through his deft handling of the complicated intrigue. The major characters, although based on traditional types, are individualized; and their actions, except in the final act, are skillfully motivated.

The Story:

Gostanzo fancied himself a man of true worldly wisdom. He loved money, relished his neighbor's misfortunes, and was unhampered by any petty scruples about honesty. Aware of the temptations that might lead a young man to become a waster, he had taken great care in rearing his son Valerio. He had lectured the boy on the importance of thrift and, to teach him responsibility, made him an overseer. But Valerio was also a man of worldly wisdom. Although he put on the appearance of industry and innocence in front of his father, he was well acquainted with the gentlemanly activities of dicing, drinking, and wenching. He had, as the result of these pursuits, accumulated a respectable number of debts. To cap his sins, he had now married Gratiana, a girl with beauty but no dowry.

Fortunio was a young man of quite different character. Without parading his virtue, he led an upright life and was a dutiful son. In love with Valerio's sister Bellanora, he was not permitted to court her because Gostanzo was seeking a wealthier son-in-law. Fortunio's brother Rinaldo, having experienced the fickle-

ness of women, was through with love and now devoted himself exclusively to cozenage of others.

One day, when Rinaldo, Fortunio, Valerio, and Gratiana were together talking, they sighted Gostanzo coming their way, and all but Rinaldo rushed off. In answer to Gostanzo's questions, Rinaldo said that Gratiana was the wife of Fortunio, who dared not tell his father of the marriage; Gostanzo believed the lie. Although he promised to keep it secret, he nevertheless revealed it the minute he was alone with Marc Antonio, the father of Fortunio and Rinaldo. Acting on Rinaldo's suggestion, Gostanzo recommended that Fortunio and Gratiana be installed in his home. Marc Antonio accepted this offer, not because he was angry with his son, but because Gostanzo had convinced him that Fortunio was in danger of falling victim to greater evils. With the restraining influence of the strict Gostanzo and the good example of Valerio, he might still be saved.

Rinaldo's scheming thus enabled Valerio and his wife to live in the same house, and it also gave Fortunio a chance to pursue his courtship of Bellanora. When Gratiana was brought to Gostanzo's home, the old man told Valerio to kiss her, but the crafty youth feigned shyness. The father, gratified by this manifestation of a strict upbringing, congratulated himself on being a much better parent than the easy-going Marc Antonio.

Later, however, Gostanzo found Valerio embracing and kissing Gratiana. The old man, still not suspecting the true state of affairs, thought merely that his son was a fast learner. He decided that, to avoid mischief, Gratiana and Fortunio would have to leave his house. When he told Rinaldo of this development, Rinaldo suggested that his father be told that Gratiana was really Valerio's wife and that Marc Antonio now take her into his house. Rinaldo further advised that, in order to make the ruse effective, Valerio be permitted to visit her there. The plan met with the ready assent of Gostanzo, who, being innocently gulled, was happy in the thought that he would be gulling Marc Antonio.

Meanwhile, Rinaldo, encouraged by his success in this project, had been directing his genius to a new endeavor, a plan intended to gull Cornelio, an inordinately jealous husband who was an easy mark for a trickster and whose wife Gazetta complained that he brought home gallants and then upbraided her for being in their company. Rinaldo's accomplice in his scheme was Valerio, who had been angered at Cornelio for making fun of his singing. Valerio had little difficulty in awakening the jealousy in Cornelio. With the help of a page who defended Gazetta on the grounds that women's wantonness was a result of weakness and not design, he so infuriated Cornelio that the jealous husband attacked and wounded his wife's supposed lover.

When Marc Antonio was told that Valerio, not Fortunio, was married to Gratiana, he made merry with Gostanzo for his blind pride. The latter, unable to tolerate gloating other than his own, declared that the plot had been contrived for entertainment. When they met Valerio, Gostanzo feigned extreme anger with him and threatened to disown his son. Valerio, playing the penitent, protested his devotion to his father and avowed his love of Gratiana. Gostanzo, believing the whole affair a joke, dissembled an appearance of being softened and gave his blessing to the match.

Cornelio, meanwhile, had procured a notary and was proceeding with the divorce of his wife. A nosebleed, which he took as an omen, caused him to suspend action just as he was preparing to sign the final papers. After the notary left, a friend explained to him that he had been tricked into his jealousy by Rinaldo and Valerio. Cornelio resolved to repay them with a deception of his own.

When Cornelio found Rinaldo, he told this master trickster that Valerio had been arrested for debts. Since Valerio had

been dodging the officials for some time, Rinaldo believed the lie and, having gone on bond for Valerio, he felt that some immediate action was unnecessary. At Cornelio's suggestion, he took Gostanzo with him to the Half Moon Tavern, where Cornelio said Valerio was being held before being taken to prison. Valerio was at the tavern, but not as a captive. Instead, he was engaged in his usual pursuits of drinking and playing dice.

When Gostanzo saw his son's true nature and also learned that Valerio really was married to Gratiana, he threatened, this time in earnest, to disown the boy and to settle his estate on his daughter. But this plan was rejected when he discovered that Bellanora had married Fortunio. The old man, frustrated in his efforts to control events, decided to accept them. Finally, when Cornelio revealed that his jealousy had been feigned in order to restrain his wife's high spirits, the reconciliations were complete and happiness reigned in the Half Moon Tavern.

ALL MEN ARE BROTHERS

Type of work: Novel
Author: Shih Nai-an (fl. fourteenth century)
Type of plot: Picaresque romance
Time of plot: Thirteenth century or earlier
Locale: China
First transcribed: Possibly the fourteenth or fifteenth century

Principal characters:
SHIH CHIN, The Nine Dragoned
LU TA, later LU CHI SHEN, The Tattooed Priest
LING CH'UNG, The Leopard Headed
CH'AI CHIN, The Little Whirlwind
YANG CHI, The Blue-Faced Beast
CHU T'UNG, The Beautiful Bearded
LEI HENG, The Winged Tiger
CH'AO KAI, The Heavenly King
WU YUNG, The Great Intelligence
KUNG SUN SHENG, Dragon in the Clouds
SUNG CHIANG, The Opportune Rain
WU SUNG, The Hairy Priest
WANG THE DWARF TIGER
TAI CHUNG, The Magic Messenger
LI K'UEI, The Black Whirlwind
LU CHÜN I, The Jade Ch' Lin

Critique:

All Men Are Brothers translated by Pearl Buck, was published in the United States in 1933. She supplied the present English title, which is a translation of a saying by Confucius because she felt that the Chinese title, the *Shui Hu Chuan* (literally, "water margins novel"), conveyed little meaning. The stories which make up the plot originated many years before the novel as a whole was composed and probably have some basis in fact. The version chosen by the translator is the shortest, omitting the spurious chapters telling of the robbers' downfall. It runs to well over 1,200 eventful pages, and the reader is likely to be appalled by the enormous number of characters he must keep in mind; 108 named chieftains form the band at the close of the book. The plot outline which

ALL MEN ARE BROTHERS by Shih Nai-an. Translated by Pearl S. Buck. By permission of the publishers, The John Day Co., Inc. Copyright, 1933, 1937, by Pearl S. Buck.

follows can convey very little of the extraordinary bloodthirstiness of these "good fellows," who slaughter entire households of their enemies, who occasionally indulge in cannibalism, and whose reasons for becoming outlaws are not always noble. But the characters are vividly portrayed; the story is always interesting, and all is presented with the greatest realism and vigor. Long attributed to Shih Nai-an, many scholars now claim that Lo Kuan-chung may well be the author, or that the real author is unknown.

The Story:

To escape the persecution of evil Commander Kao, a military instructor fled to the borders. On the way he instructed a village lord's son, Shih Chin, in warlike skills. Later Shih Chin became friendly with the robbers of Little Hua Mountain. Discovery of this alliance forced Shih Chin to flee.

He fell in with Captain Lu Ta and Li Chung. Lu Ta, after killing a pig butcher who was persecuting a girl, escaped capture by becoming priest Lu Chi Shen. But his violence and intemperance forced the abbot to send him to another temple. On the way he made peace between a village lord and the robbers of Peach Blossom Mountain, now led by Li Chung.

Shih Chin joined the robbers of Little Hua Mountain. Lu Chi Shen went on to his temple, where he became a friend of military instructor Ling Ch'ung. Because Commander Kao's son lusted for Ling Ch'ung's wife, Ling Ch'ung was falsely accused of murder, branded, and exiled to Ch'ang Chou. His guards were prevented by Lu Chi Shen from carrying out their secret orders to kill Ling Ch'ung. Again on his way, Ling Ch'ung was hospitably received by Lord Ch'ai Chin.

In Ch'ang Chou, Ling Ch'ung accidentally escaped a death trap and killed his three would-be assassins. Again he encountered Ch'ai Chin, who sent him to take refuge in Liang Shan P'o, a robbers' lair headed by ungracious Wang Lun.

Warrior Yang Chi, after killing a bully, was branded and sent to be a border guard. His skill delighted Governor Liang of Peking, who kept and promoted him and even selected him to transport rich birthday gifts to Liang's father-in-law. To rid the way of robbers, Chu T'ung and Lei Heng were sent out ahead of the party carrying the treasures. Lei Heng captured drunken Liu T'ang and took him to Lord Ch'ao Kai, but the lord arranged his release on privately discovering that Lei Heng had come to seek him; Lei Heng brought the news of the birthday gifts, which he, Ch'ao Kai and a teacher, Wu Yung, then plotted to steal. Magician Kung Sun Sheng and the three Juan brothers joined them.

The plotters cleverly drugged Yang Chi and his disguised soldiers and stole the treasure. Yang Chi in despair left the others, who resolved to throw the guilt on him. Yang Chi fell in with Lu Chi Shen; they went to Double Dragon Mountain and, overcoming the robber chief who refused to admit them, became the leaders of the band.

When Ch'ao Kai was discovered to have been one of the robbers, plans were made to catch him; but with the aid of scribe Sung Chiang and of robber-catcher Chu T'ung, Ch'ao Kai and the others escaped to Liang Shan P'o. Ling Ch'ung killed the ungracious Wang Lun, and Ch'ao Kai was made the chief. Ling Ch'ung discovered that his wife had killed herself to escape the advances of Commander Kao's son. The robbers vanquished two groups sent against them.

Sung Chiang's connection with the robbers was discovered by his unfaithful mistress. Enraged at her blackmail threats, he killed her and escaped to Ch'ai Chin's village. There he met Wu Sung, who was on his way to see his older brother after a long absence.

Wu Sung killed a tiger and was greatly fêted. He was of heroic size; his brother was puny and small. The latter's wife tried unsuccessfully to seduce Wu

Sung. In Wu Sung's absence, she took a lover and with his help killed her husband. Wu Sung returned, and killed the pair. Though generally pitied, he was branded and exiled.

After an eventful journey, Wu Sung defended his jailer's son against a usurper and so offended the tyrant that he plotted with General Chang to accuse Wu Sung falsely of a crime. Wu Sung killed the plotters and joined those at Double Dragon Mountain.

Sung Chiang, going to visit a military magistrate, Hua Yung, was captured by the robbers of the Mountain of Clear Winds, but they recognized and welcomed him. One of them, lustful Wang The Dwarf Tiger, captured the wife of a civil magistrate, Liu Kao. Thinking to please Hua Yung, Sung Chiang persuaded Wang to release her. Later the woman, a troublemaker, identified Sung Chiang as one of the robbers. Sung Chiang and Hua Yung escaped to the Mountain of Clear Winds, and Liu Kao was killed.

General Ch'ing Ming came against these robbers and was captured. Their plot to force him to join their band was successful. Liu Kao's wife, recaptured, was executed. Sung Chiang promised to get a wife for the disappointed Wang The Dwarf Tiger. The whole band decided to join those at Liang Shan P'o, but Sung Chiang was summoned home for the burial of his father. The report of his father's death turned out to be, however, a trick to keep Sung Chiang from turning outlaw. Persuaded to stand trial for his mistress' murder, he was branded and exiled. The trip was very eventful, involving many near escapes in encounters with robbers who later proved friendly. At his destination Sung Chiang became a friend of his gaoler, Tai Chung, who possessed magic enabling him to walk three hundred miles a day. Another friend, violent but loyal Li K'uei, caused much trouble which Sung Chiang was able to smooth over. One day Sung Chiang became drunk and wrote revolutionary verses on a wall. Tai Chung, sent to a distant city to get execution orders, went instead to Liang Shan P'o, where a letter was forged, freeing Sung Chiang. But a mistake made in the seal resulted in Tai Chung's death sentence also. Both were freed from the execution grounds by the robbers. All went back to Liang Shan P'o, enlarging their group with additional robbers recruited along the way.

Sung Chiang set out to bring his father and brother to the robbers' lair. He was miraculously saved from capture by a temple goddess who gave great prophecies. The robbers took the Sung family to the lair. Kung Sun Sheng and Li K'uei went out to get their old mothers.

On his journey Li K'uei killed a false robber who pretended to be himself, but the impostor's wife escaped. Li K'uei's mother, on the return journey, was killed by tigers. Li K'uei killed the tigers but when he went to receive the reward money, the impostor's wife identified him and he was captured. Another of the band freed him, however, and they returned to Liang Shan P'o.

Shih Hsiu opened a meat shop with the help of Official Yang Hsiung. Shih Hsiu discovered adultery between Yang Hsiung's wife and a priest. They killed the adulterers and escaped. Later they fell in with a thief, Shih Ch'ien, who caused a row and was captured in the village of Chu. In Liang Shan P'o the robbers planned warfare against the Chu village; the others were at last victorious. Li K'uei, ignoring a pact between the robbers and the Hu village, killed all the members of the Hu household except the female warrior, The Ten-Foot Green Snake, who had previously been captured by the robbers. Later she joined the robbers and married Wang The Dwarf Tiger.

Robber-catcher Lei Heng, after killing a courtesan, was allowed to escape to Liang Shan P'o by Robber-catcher Chu T'ung, who was, consequently, exiled.

However, he pleased the magistrate, who liked to have Chu T'ung look after his little son. By killing the little boy the robbers forced Chu T'ung to join them.

Li K'uei and Ch'ai Chin went to right a wrong; Ch'ai Chin was captured and the robbers attempting to free him were repelled by their enemies' magic. Kung Sun Sheng, now a hermit, was sent for; his magic finally enabled the robbers to overcome the enemy and free Ch'ai Chin.

A fresh advance planned by Commander Kao against the robbers resulted in many useful additions to Liang Shan P'o when enemy leaders were captured and persuaded to change allegiance. The robbers of Double Dragon, Peach Blossom, and Little Hua Mountains, after some difficulties of capture and escape, joined those at Liang Shan P'o.

A stolen horse intended for Sung Chiang had been stolen again by the Chun family. Instructor Shi Wen Kung, now possessor of the horse, boasted that he would destroy the robbers. Chief Ch'ao Kai, while leading his men, was mortally wounded. Dying, he asked that whoever should capture Shi Wen Kung be named the new chief. A long period of mourning followed.

Rich and respected Lu Chün I was enticed to Liang Shan P'o in hopes that he would join them. Returning, he was arrested and imprisoned as a robber. His steward, now in possession of his wife and goods, plotted to have Lu Chün I killed. Many events followed, including the near death of Sung Chiang, but finally the city was taken. The prisoners were freed and the adulterers killed. Lu Chün I refused Sung Chiang's offer to make him the chief.

The robbers captured additional soldiers sent against them and added many of the leaders to their ranks. Ch'ao Kai's death was finally avenged in the conquest of the Chun family and of Shi Wen Kung, whose actual captor was Lu Chün I, who still refused to become the chief. Since all the robbers wished Sung Chiang to remain the leader, he prepared a test. He and Lu Chün I each led a group against one of the two cities remaining to be taken. The first to take his city would be the chief. After some reverses, Sung Chiang was successful. He then went to the aid of Lu Chün I, who had been twice vanquished by warrior Chang Ch'ing. This general, finally overcome, was persuaded to join the outlaws. Sung Chiang received a heavenly message in the form of a miraculous stone tablet which listed all thirty-six greater and seventy-two lesser chieftains who made up the robber band. All swore undying loyalty, wishing to be united forever, life after life.

AMADÍS DE GAUL

Type of work: Novel
Author: Vasco de Lobeira (c. 1360-c. 1403)
Type of plot: Chivalric romance
Time of plot: First century
Locale: France, England, and the rest of Europe
First published: 1508

Principal characters:
AMADÍS OF GAUL
KING PERIÓN, his father
PRINCESS ELISENA, his mother
GALAOR, another son of King Perión
LISUARTE, King of Great Britain
BRISENA, his queen
ORIANA, their daughter
URGANDA, an enchantress
ARCALAUS, a magician

Critique:

"The best of all books of this kind and unique in its art" was the description of *Amadís de Gaul* put by Cervantes into the mouth of Don Quixote. It had many competitors. Besides thirteen other versions in fifty years, dozens of other romantic tales of knights-errant were written after the fifteenth-century Garci Ordóñez (or Rodríguez) de Montalvo, Mayor of Medina del Campo, found a three-volume novel in Portuguese by Lobeira, and, according to his testimony, "corrected the original—corrupt and composed in old style—and took out superfluous words and substituted others more polished and elegant," thus producing a piece of effulgent Renaissance prose. Scholars have disputed the identity of the Lobeira who wrote the version found by Montalvo, a manuscript reportedly seen in the library of the Duke of Alveiro as late as 1750, but destroyed, perhaps, along with the library, in the Lisbon earthquake of 1755. João de Lobeira flourished between 1258 and 1285. Vasco de Lobeira, knighted in the battle of Aljubarrota in 1385, could not have been born until after 1350, the year in which a book containing a reference to Amadís was circulated in Seville. If Vasco de Lobeira was the author of Montalvo's source, he must have based the work on an earlier story. But regardless of who wrote the first long prose novel with a single hero in modern European literature, Montalvo rewrote it and, adding a fourth part, produced the only surviving version of this long-drawn-out tale with an unreal plot believable only to those who lived in a rapidly expanding and newly explored world where anything might be credible. Certainly the Montalvo version is superior to its many sequels in which giants became taller, wild beasts fiercer, and magicians more powerful. Glorifying the ideals of chivalry, the story had great influence on the manners and thinking, and of course the literature, of its time.

The Story:

Not many years after the passion of Christ there lived in Lesser Britain a Christian king named Garinter. His older daughter was married to the King of Scotland. The younger daughter, Elisena, found none of her suitors attractive until the day her father brought home King Perión of Gaul, whom Garinter had watched defeat two powerful knights and kill a lion. The scheming of Elisena's attendant, Darioleta, allowed the young people to meet secretly in the royal garden. King Perión departed ten days later without knowing the results of their nights of love.

When Elisena's son was born, Darioleta concealed her mistress' indiscretion by putting him into an ark, along with his father's sword and ring, and a parchment declaring the boy to be "the timeless Amadís, son of a king." She set the ark afloat in the river beside the palace; it drifted out to sea where it was found by a knight, Gandales, who was on a voyage to Scotland. Gandales, who brought up the foundling with his son Gandalín, called the boy "Child of the Sea."

Gandales, riding through the woods when the boy was three, rescued Urganda, an enchantress who was being pursued by a knight. The grateful witch, after prophesying that the adopted boy would become the flower of knighthood, the most honorable warrior in the world, promised to aid him should he ever need her help.

When the boy was seven, King Languines of Scotland and his queen saw him and offered to bring him up at court. Five years later King Lisuarte and Queen Brisena paused in Scotland on their way to claim the throne of England. Until all was safe, they asked permission to leave behind their daughter Oriana. King Languines appointed the "Child of the Sea" to be her squire.

The two children fell so deeply in love with each other that never again did they fall out of love, but they dared

not let others know of their feelings. To be worthy of Oriana, Amadís determined to be knighted, and when King Perión visited Scotland to seek help against his enemy, King Abies of Ireland, Oriana asked her father's old friend to knight Amadís. The young knight then rode away in search of fame through adventures.

Urganda met him in the forest and gave him a lance with which he rescued King Perión from Irish knights. Though neither was aware of the blood relationship between them, Amadís swore always to aid King Perión in time of danger. Then followed a series of fantastic and extraordinary adventures, among them the encounter with haughty Galpano, whose custom was to stop and rob all who passed through his realm. Amadís defeated the bully and his two brothers, though in the battles he was so severely wounded that he had to be nursed back to health by a friendly noble.

Meanwhile, King Perión had married Elisena. Although they lamented their lost son, they took pleasure in a second son, Galaor. When King Abies sent an expedition against Gaul, Amadís overcame the Irish champion. In the celebration festivities at King Perión's court, the identity of Amadís was discovered through the ring he wore and King Perión proudly acknowledged his long-lost son.

Amadís remained melancholy, thinking himself unworthy to aspire to the daughter of the King of England. He did briefly visit her at Vindilisora (Windsor), only to be called away to rescue his brother Galaor. That summons was a trick of the enchanter Arcalaus, who cast a spell over the knight and disarmed him. When the villain appeared in the armor of Amadís and riding his horse, Oriana almost died. Only the timely news of further feats of arms by Amadís told her he was still alive, and so she was restored to health.

Tireless in his villainy, Arcalaus caused King Lisuarte to disappear and abducted Oriana. Amadís and his brother, knighted by Amadís, rescued the princess, but in the absence of the king, the traitor Barsinan tried to seize Brisena and usurp the throne. Amadís, dressed in rusty armor, defeated the rebel; and when Oriana's father reappeared twelve days of feasting followed. Amadís, however, was no nearer to winning the hand of his beloved in spite of his great service to the king.

Continuing to seek knightly fame, Amadís and his friends sailed for the Firm Island, settled by Apolidón, son of the King of Greece, who had taken refuge there after eloping with the daughter of Emperor Siudan of Rome. Here was an enchanted arch through which only faithful lovers could pass. Beyond it was a marriage chamber guarded by invisible knights. After his arrival in that land Amadís received a note from Oriana, who had believed the lying charges of unfaithfulness made against him by a malignant dwarf. She had signed herself as a damsel pierced through the heart by the sword of Amadís.

His ecstasy of grief upon reading the note and his withdrawal, under the name of Beltenebros (The Fair Forlorn One) to the hermitage at the Poor Rock, convinced Oriana that she had wronged him. However, there was nothing she could do to right matters, for King Lisuarte had given her in marriage to the Emperor of Rome.

When a fleet from Rome took her away, Amadís, calling himself The Greek Knight, defeated it and returned Oriana to her father, asking only that she be protected against further misalliances. King Lisuarte decided to punish such effrontery by an attack on Firm Island, a decision that ranged the knights of the world on two sides. King Lisuarte enlisted the help of the Emperor of Rome. Amadís visited the Emperor of Constantinople and sent a messenger to the King of Bohemia. Arcalaus, hating both Amadís and King Lisuarte, encouraged King

Aravigo to march with his army and prey on both sides.

When the hosts assembled for the battle, King Gasquilán of Sweden sent a personal challenge to Amadís to meet him in single combat between the lines. The king's overthrow was the signal for a general onslaught that lasted for two days, until at last the death of the Emperor of Rome disheartened and routed his army.

Out of affection for Oriana, Amadís did not pursue the defeated host, but King Aravigo took this opportunity to plunder the followers of King Lisuarte. A hermit, who had been trying to bring about peace among the combatants, sent the youthful Esplandián to take the news of King Lisuarte's distress to Amadís. The hero marched at once to the rescue of King Lisuarte, a kindness that wiped out the enmity between them. The marriage of Oriana and Amadís was solemnized on Firm Island. Afterward the couple passed under the Arch of True Love into the magic bridal chamber.

AMPHITRYON 38

Type of work: Drama
Author: Jean Giraudoux (1882-1944)
Time: The Heroic Age
Locale: In and about Amphitryon's palace, Thebes
First presented: 1929

Principal characters:
JUPITER, master of the gods
MERCURY, his half-son
AMPHITRYON, a general of Thebes
ALKMENA, his wife
SOSIE, their servant

It is a fact that much influence was exerted on the written works of Jean Giraudoux by the physical productions of all but two of his plays in the theater of actor-director Louis Jouvet. Such a close and mutually advantageous association of managers or directors with a favorite playwright (or vice versa) has become an established pattern in the modern theater. Where highly personal directorial techniques and positive artifice exist in director and author, the published product is likely to contain much that the playwright never conceived in the original manuscript. The result is as it should be, not only living theater, but an art form embodying a power of ideas. In the partnership between Jouvet and Giraudoux, the actor respected and hallowed the poet. The happy circumstance of complete understanding between the writer's temperament and spirit and the actor's interpretative powers insured a rarity in the theater: Giraudoux wrote in a prose style that is practically verse, and the words roll from the tongues of actors with an ease and fluency that many writers strive for but few attain. *Amphitryon* 38, the second production of the Giraudoux-Jouvet collaboration, conclusively established Giraudoux as a playwright of great wit and dexterity.

The recasting of Greek myths into modern molds has long fascinated playwrights. Giraudoux's *Amphitryon* 38 may or may not be the thirty-eighth version of that legend. The whimsical title, implying that legends and myths belong to time, sets the mood for the capricious events of the play.

The Amphitryon legend tells us that Jupiter impersonated Amphitryon and gained admission to the bed of his wife Alkmena. From this encounter Hercules was born. On this familiar framework Giraudoux draws fresh character, weaves new plot structure, and imbues the play with wit and ideas impossible in the orig-

inal. The result is a mixture of theology, high comedy, satire, farce, and matrimonial and political commentary.

Basking on a cloud and spying on their victim, Jupiter and Mercury lay plans for the seduction of Alkmena as if preparing for a tasty banquet. In order to remove Amphitryon from his bedchamber, Mercury suggests that Jupiter have the friendly Athenians declare war on Thebes. Amphitryon, a stalwart general of the Theban army, will hurry to engage the enemy. Mercury will then take the place of Sosie, a servant, and tell Alkmena that Amphitryon will momentarily desert the battle and return to her bed that very night. Jupiter, of course, will impersonate Amphitryon and partake of the delectable Alkmena.

Giraudoux's writings have long been concerned with the causes of war; opportunities for comment on the high level planning of war appear early in *Amphitryon* 38 and in most of his other plays. Giraudoux leaves the sordid, clinical reporting of battle for his colleagues; he himself, in play after play, shows us the causes of conflict, frequently a startlingly inhuman cause which frighteningly illustrates the workings of political power.

Jupiter arrives before the palace of Alkmena amidst a great clanging noise, for he has forgotten the laws of gravity in his descent. With the help of Mercury he goes through some difficulty in transforming himself from the guise of a god to that of a mortal. Giraudoux sets for himself the difficult task of showing Jupiter the god and Jupiter the mortal simultaneously, a device of dual identity he uses in many of his works.

Mercury has already prepared the faithful wife for the return of Amphitryon, to whom she has promised fidelity or suicide if she knowingly deceives him Jupiter whets his appetite for love by demanding admission to her bed as a lover, not as a huband. It is not enough to love within the union of marriage—the added fillip is to be the tantalizingly illegal husband-seducer. With guileless logic, Alkmena swears fidelity to her husband-wife vows and refuses to open her gates and admit the false husband Jupiter to her chambers as a lover. As her husband, however, he gains easy entry through the gates which had been unlocked all the while.

Mercury thoughtfully holds back the dawn until Jupiter consummates the union, but he takes the precaution of informing the universe that Jupiter has made another mortal conquest so that the proper celestial eruptions will signify the seduction. He also practices a caprice of his own and has the real Amphitryon leave the battle and return to Alkmena the next day. This is only fair, for Jupiter, as has been his practice, will reveal his true identity to Alkmena with the coming of dawn and take leave of her in a burst of ego-satisfying, celestial glory.

But Mercury and Jupiter have underestimated the power of Alkmena. Giraudoux shows us here, as he does in other plays, his strong conviction that the female possesses a brand of intellect of an extraordinary nature; mere feminine wiles and physical beauty are but a means to an end, for the true power of logic and incisiveness belong in the female mind. Alkmena, without deliberation, but because she is a woman, is more than a match for Jupiter. When dawn finally arrives, she is found on her patio placidly eating breakfast fruit, while Jupiter, the traditional ravisher of innocent womanhood, lolls in the drowsy sensuality of her bed. When he joins her, he tries to reveal his true identity, but he is thwarted at every turn by Alkmena's charming and unclouded humanistic approach to divinity. There is a clarity and lack of religious fervency here that might pass for naïveté. But Giraudoux has more in mind than mere flippancy; Alkmena's childlike reasoning is the embodiment of utter simplicity and faithfulness in the kind, matter, and form of the gods. It is a perfectly satisfying and workable theology, uncluttered by the implementalia of animistic practices.

Jupiter, having satisfied his desires, and knowing that if his true identity is revealed Alkmena will kill herself and his unborn seed, now wishes to whet his holy ego by paying a formal celestial visit to Alkmena, thereby legalizing their secret union. Mercury makes the official proclamation of the impending visit, and Leda, Queen of Sparta, who has had some previous knowledge of heavenly unions, pays a duty call on Alkmena. In the scene between the two women Giraudoux epitomizes his own simplicity and clarity of style. With wit and candor, Leda describes her encounter with the heavenly swan. There is no pretense or pomposity here, only statement of fact which becomes a kind of understatement that runs through all of Giraudoux's plays and is particularly apparent in his female characterizations. The expected is avoided, humor for its own sake and wit as a result of syntax. The comedy is the result of character rather than situation, but the situation produces the character.

Alkmena, having discovered that Leda longs for another encounter with Jupiter, persuades the queen to take her place in the bedchamber. Jupiter will visit her in the form of Amphitryon, for he has a habit of appearing in the form most desired by his earthly mates. Leda agrees, and the real Amphitryon arrives, is mistaken for Jupiter masquerading, and is sent into the palace. Only when Jupiter himself appears to Alkmena does she realize her mistake.

The resolution of the provocative situation is brought about by the resourceful Alkmena. Will Jupiter forego the celestial visit for which she is so evidently unprepared, and remain only friends with her? Jupiter quickly agrees to this strange relationship and assures the suspicious Alkmena that he has never visited her before—as her lover. Jupiter then gives his blessing to Alkmena and Amphitryon and bids them name their unborn child Hercules. As a twinkling afterthought, he offers to be godfather to the child.

Amphitryon 38 may appear to the casual reader or spectator to be comedy that is witty, satirical, and playfully suggestive. In order to appreciate Giraudoux fully, it is necessary to look further for the social and political playwright. Giraudoux does not obscure his point, nor does he burden his audience with a message. Rather, he tantalizes with ideas craftily derived from situation, character, and language that joins the comedy of manners and the comedy of ideas.

ANABASIS

Type of work: Poem
Author: St.-John Perse (Alexis St.-Léger Léger, 1887-)
Time: The past
Locale: The East
First published: 1924

Principal characters:
The Conqueror-Prince
A Woman
The Mariner

If the distinction between traditional poetry and modern poetry is that the traditional attempts to tell about experiences and emotions (*has* its own subject matter) whereas the modern attempts to present experiences and emotions directly (*is* its own subject matter), then St.-John Perse can be said to be both a traditional and a modern poet at the same time. His five long works—*Éloges, Anabasis, Exile, Winds,* and the recent and magnificent *Seamarks*—have been called "epics of the

ANABASIS by St.-John Perse. The translation by T. S. Eliot is used with the permission of the American publisher. Copyright, 1938, 1949, by Harcourt, Brace & Co., Inc.

soul." But each has a more definite, a more tangible, subject matter than the soul itself. *Éloges,* for example, is about childhood; *Seamarks* is a poem in praise of the sea, a majestic symbol enclosing the beginning, perhaps the end, of life.

There is always a coherent system of solid reality behind what T. S. Eliot calls Perse's "logic of the imagination." The modernist surface of the poems may present what seem at first glance to be fascinatingly juxtaposed but apparently disconnected images, brilliantly phrased but completely gratuitous declamations, catalogues of wonderful but bewilderingly selected things. Below the surface, however, is a firm foundation of experience, as systematized and coherent as that of *The Knight's Tale* or *Madame Bovary.*

In Perse's *Anabasis* this concreteness is perhaps more clearly seen, more palpably felt, than in any of his other poems. *Anabasis* is, first of all, a modern poem, reminiscent in its technique of Rimbaud and of the French Symbolist school in general. Relying on the "logic of imagination" rather than on the logic of discourse, it attempts to present experience directly. But as we discover (through the impact of the images and through our resultant awareness of their symbolic meanings) the nature of the experience being presented, we realize that we are being told *about* an experience, as well. Something is happening in an epic more than in the figurative sense of the word, and it is happening somewhere—in time and in a certain place.

The place is important for at least two reasons. It is the East, not the romanticized Orient, not specifically the Far East or the Near East, but the wide expansive East of the great conquerors like Alexander, Tamerlane, Genghis Khan; the East of ancient ceremony, the age-old source of knowledge. As such, it is important symbolically, for the experience presented is in one sense the experience of knowledge—of awareness, of contact with (or, perhaps more accurately, of a return to) reality. A theme that runs through the poem is the theme of power, the power of knowledge—

> The Sun is unmentioned but his power is amongst us
> and the sea at morning like a presumption of the mind.
>
> Et le soleil n'est point nommé, mais sa puissance est parmi nous
> et la mer au matin comme une présomption de l'esprit.

There is also a recurrence of ceremony.

The language is important for the clarity and immediacy of imagery that it allows the poet. His scene is not the romantic East in any vague or misty sense. For the East is familiar to St.-John Perse as fact. It must be remembered that Perse the poet is also Alexis St.-Léger Léger, a leading French diplomat until the time of the German occupation during World War II. As a diplomat he had spent the early part of his career in China. There, undoubtedly, the keen senses of the poet Perse took in the sights, sounds, and ceremonial ways of that ancient land, the poet's sensibilities transmuting them into images that make up the texture of *Anabasis* and give the poem its strong feeling of reality of the East that underlines its theme of contact with the real:

> Milch-camels, gentle beneath the shears, sewn with mauve
> scars, let the hills march forth under the facts of the harvest sky
> —let them march in silence over the pale incandescence of the
> plain;
>
> Chamelles douces sous la tonte, cousues de mauves
> cicatrices, que les collines s'acheminent sous les données
> du ciel agraire—qu'elles cheminent en silence sur les in-
> candescences pâles de la plaine;

or

> Through
> the gate of living chalk we see the

things of the plain: living
things,
excellent things!

Par la
porte de craie vive on voit les choses
de la plaine: choses
vivantes, ô choses
excellentes!

sacrifice of colts on the tombs of children, purification of
widows among the roses and consignments of green birds in the
courtyards to do honour to the old men;

des sacrifices de poulains sur des tombes d'enfants,
des purifications de veuves dans les roses et des rassemblements d'oiseaux verts dans les cours en l'honneur des vieillards;

many things on the earth to hear and to see, living
things among us!

beaucoup de choses sur la terre à entendre et à voir,
choses vivantes parmi nous!

Anabasis stands firmly on the substrata of the poet's life in still another way; and again these facts work themselves up to the symbolic surface of the poem. It is a story of a quest and of conquest and of the continuing cycle of these things, for after two conquests the poem ends at the beginning of a new search. The quest, the military advance into the new country, from which the poem derives its name, is at its basic level the search for reality. (Eliot's note, that the title is not an allusion to Xenophon but is used in a literal sense, bears repetition.) The quest is the Rimbaudian search, but with a significant difference: For Perse, there is no descent into hell; there is sufficient reality for him above ground. To capture it, he must return to ancient ways and ceremonies; but the reality is there.

In this princeliness the essential difference between Perse and Rimbaud can be found. The poem begins, "Sur trois grandes saisons m'établissant avec honneur,/j'augure bien du sol où j'ai fondé ma loi":

I have built myself, with honor and dignity have I
built myself on three great seasons, and it
promises well, the soil whereon I have established my Law.

The poet is the Prince, the lawgiver, the conqueror, the founder of cities. As the Prince, Perse can do in this poem the very things that Rimbaud had to leave his poetry to do. Just as there need be no descent, so there need be no flight from poetry into action. Perse's life has been a life of action; for him there has been only the necessity of distilling the experience of the action into poetry. Born on a family-owned Caribbean island, he had been educated as an aristocrat whose destiny was to serve his state. His diplomatic career had been one of authority and responsibility, of power, decision, and restraint. These also go into the distillation. The poem is powerful yet restrained and it is about power, the conquest of those "living things, excellent things."

Thus, while Rimbaud had to descend into hell to find himself and had then to fly to primitivism to find reality, Perse knows himself already as the Prince and knows from experience, not so much the primitive, but the ceremonial and ancient. With these he turns to poetry to find the reality of that experience. Aside from obvious technical similarities—and in technique Perse owes much to Rimbaud, particularly in his use of "poetic prose," which is really poetry measured in terms of paragraphs rather than in terms of lines—the two are alike in their search but different in their means of searching. In this respect, it is Perse who is the true poet: the maker, serene, detached, anonymous.

In this sense, *Anabasis* is a poem by the Prince and is about the quest and conquest by the poet as the Prince. It is divided into ten parts. These parts were

indicated in the original merely by Roman numerals, but later they were given titles (actually brief synopses) by Lucien Fabre. Part I, following the beautiful introductory "Song" ("Under the bronze leaves a colt was foaled") ("Il naissait un poulain sous les feuilles de bronze") deals with the "arrival of the Conqueror at the site of the city which he is about to build." The dominating symbols here are those of power, knowledge, and humanity: the Sun, salt, and thirst:

"Him who has not praised thirst and
drunk the water of
the sands from a sallet
I trust him little in the commerce of
the soul. . . ."

"Qui n'a, louant la soif, bu l'eau
des sables dans un
casque,
je lui fais peu crédit au commerce
de l'âme. . . ."

The next three parts—"Tracing the plan of the city," "Consultation of augurs," and "Foundation of the city"—are quieter: ceremony and the business of living take the place of power:

Come, we are amazed at you, Sun!
You have told us such
lies!

Va! nous nous étonnons de toi, Soleil!
Tu nous as
dit de tels mensonges!

Gradually blended with the ceremony are discontentment and lust. The city is good, and it has its own beauty,

. . . more beauty
than a ram's skin painted red!

. . . plus beau
qu'une peau de belier peinte en rouge!

But the sense of reality is dulled by its busyness and shoddy ways.

In Part V, "Restlessness towards further explorations and conquests," the symbols of knowledge and power begin to serve as counterpoint to those of city and ceremony. They reassert themselves more in Parts VI and VII—"Schemes for foundation and conquest" and "Decision to fare forth"—in which a new, erotic theme is added. Now the lust felt in the second part assumes new meaning. Love joins power, knowledge, humanity; the

"scented girls, who shall soothe us
with a breath, silken
webs"

"parfumées, qui nous apaiseront d'un
souffle, ces
tissus"

join the Sun, the Law, and Salt as dominant symbols. These symbols give way for a time to those of desolation and dryness in Part VIII, "March through the desert"; but they rise with new strength in the penultimate section, "Arrival at the threshold of a great new country." Here the erotic theme reaches its climax in a song reminiscent of the Song of Solomon in its voluptuous grandeur. It is spoken by one of the women (perhaps the Princess) of the city which the Prince is about to capture, and with its note of physical union the triumphant union of all the themes and symbols is announced. The poet-prince, victorious over reality, sees the "living things, excellent things" in a state of full awareness in the final section of the poem. Ceremony, the occupations of the men of the city, serve with love, law, power to make awareness of reality complete, triumph unconditional.

The first half of the final section is called "Acclamation, festivities, repose." The second adds, "Yet the urge towards departure, this time with the mariner." There is still more "out in the vast spaces" where the mariner plots the way. This is the reality of the earth, but there is one more conquest to be made.

There is more for the Prince, but the poem, with its look to the heavens, is complete. The reader has watched the conquest and participated in it; he has been told about an experience and has had it presented directly, thanks to the Prince's knowledge and power.

THE ANABASIS

Type of work: History
Author: Xenophon (c. 430-c. 354 B.C.)
Time: 401-399 B.C.
Locale: Persia, Babylon, Armenia, Paphlagonia, Thrace
First transcribed: Fourth century B.C.

Principal personages:
XENOPHON, the narrator
CYRUS, son of King Darius of Persia
ARTAXERXES, the older son of Darius
TISSAPHERNES, a Persian general
CLEARCHUS, a Spartan exile, a general under Cyrus
CHIRISOPHUS, a Spartan mercenary captain
AGASIAS, a Stymphalian captain in the Greek army
PROXENUS, a Theban mercenary captain under Cyrus

The *Anabasis* is Xenophon's personal account of one of the most amazing marches in history, the march of a Greek army numbering ten thousand men from Babylon to the Black Sea. Xenophon played a leading role in the march and was, in effect, supreme commander of the army, although he refused the actual title. This account of the Persian expedition begins with the recital of Cyrus' effort to wrest the Persian throne from his brother Artaxerxes, but its principal part is concerned with the march from Babylon after the death of Cyrus at the battle of Cunaxa. The narrative is lively and vivid; it presents a great historical event from the perspective of a humane leader who organized his troops and maintained discipline by combining intelligence with the methods of Greek democratic leadership.

After the death of King Darius of Persia, his son Artaxerxes took possession of the throne. Cyrus, the younger son, with the support of his mother, Parysatis, began to build up an army to wrest control of Persia from his brother. By pretending to need troops to fight the Persian general Tissaphernes and the Pisidians, Cyrus acquired armies from the Peloponnese, the Chersonese (under the Spartan exile Clearchus), the Thessalians (under Aristippus), the Boeotians (under Proxenus), the Stymphalians (under Sophaenetus), and the Achaeans (under Socrates, the mercenary).

Cyrus marched from Sardis to Tarsus, gathering the elements of his army. At Tarsus the troops under Clearchus refused to move forward, arguing that they had not been hired to fight against the king. Clearchus dealt with the mutiny by first enlisting the loyalty of the men to himself (by pretending he would stay with them and not with Cyrus) and then by supporting Cyrus' claim that the enemy was not the king, but Abrocomas, one of the king's commanders.

By marches averaging fifteen miles a day Cyrus brought his army from Tarsus to Issus, the last city in Cilicia, where he was joined by ships from the Peloponnese. The march continued through the gates of Cilicia and Syria without opposition.

When Cyrus arrived at the city of Myriandrus, Xenias the Arcadian and Pasion the Megarian deserted the army. Cyrus refused to pursue or punish them, declaring that they had served him well in the past.

The army moved on to the Euphrates and the city of Thapsacus. Here the word was finally given to the Greek soldiers that the campaign was to be against King Artaxerxes. At first the soldiers refused to go further without more pay, but when Menon led his forces across the Euphrates in order to set a good example and to win Cyrus' favor, and when Cyrus promised to give each soldier additional pay, the Greeks crossed the river in force,

making the crossing on foot. Since the Euphrates was usually too high for such a passage, the army was encouraged by this good sign.

When they reached the Arabian desert, Cyrus forced the troops to long marches in order to bring them to water and fodder. He kept discipline by ordering important Persians to help with the wagons when the road was difficult. A quarrel between the soldiers of Menon and Clearchus was halted by Cyrus' warning that they would all be destroyed if they fought among themselves.

Orontas, a Persian under Cyrus, attempted to transfer his army to the king's forces, but Cyrus learned of the plan by intercepting a letter from Orontas to the king. At a trial held in Cyrus' tent Orontas was condemned to death. He was never seen again.

Cyrus moved through Babylonia and prepared for battle with King Artaxerxes, but when the king's forces failed to take a stand at a defensive ditch which had been dug, Cyrus proceeded with less caution.

The two armies met at Cunaxa, and the Greeks put the opposing Persian forces to flight. Cyrus, with six hundred Persian cavalry, charged the center of the Persian line in order to reach the king; but after wounding King Artaxerxes, Cyrus was himself killed by a javelin blow. The cavalrymen with Cyrus were killed, except for the forces under Ariaeus, who hastily retreated.

While the main Greek armies under Clearchus and Proxenus were pursuing the Persians, the king's troops broke into Cyrus' camp and seized his mistresses, money, and property. Tissaphernes then joined the king's force and attacked the Greeks, but again the Greeks put the Persians to flight.

Phalinus, a messenger from King Artaxerxes, attempted to force Clearchus to surrender, but the Spartan, regarding the Greeks as victors, refused. The Greeks then allied themselves again with Ariaeus, who had been second to Cyrus, and pledged their support of him. When Ariaeus refused to attempt further battle against the king, the joint decision was to take a longer route back, putting as much distance as possible between their forces and the king's army.

The Greeks began their march and by accident came close to the king's army, frightening it into retreat. A truce was then arranged, and the king transferred supplies to the Greeks. Finally a treaty was made which provided safe conduct for the Greek army, with Tissaphernes as escort.

Many of the Greek leaders suspected Tissaphernes of treachery, but Clearchus, reassured by a conference with the Persian general, went to Tissaphernes with four of his generals and twenty of his captains in order that those who had been slandering the Persian commander could be named. Then, at a signal from the treacherous Tissaphernes, the Persians massacred the captains and took the generals as prisoners. The generals—Clearchus, Proxenus, Menon, Agias, and Socrates—were taken to the king and beheaded. Ariaeus was discovered to have been involved with Tissaphernes in this act of treachery.

After the capture of the generals, Xenophon, who had accompanied the Greek army at the urging of his friend Proxenus, bolstered the courage of the Greeks and urged that new generals and captains be appointed. The army responded to this decisive act of leadership.

Mithridates, a Persian commander who had been with Cyrus, returned to the Greeks and pretended to be friendly, but he suddenly attacked them and had to be driven back. The Greeks were then pursued by Tissaphernes and harassed by attacks from the Carduchi as they crossed the mountains to Armenia. Hearing that Tiribazus, the governor of Western Armenia who had promised the Greeks safe passage, planned to attack them, the Greek generals ordered a raid on Tiribazus' camp and then quickly resumed the

march across snow-covered plains. The soldiers suffered from snow-blindness, frostbite, and bulimia.

To encourage the soldiers, Xenophon often worked and marched with the men. He arranged to procure guides from the Armenians and conceived the idea of capturing the mountain pass beyond the Phasis River by climbing it at night. Chirisophus and Xenophon were the principal leaders of the march.

In the country of the Taochi the Greeks were delayed by an attack from a fortification out of which large boulders were rolled down a hill, but when the stones were exhausted and as the opposing forces—including women and children—began to leap from the walls, the Greeks took possession. Finally, after fighting the Chalybes, the Greeks came within sight of the sea on their arrival at Trapezus.

Chirisophus was sent to secure ships, and the Greeks, now numbering eighty-six hundred troops of their original ten thousand, went on plundering expeditions for supplies. When Chirisophus was delayed, the available ships were loaded with the sick and wounded and with women, children, and baggage, while the rest of the army continued by land. After battling their way through the country of the barbarous Mossynoici, the Greeks arrived in the Euxine. There Xenophon considered founding a city, but he rejected the idea when the others opposed him. Some of the generals were critical of Xenophon's disciplinary measures, but he was able to defend himself against their charges.

The Greeks bought food and also plundered supplies from the Paphlagonians. During their stay in that territory the captains went to Xenophon and asked him to be commander-in-chief of the army, but after reflection and sacrifices to the gods he decided that it would be better both for himself and the army if the command were either kept divided or given to some other man. When Chirisophus was elected commander-in-chief, Xenophon willingly accepted a subordinate position.

By this time the Greeks had enough ships to carry all their men, and they sailed along the Paphlagonian coast from Harmene, the port of Sinope, to Heraclea, a Greek city in the country of the Maryandyni. The army then split into three parts because of a disagreement about demanding supplies from Heraclea. The Arcadians and Achaeans, who favored the demand, formed one body; Chirisophus, no longer in supreme command, headed a second body of troops; and Xenophon commanded the remainder. The Arcadians landed in Thrace and attacked some villages. When they got into difficulties, they were rescued by Xenophon and his force. At Port Calpe the three armies were reunited.

Many Greeks were killed by the Bithynians while hunting for supplies, but the Greek forces finally achieved victory over them. A quarrel involving Cleander, the Spartan governor of Byzantium, and Agasias, a Greek captain who had rescued one of his men from arrest by Dexippus, a traitorous Greek acting by Cleander's order, was settled by Xenophon's diplomacy.

Eventually the army crossed the straits from Asia to Byzantium. After some difficulty with Anaxibius, a Spartan admiral at Byzantium, the Greeks joined forces with King Seuthes of Thrace and participated in numerous raids on Thracian villages for supplies. When King Seuthes withheld pay from the Greeks, Xenophon was blamed; but after a long inquiry, during which Xenophon was accused of being too much concerned with the welfare of the ordinary soldier, King Seuthes finally gave the Greeks the money due them.

Xenophon then led the army out of Thrace by sailing to Lampsacus, marching through the Troad, and crossing Mount Idea to the plain of Thebe. When the army reached Pergamon in Mysia, Xenophon conducted a partially successful raid against the Persian Asidates. He

then turned the Greek army over to Thibron, the Spartan commander, who used the Greeks to war against Tissaphernes and Pharnabazus, a Persian governor.

THE ANATOMY OF MELANCHOLY

Type of work: Philosophical and scientific treatise
Author: Robert Burton (1577-1640)
First published: 1621

The seventeenth century found men beset by intellectual ferment, even intellectual confusion. Ideas and theories, old and new, clamored for attention and consideration because science had not yet begun to classify, assimilate, accept, and reject what man found in the world about him. More than that, each man attempted, in an age before specialization, to master all, or as much as he could, of human knowledge. Such was the age in which Robert Burton, who styled himself Democritus, Jr., wrote *The Anatomy of Melancholy,* which in many ways exemplifies the times in which it was written.

Burton was more than an educated man; he was a learned man who gave his life to learning, and much of his vast hoard of erudition found its way into his book. Ostensibly a study on melancholy, his work, before it was finished, absorbed into its pages most of the learning of Burton's time, either through his examination of everything he could associate with melancholy or through his many digressions.

The Anatomy of Melancholy is difficult to categorize. Its organization is complex, almost incoherent. An outline for each of the three "partitions" of the book, complicated though each is, does not indicate all that Burton managed to cram into the pages. The device seems really to be Burton's way of following a "scientific" convention of the times. Perhaps the best way to categorize the book is to regard it as an informal and heterogeneous collection of essays on man's dissatisfaction with the universe, as the seventeenth century saw it, and on ways in which that dissatisfaction could be cured. In that sense, at least, the book is a treatise on psychology, although the digressions Burton made are so numerous and involved that the reader sometimes wonders whether the author may not have lost his way.

Burton assuredly had no special theme or thesis he was attempting to prove. One critic has said that all *The Anatomy of Melancholy* proves is that a seventeenth-century classical education could produce an astounding amount of recondite learning. While Burton presented no set of principles, scientific or otherwise, to be proved, he did bring to his work a tremendous zest for learning as he found it in the books he read. This sense of gusto often puts the modern reader at a disadvantage, for Burton larded his paragraphs heavily, perhaps no English writer more so, with tags of Latin prose and poetry, and nowadays too few readers have a knowledge of Latin which enables them to read even tags in that language. The quotations are from countless authorities, many of them long since almost forgotten. A typical page, for example, cites Leo Afer, Lipsius, Zuinger, Seneca, Tully, Livy, Rhasis, Montaltus, Celsus, and Comesius. It is the host of references, allusions, and quotations that makes Burton's style seem heavy. Actually, he wrote in the tradition of Francis Bacon, studiously striving for a plain, even colloquial and racy, style. Like Bacon, too, he frequently begins a topic with an allusion, an anecdote, or a quotation as a springboard and from such a start often moves to whimsy and humor.

Sections of *The Anatomy of Melancholy* are famous for various reasons. The opening letter, a foreword to the reader, is well known for its satirical tone and its catalogue of the follies of mankind. Hu-

mor and whimsy account for the popularity of the sections on marriage and bachelorhood, on the "love of learning or overmuch study," and on the nature of spirits. The last "partition," ostensibly on melancholy growing out of love and religion, has many short synopses of world-famous stories. One contemporary critic has shown that if Elizabethan literature had somehow been lost during the intervening centuries, we could reconstruct a good bit of its nature from a study of *The Anatomy of Melancholy* alone.

The pervading tone of the book is satirical, but Burton's satire is always realistic, reflecting the point of view of an objective, even detached, observer of human folly. He begins the first "partition" with a contrast between man as he was in the Garden of Eden and man as he has been since the Fall. The result of man's transgression, according to Burton, is that mankind has since suffered a universal malady, a melancholy that affects both mind and body. Since he regards man as a whole, from a humanistic point of view, he proceeds to mingle sympathetically both religion and science. Much of the learning and many of the notions and theories which found their way into the book are nowadays of historical interest only, such as the analysis of the four humors, the discussion of the understanding and the will (as the seventeenth century used those terms), and the discussion of the nature of angels and devils. Still amusing, however, are his discussions of old age, diet, heredity, exercise, and constipation. While admitting that none is a panacea, Burton offers various cures for melancholy, including prayer, practice of the arts, the study of geography, coffee, traditional games, and moderate amounts of wine and other drink.

Like many another learned man in history, the writer often found himself discoursing on subjects on which there is perhaps no answer. Thus it is in his critique on marriage, which he delivers under the heading of "Cure of Love-Melancholy," that Burton, who himself never married, first quotes twelve reasons in favor of marriage, taking them from Jacobus de Voragine. Those arguments in favor of marriage include statements that a wife is a comfort and assistance in adversity, that she will drive away melancholy at home, that she brings an additional supply of the "sweet company of kinsmen," and that she enables a man to have fair and happy children. Immediately following these arguments, Burton himself adds an equal number as an Antiparodia. He suggests that a wife will aggravate a man's misery in adversity, will scold a man at home, bring a host of needy relatives, and make him a cuckold to rear another man's child. At the last, all Burton can say is that marriage, like much of life, is filled with chance: " 'Tis a hazard both ways I confess, to live single or to marry."

A sound observer of human nature, Burton also showed sympathetic understanding for his fellow beings. Living in an age when religious beliefs held a strong hold on men's and women's emotions, reinforced by fears of a physical Satan and Calvinistic doctrines of predestination and the depravity of man, he advocated that people afflicted by religious melancholy turn from contemplation of the more awful aspects of God and religion to such aspects of God as His infinite mercy and love. He even advocated recreation of an honest sort as an antidote to too much religion. In this, as in other ways, Burton was a man who stood out as being ahead of his time, a rare tribute to a man in any age.

ANDROMACHE

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Tragedy of intrigue
Time of plot: About a decade after the Trojan War

Locale: The temple of Thetis in Thessaly
First presented: c. 426 B.C.

Principal characters:
ANDROMACHE, Hector's widow, slave to Neoptolemus
HERMIONE, wife of Neoptolemus and daughter of Menelaus
MENELAUS, King of Sparta
PELEUS, Neoptolemus' grandfather
MOLOSSUS, son of Andromache and Neoptolemus
ORESTES, Agamemnon's son
THETIS, goddess and dead wife of Peleus
CHORUS OF PYTHIAN MAIDENS

Critique:

Andromache is one of Euripides' most poorly constructed plays; both the plot line and the focus on personalities undergo a radical shift in the middle. It moves, not by development out of the original situation, but by accretion, and new characters are introduced with no preparation whatsoever. The first half of the play concerns Hermione's foiled plot against her rival, Andromache; the second deals with Orestes' treacherous murder of his rival, Neoptolemus; and there is only a very tenuous connection between the two. Written shortly after the outbreak of the war between Athens and Sparta, the play seems to be strongly motivated by Euripides' intense hatred of Spartan characteristics as they are shown in the arrogance of Hermione, the treachery of Orestes, and the criminal brutality of Menelaus. Although flawed, *Andromache* nevertheless has a certain hardness and brilliance that are fascinating.

The Story:

After the death of Hector and the fall of Troy, Andromache had been given as a special prize to Neoptolemus, son of Achilles. As his slave and concubine, she had borne a son, Molossus, thereby arousing the jealous wrath of Hermione, the barren wife of Neoptolemus. Fearing Hermione's hatred and sensing impending doom, Andromache sought sanctuary in the sacred grounds of the temple of Thetis, after secretly sending her son to a neighbor for safekeeping.

Hermione appeared at the temple and accused Andromache of seeking to oust her, taunted her for bearing a son to Hector's slayer, and threatened her with death. Andromache protested that as an aging woman and a helpless slave she would be mad to compete with Hermione and that she herself had gracefully accepted Hector's illegitimate children rather than let herself be corrupted by jealousy. Hermione, unmoved by these arguments, left the temple after threatening that she would find bait that would lure Andromache from her sanctuary.

She was true to her word, for soon afterward Menelaus arrived leading Molossus by the hand. The Spartan king warned that he would kill the boy on the spot if Andromache would not emerge and offer up her own life instead. Once again Andromache argued with a Spartan, pointing out that murder would surely pollute his reputation and that Neoptolemus would never condone the death of his only son. But Menelaus was adamant, and Andromache emerged from the sanctuary to learn that both she and her son were marked for slaughter. But before the order for execution could be carried out, the aged Peleus appeared and in response to her supplication commanded that her bonds be loosened. Furious with Menelaus, Peleus denounced Spartan cowardice and treachery and ordered the king to leave Thessaly at once and to take his barren daughter with him. Menelaus, however, announced that he was leaving with his army only in order to vanquish a city hostile to Sparta, after which he would return to confront Neoptolemus himself and settle the matter of his daughter's status in Thessaly.

After everyone had left the temple, a

terribly distraught Hermione entered carrying a sword with which she intended to commit suicide. After her nurse had wrested the sword from her, Hermione, in great anguish, lamented the horrible deed she had plotted and chanted her fear that Neoptolemus would banish her. Suddenly Orestes appeared, claiming that he was merely passing through on his way to the oracle at Dodona, and Hermione threw herself at his feet. Because Orestes had once been betrothed to Hermione and had always loved her, he revealed that he had actually come to carry her off; he was prepared to murder her husband even if the deed involved sacrilegious treachery. Hermione's taunts at Andromache were now ironically being fulfilled upon herself.

After the desperate pair had fled, Peleus appeared. Before he could question the chorus about the fearful rumors he had heard, a messenger brought sad news. Peleus' grandson, Neoptolemus, was dead; he had been horribly murdered and mutilated by Orestes and his brigands while praying to the gods in the temple of Phoebus. The body of Neoptolemus was then carried in on a bier and bereaved old Peleus lamented the end of his line, for the only son of his only son was now dead. Throwing his scepter on the ground, the distraught king resolved to grovel in the dust until his death. At that moment the dim form of the divine Thetis, the goddess who had once been his wife, appeared hovering in mid-air. She commanded her husband to cease his mourning and take the body of Neoptolemus to be buried at the Pythian altar as a reproach to the Spartans. She further commanded that he take Andromache and Neoptolemus' son to Helenus, whom Andromache would marry so that the line of Peleus could continue. After this mission Peleus himself would be converted into a god and live with Thetis in the halls of Nereus forever. Peleus consented, moralizing that every prudent man should take heed to marry a wife of noble stock and give his daughter to a good husband.

ÁNGEL GUERRA

Type of work: Novel
Author: Benito Pérez Galdós (1843-1920)
Type of plot: Political and religious tragedy
Time of plot: Late nineteenth century
Locale: Madrid and Toledo
First published: 1890-1891

Principal characters:
ÁNGEL GUERRA, a widower
DOÑA SALES, his mother
ENCARNACIÓN ("CIÓN"), his seven-year-old daughter
LORENZA ("LERÉ"), Doña Sales' nurse
ARÍSTIDES GARCÍA BABEL, an embezzler
FAUSTO GARCÍA BABEL, his dishonest brother
DULCENOMBRE ("DULCE") BABEL, Ángel's sometime mistress
PADRE CASADO, a priest

Critique:

Pérez Galdós, a great figure in Spanish literature of the late nineteenth century, wrote thirty novels in addition to the forty-six in his series called National Episodes. *Ángel Guerra* belongs to a group of about eight that present a picture of religious faith and the results of fanaticism on Spanish life. This group includes some of his best, *Doña Perfecta* (1876), *Gloria* (1876-1877), *The Family of León Roch* (1879), and *The Crazy Woman in the House* (1892). *Ángel Guerra* is the story of a politician and a mystic, a character whose names, "Angel"

and "War," were intended to present his dual personality. By environment he was made a rebel who hated his mother, yet received from her the wealth that meant his personal freedom. Not only does the novel depict the working of fate, but it also presents a philosophy of religion and the influence of a deeply religious atmosphere on a man who was essentially destructive and modern. Besides the intermingling of human and religious love, the novel contains a realistic touch in having violence and crime cure idealism. As always, in the novels of this great local color artist, the painting of the background is unforgettable: the summer houses in the suburbs of Toledo, the narrow cobbled streets of the city, and the noble, austere cathedral.

The Story:

Ángel Guerra, thirty and a widower, father of an adored daughter Encarnación, had spent an unhappy childhood. An idealist, he had turned to the revolutionists, thinking that if everything were overthrown life could be improved in the rebuilding. His mother, Doña Sales, disapproved of him and treated him like a child, even after he was married. An extremely rich woman, she tried to starve her liberal-minded son into submission to her wishes, but she managed only to drive him into the company of advocates of violence, the Babels.

The Babel household contained an unsavory group. With Babel lived his brother, Captain Agapito, an ex-slaver, and his children, drunken Matías and slippery Policarpo. Babel's family was as bad. Arístides, an embezzler, had fled from Cuba; Fausto had been dismissed from the post office for peculation; and Dulcenombre had love affairs from which the whole family profited. She became attracted to Ángel and lived with him for a year in order to escape her family, but he was too poor to marry her.

At last the crimes of the Babels sent Ángel also into hiding, with a wounded hand that Dulce bandaged. After a month of skulking he went home to find his mother, Doña Sales, dying. Leré, the twenty-year-old tutor of "Ción," was nursing her. At first she and Dr. Maquis refused to let Ángel see the sick woman, but finally he was allowed to be with her during her dying moments. She left him a comfortable fortune, but when he tried to use it selfishly the convent-trained Leré shamed him into carrying out his mother's desires with it.

Troubles mounted for Ángel. Dulce, his mistress, became ill. Ción died. Leré announced she was entering a convent in Toledo. In his loneliness, Ángel followed her, and when Dulce came looking for him he had already gone. Following the advice of her uncle, Captain Agapito, she sought solace in alcohol.

Ángel had both rich and poor relatives in Toledo. He became a boarder at the home of Teresa Pantoja, along with two priests. Leré was already working for one of the nursing orders. Discussing life with her, and moved by his loneliness, his affection for her, and the religious atmosphere of Toledo, Ángel also found himself seeking the comfort of the Church.

The appointment of one Babel to a government post in Toledo brought the whole family, including Dulce, to that city. To escape them, Ángel went to live with wealthy relatives in the outskirts of Toledo. Leré demanded that he marry Dulce or never see her again. Going to discuss the situation with Dulce, Ángel found her disgustingly drunk. In a quarrel that followed, he almost killed Arístides. Again, at Leré's bidding, he went to Arístides to ask forgiveness. He learned that Dulce's illness had cured her of her liking for alcohol and that she was planning to enter a convent.

Ángel's many conversations with Leré caused considerable gossip, with the result that the Mother Superior called the girl in for questioning. Although she was declared innocent, the lack of trust so angered Ángel that he declared his intention of founding a convent to be put in Leré's charge. She declared that she

would accept his plan only if he became a priest. Ángel agreed.

Padre Casado, a clear-sighted priest, whose preference for farming instead of books had prevented his advance in the Church, prepared Ángel for taking holy orders. One night, while he and Leré were nursing an ailing priest, Ángel felt desire for the girl. Later he confessed his carnal thoughts to Padre Casado, who could not understand any sexual attraction to a woman in plain nun's clothing. They also discussed Ángel's plans for the convent, and his philosophy for improving mankind by a Christian revolution.

Ángel tried to prove his theories when Arístides, again caught in crime, and Fausto, also fleeing justice, begged him for help and he hid them. Joined by Policarpo, they demanded money for a flight to Portugal. Ángel was stabbed during a quarrel over his refusal. Although badly wounded, he would not give the police the name of his assailant.

Leré came to nurse Ángel. The dying man had no regrets. Like Don Quixote, he felt that the approach of death restored his reason and also solved his problems. He would not have made a good priest, he declared. He apportioned his wealth, designating most for Leré's project, some for relatives and servants, before he died. Leré, stifling her sorrow, returned to the convent where she was assigned to nurse another patient.

THE ANNALS OF TACITUS

Type of work: History
Author: Cornelius Tacitus (c. 55-c. 120)
Time: 14-69
Locale: The Roman Empire
First transcribed: c. 119

Principal personages:
TIBERIUS, Augustus Caesar's stepson and successor
GERMANICUS (NERO CLAUDIUS DRUSUS), Tiberius' brother
AGRIPPINA (MAJOR), Germanicus' wife and Caligula's mother
DRUSUS, Tiberius' son
DRUSUS, Germanicus' son
CALIGULA, Tiberius' successor
CLAUDIUS, Caligula's uncle and his successor
MESSALINA, Claudius' first wife
AGRIPPINA (MINOR), Claudius' niece and second wife
BRITANNICUS, Claudius' son, killed by Nero
NERO, Agrippina's son and Claudius' successor
POPPAEA, Nero's wife
AELIUS SEJANUS, Tiberius' favorite
PISO, leader of a conspiracy against Nero

Cornelius Tacitus is by an accident of fate the sole surviving historian of his day; all the writings of his contemporaries and immediate predecessors are lost. It may be that the fates were guided by standards of literary aesthetics rather than scientific accuracy, for though Tacitus' facts and interpretations have from time to time been severely criticized, he has always been admired for his lucid, morally-charged narrative style. The *Annals* are not merely a skillful prose account of a half-century of Roman history, but also a compassionate evaluation of the horrors of imperial despotism. In fact, the earliest extant manuscript is entitled *Ab excessu divi Augusti* (although in Book IV, the writer refers to his work as *Annals*).

Obviously, Tacitus saw in Roman history a gradual decline from a primitive Golden Age when no laws were necessary to times when laws became a necessity and, finally, an abominable evil. As the *Annals* proceed from the reign of

Tiberius to those of Claudius and Nero (a section dealing with Caligula is lost, as are the last books) the tyranny becomes more cruel, the populace and patricians grow more submissive, the opportunists and informers become more despicable, and the dwindling number of virtuous men find themselves more helpless.

In these matters, Tacitus is by no means taciturn; in fact, so great are the horrors depicted in the *Annals* that until the atrocities of twentieth-century politics and war recapitulated them on a horrendously magnified scale, civilized men were inclined to view Tacitus' account as grossly exaggerated, beyond the possible depths of human nature.

Tacitus is modest about his aims, though the grave irony of his remarks should not go unnoticed:

> The matter upon which I am occupied is circumscribed, and unproductive of renown to the author—a state of undisturbed peace, or only interrupted in limited degree, the sad condition of affairs in the city, and a prince indifferent about extending the bounds of the empire. Not unprofitable, however, will it be to investigate matters which, though unimportant in a superficial view, frequently give the first impulse to events of magnitude. . . . I have only to record the mandates of despotism, incessant accusations, faithless friendships, the ruin of innocence; the one unvarying repetition of causes terminating in the same event, and presenting no novelty from their similarity and tiresome repetition. (IV, 32-33)

In general, Tacitus presents not a sustained history, but a chronological depiction of selected events—some thoroughly detailed over several chapters and others sketched in lightly, continually referred to but not described extensively in any one place. It has been conjectured that the original *Annals* consisted of three hexads, the pattern employed by Vergil, Statius, Polynus, and Cicero; but there is no concrete evidence that there were two books written after XVI, and the loss of Books VII-X prevents us from being absolutely certain they fitted with Books XI-XII to constitute a middle hexad. At any rate, the *Annals*, as they now stand, can be conveniently arranged by subject matter—the reign of Tiberius is the concern of the first six books, of Claudius in books XI-XII, and of Nero in the final four books. This is not to say that the focus of attention is concentrated on the three emperors. In dealing with Tiberius, for example, Tacitus devotes the opening forty-nine chapters to the first year (more space than to any other year of the entire history), beginning with the jockeying for power after the death of Augustus. Since Tiberius never led troops in battle after he became emperor, the narrative shifts to Tiberius' son Drusus (Chapters 16-30) quelling the Pannonian mutiny and to Germanicus (most of Chapters 31-71) campaigning on the Rhine. These two men, logical heirs to the throne, were the objects of the intrigues of the utterly unscrupulous Aelius Sejanus, Tiberius' favorite. Jealous of Germanicus' successes, Tiberius had him recalled and sent to the East as king in Armenia, where he died in A.D. 19, probably at the hands of Piso under orders from Tiberius. Piso's trial ended abruptly with his unexplained murder, though Tacitus hints that Tiberius arranged that as well. Drusus, then, dominated the sons of Germanicus (Nero, another Drusus, and Caligula) as heir-apparent, but Tiberius openly preferred Sejanus—"a stranger was called in as co-adjutor in the government; nay, how little was wanting to his being declared colleague." This Sejanus, "whose heart insatiably lusted for supreme domination," then dispatched Drusus with a slow poison that made him appear a victim of disease, and set out to marry Livia, his widow and the sister of Germanicus. There remained, however, Agrippina, widow of Germanicus, and her three sons. Sejanus contrived open enmity between Agrippina and Tiberius and skillfully arranged for the emperor to retire to Capri from Rome in A.D. 27. There, while Sejanus plotted his rise to power, the ruler "in-

dulged his cruel and libidinous disposition . . . in the secrecy of a retired situation." One of the most tantalizing lacunae of the *Annals* deals with Agrippina's hopeless struggle for the rights of her sons and the final conflict between Sejanus and the emperor, a struggle leading to Sejanus' execution.

The first hexad ends with Tiberius at the age of seventy-eight, when he had outlived all the intriguers who surrounded him and relinquished "nothing of his libidinous excesses." His end was dramatic, and Tacitus relishes the irony. Assured by Tiberius' physician that his death was imminent,

> Caligula in the midst of a great throng of persons, paying their gratulations, was already going forth to make a solemn entrance on the sovereignty, when suddenly a notice came, "that Tiberius had recovered his sight and voice, and had called for some persons to give him food to restore him." The consternation was universal: the concourse about Caligula dispersed in all directions . . . Caligula himself stood fixed in silence —fallen from the highest hopes, he now expected the worst. Macro [Caligula's right hand man], undismayed, ordered the old man to be smothered with a quantity of clothes. . . . (VI, 51)

The dramatic technique is magnificent. Caligula is left as a monstrous legacy to Rome. However, the extant history resumes in Book XI with Claudius' succession to the purple. The new emperor is depicted as a cut above his predecessors: he dignified the theater, augmented the alphabet, restrained predatory creditors, increased the Senate, and incorporated new provinces into the Empire. But the intrigues flourished, centering upon Claudius' wife Messalina, who was concerned at the way in which freedmen (especially Narcissus and Pallas) had gained the actual power. Messalina, knowing she was about to be murdered by Claudius' agents, committed suicide: "Tidings were then carried to Claudius 'that Messalina was no more'; without inquiring whether by her own or another's hand, [he] called for a cup of wine and proceeded in the feast." Tacitus brilliantly achieves a sense of horror at the moral corruption of the Empire with just such detail and understatement. Book XII opens with the contest among the freedmen concerning the choice of a new wife for Claudius. Pallas prevailed with his suggestion of Agrippina, despite the fact that she was the daughter of Claudius' brother Germanicus. The horrendous narrative continues to delineate debauchery and chaos. Nero destroyed the emperor's son Britannicus, and Agrippina afterward poisoned Claudius in order to secure the succession for her own son, Nero. Book XIII tells of Agrippina's struggles for power, first against the freedwoman Acte and then against Poppaea, Nero's wife—murders and counter-murders and abortive palace revolts that went on while Nero engaged in his orgiastic debauches. Book XIV opens with Poppaea's vigorously dramatic reproach against Nero for his cowardice in not destroying his mother, who had desperately clung to life and power by incestuously lavishing her own body on her son. Tacitus handles Nero's attempts on Agrippina's life with almost grotesque comedy. First, she was put to sea in a faulty vessel, but she swam ashore while another woman, hoping to save herself by claiming to be the emperor's mother, was slain. Finally, brute force was resorted to and she was slain in bed: ". . . to the centurion, as he was drawing his sword to dispatch her, she presented her womb, and with a loud voice, 'Strike your sword into my belly,' she cried, and was instantly dispatched." Thus, Tacitus vivifies an important dramatic scene with a stroke of realism.

Nero, struck with remorse and apparently unaware of the extent to which Roman society had degenerated to his own low level, feared to return to the capital. Matricide during the Republic would have seemed the destruction of morality's basis, the family. But Nero's entry into Rome was triumphant and he thenceforth "abandoned himself to all his inordinate passions which, though insuf-

ficiently controlled, had been somewhat checked by his reverence for his mother, such as it was." Throughout his career "Nero wallowed in all sorts of defilements, lawful and unlawful: and seemed to leave no atrocity which could add to his pollution," including one which Tacitus describes with great disgust—a mock-marriage "with all the solemnities of wedlock" to a homosexual. The height of his inhuman cruelty was the great fire of Rome, in which he madly reveled and from which he gained enormous profits. The most sustained episode of the final books concerns the conspiracy in A.D. 65 of Piso and eighteen other leaders to assassinate Nero and set up Piso as emperor.

Piso gave no promise of better government, since he was almost as addicted to sensuous pleasure as Nero himself, but some change was obviously necessary. The conspiracy had difficulty settling on a method, and before it could get under way the plot was inadvertently revealed when Epicharis, a freedwoman, attempted to solicit one of Nero's naval officers, Volusius Proculus, who alerted Nero. One of the rare cases of personal virtue was Epicharis' refusal to betray the conspirators, despite the horrible torture she endured. In their haste the conspirators betrayed themselves, and in panic Nero began wholesale slaughters. Chapters 37-70 constitute a steady series of death scenes—Epicharis, Seneca, Subrius Flavus, Lucan (who died reciting his verses), and others—each presented with vivid detail. Piso, himself, though urged to stir up a popular revolt, chose to sever his veins and "left a will full of odious flattery to Nero, in tenderness to his wife, a depraved woman and void of every recommendation but personal beauty."

The deaths of those close to Nero continued. Poppaea died "by a fit of passion in her husband, who gave her a violent blow with his foot when she was pregnant; for I cannot believe he poisoned her as some have stated." Her funeral was sumptuous; she was embalmed with spices rather than cremated as was the custom, but her death was "rejoiced at by those who recollected her . . . lewdness and cruelty." An account of the last two years of Nero's life is missing, and the *Annals,* ending in mid-sentence, suggest that this section was lost.

Such are the main lines of Tacitus' history, but the text abounds in frequent digressions tracing in close detail the fortunes of the Roman Empire and its provinces and outposts so vividly that some authorities suggest that he must have had a host of reliable sources in the form of autobiographies and diaries. However, the *Annals* are clearly the personal document of a writer with sincerity, intelligence, courage, and enormous artistry. In a very real sense, Tacitus was an Existentialist in his view of social corruption replacing traditional morality. Convinced that human effort is absurd, he was sustained, however, by a faith in human solidarity and unity in suffering. The gravity of his tragic vision is relieved by a deeply felt compassion for suffering mankind, and he has left in the *Annals* one of the greatest histories of all time.

ANNALS OF THE ROMAN PEOPLE

Type of work: History
Author: Livy (Titus Livius, 59 B.C.-A.D. 17)
Time: 753-9 B.C.
Locale: Rome, Spain, Carthage, Greece, Macedonia
First transcribed: c. 26 B.C.-A.D. 14

Livy undertook a great task. In his *Ab urbe condita libri,* he was attempting to narrate the history of nearly eight centuries, from the time of Romulus and Remus to the reign of Tiberius. The work occupied 142 books, of which barely a quarter have been preserved: Books I-X and XXI-XLV, along with some fragments of several others. Even so, this material is enough to fill six volumes in one

English translation and thirteen in another.

Titus Livius Patavinus (from his birthplace, Padua), was originally a teacher of rhetoric and apparently, from casual references in his writing, a friend of the Emperor Augustus. Perhaps the emperor, as part of his program to glorify Rome, suggested that Livy stop teaching and write a history of the city. The project represented a challenge. His only sources were traditions, the official temple annals listing the consuls and the chief events of each year, and personal records, frequently exaggerated, kept by the famous families. Like Herodotus, however, Livy was always attracted to a colorful story. Macaulay declared in disgust: "No historian with whom we are acquainted has shown so complete indifference to the truth."

But probably a truthful chronicle was not what Livy set out to produce. In addition to his patriotic duty, he wanted by his dramatic power and the charm of his style to impress the sophisticated readers of Rome. Accuracy came second. He was no soldier in his battles, no statesman in recording the problems of government; even as a geographer he was most hazy. In an epoch when research was unknown, he was no critical historian. When he found two conflicting accounts, he was likely to chose the more colorful, or include both and let the reader be the judge.

The *Annals* were issued in "decades," or units of ten, a volume at a time, the first between 27 and 25 B.C., at the time Vergil was writing his *Aeneid*. The work did what the author intended: painted vividly the grandeur of Rome, even though, like an artist, he sometimes changed details for better composition. Whatever his faults as a historian, Livy the novelist, the dramatist, the orator, left unforgettable pages for readers of later generations.

It is a wonder that so much of his work has come down to us, for he had many enemies. Pope Gregory I, for example, ordered all available copies burned because of the superstitions they contained, and other Church fathers were also to blame for the hundred books that have disappeared, including those about Livy's own times. More than one modern historian has wished he could exchange the first ten books for those in which Livy set down what he had seen. Few, however, would willingly give up the books dealing with the sixteen years of the Punic Wars, the story of the life and death struggle between Rome and Carthage.

"It would be a satisfaction to me," declared Livy in the preface to the first decade of his *Annals*, "that I have contributed my share to perpetuate the achievements of a people, the lords of the world." He determined "neither to affirm nor refute" the traditions antedating the founding of Rome, even though they were "more suited to the fiction of poetry than to the genuine record of history." In writing them down, however, his aim was to acquaint the Romans of his day with the lives and customs of ancestors who might serve as examples in the present low moral status of Rome, "when we can neither endure our vices nor their remedies."

He began by repeating the legend of Aeneas, who led the Trojans to Latium and married Lavinia. He listed the petty chiefs who followed, making no changes in the story of Romulus and Remus and their wolf nurse. He related briefly the account of the founding of Rome, April 21, 753 B.C., when the ceremonies ended with the quarrel between the brothers and the death of Remus. By inviting in the discontented from the neighboring tribes, Romulus populated the city, then provided wives by kidnaping the Sabine women who came as guests to a feast.

In the remaining books of the first decade, which carries the story through 460 years, Livy paid special attention to Rome's virtuous and exemplary citizens: Cincinnatus, summoned from his plow to drive back the Aequians; Virginius, protecting his daughter Virginia from lustful decemvir Appius Claudius; Camillus, re-

turning from exile to fight the Gauls; Manlius, defending the capitol; and the patriotic Curtius, riding his horse into a chasm in the Forum to preserve his city. The decade ends when the defeat of the Samnites left Rome the master of Italy.

The next ten books have been lost. Only because they were summarized in an epitome does the world know Livy's account of what happened between 294 and 219 B.C.

At the beginning of the next decade, Books XXI-XXX, Livy declared: "I am about to relate the most memorable of all wars that were ever waged, the war which the Carthaginians under Hannibal maintained against the Roman people." As far as ancient history goes, he was undoubtedly right. It was a war between the Indo-Germanic and the Semitic races for world dominion. The two were not only equally matched, but they were also familiar with the enemy's war tactics and potential power; and their hatred for each other, as the historian pointed out, was as strong as their armies.

Livy never minimized the exploits of twenty-six-year-old Hannibal, who became the outstanding figure in his book. What details he could not find recorded of the crossing of the Alps by ninety thousand infantry, twelve thousand cavalry, and thirty-seven elephants, he made up from his imagination.

Scipio the father, having failed to stop the Carthaginians in Gaul, tried again on the plains of Italy, but one defeat after another brought terror to the imperial city. After Trebia and Lake Trasimene, the delaying tactics of Fabius Maximus succeeded in holding back the invaders for a time, but the impatience of another consul, Varro, resulted in the culminating Roman disaster at Cannae (216 B.C.). Had Hannibal taken advantage of his victory, he could easily have entered Rome.

Book XXV deals with another phase of the struggle. Marcellus, besieging Syracuse, was held at bay for three years by the craft of a seventy-four-year-old mathematician, Archimedes, with his invention of the catapult and the grappling hooks that lifted the prows of Roman ships trying to attack the breakwater, and sank them. Ultimately, however, the Romans found the weak spot in the defenses and captured the island.

On another battlefront, a second Scipio, later to be called Africanus, was trying to keep Spain from being used as the Carthaginians' European headquarters. A comparison of the version by Livy with another by Polybius shows the superiority of Livy's technique. Though Scipio could not immobilize Hasdrubal entirely or prevent his departure with reinforcements for his brother in Italy, the delay did contribute to the Carthaginian defeat on the Metaurus River, a Roman victory that was quickly neutralized by the death of Marcellus in a clash with Hannibal. Eventually, however, Roman might prevailed when Scipio carried the war into Africa. Although Hannibal was recalled for the defense of Carthage, his veterans were no match for the Roman legionaries at the Battle of Zama (202 B.C.), and defeated Carthage was literally wiped from the map.

An additional fifteen books of Livy's history survive, dealing with Roman expansion in Greece and Asia and ending when Macedonia became a Roman province. But this story is an anticlimax. No longer were the soldiers fighting for the life of Rome, but the plunder they hoped to acquire, so that the reader does not follow the story with the same interest. But even in these pages, the storytelling ability of Livy is still apparent. It is easy to understand why he was called the greatest prose writer of the Augustine Age.

APOLOGIA PRO VITA SUA

Type of work: Autobiography
Author: John Henry Newman (1801-1890)
First published: 1864

This long essay, also known as *History of My Religious Opinions,* is the famous reply written by John Henry Newman in answer to the attack made upon him by Charles Kingsley (1819-1875). The years 1833 to 1841 had seen the publication of the *Tracts for the Times,* to which Newman had been a contributor; these tracts, which gave their name to the "Tractarian Movement" or "Oxford Movement," were the spearhead of the great theological controversy of the middle years of the century. Newman and his friends were eager to return the Anglican Church to something like its position during past centuries; they valued tradition and hierarchy; they wished to go back to the severe, authoritarian faith of the past, from which they believed the Church of England had lapsed. In a word, they were the "High Church" party; and some idea of the rift that was created within the Church can be gleaned from Trollope's Barchester novels. In 1845, Newman left the Anglican Church for the Roman; two years later he was ordained priest in that communion.

In January, 1864, Kingsley, an Anglican clergyman of what was known as the "Broad Church" party and a popular novelist, attacked Newman in a magazine article, in which he stated that "Truth, for its own sake, has never been a virtue with the Roman clergy. Father Newman informs us that it need not, and on the whole ought not to be. . . ." To this article, Newman replied in a pamphlet in February of that year, whereupon Kingsley wrote still another pamphlet entitled "What, then, does Dr. Newman mean?" in which he accused Newman of having "gambled away" his reason, of having a "morbid" mind, and of not caring about "truth for its own sake." It was in answer to this pamphlet that *Apologia pro Vita Sua* was written.

Newman divided his work into chapters, each dealing with a crucial period in his life. The first gives the story of his youth and his education up to his thirty-second year, by which time he was a Fellow of Oriel College, Oxford, and had been ordained in the Anglican Church. By his own account, he emerges as an extraordinarily precocious lad, preoccupied at a very early age with religious questions. He resembled, indeed, the hero of his own novel *Loss and Gain*—which phrase might be applied as a description of his career. The modern reader will smile at Newman's decision, reached at the age of fifteen, that celibacy was the only course for him; yet his prodigious intellect shines through his very modest account of his youth. He tells us of his reading; but the real influences were his friends Hurrell Froude and the older John Keble (1792-1866). It was Froude, with his love for tradition and for the external beauty of the Roman Church, who began to soften Newman's insular dislike of that institution.

The year 1830 was a momentous one for Newman. The revolution that deposed Charles X of France distressed him; the Whig victory in England distressed him even more. He had a violent hatred of Liberalism, and everywhere it seemed triumphant. The "Tractarian Movement" was largely a counterattack. Newman himself claimed that the movement had begun to stir as far back as 1828, when he was Vicar of St. Mary's, Oxford; but the date of its beginning is usually set in July of 1833, when Keble preached a famous sermon at Oxford against the errors of the Whig government in Church policy. The *Tracts for the Times,* written by Newman and his friends, stated their position. As Newman saw it, the Whigs must be opposed and the Church of England returned to the position of authority it had held during the early seventeenth century. He considered himself as belonging to neither the "High" nor the "Low" Church party; he was merely anti-Liberal. He explained his position as based on: (1) dogma (he had no use for "religion as a mere sentiment"; there must be positive beliefs); (2) a visible Church with sacraments and rites and the Episcopal system; (3) anti-Romanism. Such was the general point of view of the Oxford Movement. Newman, inci-

dentally, had very little to say about ritual, usually associated with the High Church position. He was interested in theology, not liturgics.

Newman admitted frankly that in the vast amount of writing he did during these years he had attempted to refute many of the tenets of Romanism. What he was seeking for himself was a basis in reason for his beliefs; for the Anglican Church, he was seeking a theology of its own that would make it more than a *via media*. These investigations led him to a consideration of the common heritage of Romanism and Anglicanism and to the question of how much of the Roman belief could be accepted by an Anglican. He began to be convinced that in English history the real objection to Rome had been political rather than theological; that Romanism and Anglicanism had, after all, not been so far apart as was generally believed. Inevitably, he began to find a difference between Roman dogmas, which he could accept, and Roman practice, which he often could not. He confessed that, for a long time, the stumbling block had been the Roman veneration of the Virgin and prayers to the saints. But he was obviously drawing closer to Rome.

It was Tract XC, published in 1841, that brought the storm on Newman's head and led to his final break with the Church of England. In this tract he examined the question of how far the Thirty-Nine Articles, on which the Church rests, were capable of a Roman interpretation. Immediately he was accused of everything from "traducing the Reformation" to planning to build a monastery near Oxford. He himself was feeling grave doubts about Anglicanism, derived mainly from his reading on the abstruse doctrines of the Monophysites. When he could no longer conscientiously maintain his clerical position, he resigned his living of St. Mary's in September of 1843. As he explained, he had spent the years from 1835 to 1839 trying, in his writings, to benefit the Church of England at the expense of the Church of Rome and the years from 1839 to 1843 trying to benefit the Church of England without prejudice to the Church of Rome. In 1843 he began to despair of the Church of England.

The years between 1843 and 1845 were spent, according to Newman, in retirement. He had now reached the crossroads but was as yet unable to make his final decision. He had already retracted the "hard things" he had said against Rome, the things he had felt compelled to say in defense of the Anglican Church. He made a point of seeing no Roman Catholics; his struggle was purely an inward one. Though he still felt that the Church of England was a branch of the true Church, though he still deplored the "Mariolatry" of Rome, he was convinced that Rome was more in accord with the early Church. His horror of Liberalism also played its part; he very genuinely felt that the spirit of Liberalism was the spirit of Antichrist. As he now saw the situation, on the one hand there was Liberalism leading inevitably to atheism; on the other, Anglicanism leading to Rome. He still remained in lay communion with the Church of England during this difficult period, but more and more often he found himself asking this question: "Can I be saved in the English Church?" When he was compelled to answer in the negative, he made the great decision and was received into the Roman Communion in 1845. Two years later he was ordained priest.

In the concluding section of the essay Newman defended himself against the jibes that were hurled at him after his conversion. It was said that by submitting to Rome he had abdicated his power of personal judgment and that he was now compelled to accept dogmas which might, at any moment, be changed. His reply was that the Roman doctrines were not difficult for him, that historically the Church had not suppressed freedom of intellect. He felt that an infallible Church had been intended by the Creator to preserve religion—especially in an age of increasing skepticism. Lastly—and this is the most famous part of the essay—he advanced the idea that a conflict between

authority and private judgment is beneficial to the man whose ideas are being tested.

Though the *Apologia* won Newman a resounding victory over Kingsley, the work is not easy reading. The difficulty does not lie in the style, for no one has written more clearly and simply than he. But he wrote for readers who were familiar with Church history and with theological problems, so that most readers in our age of religious ignorance and indifference lack the knowledge to grasp many of his arguments. It is difficult today to understand his dilemma. Yet the *Apologia* remains a powerful and sincere work. Some, naturally, have seen in Newman, as Kingsley must have done, only a man whose habit of mind made him take refuge in an authoritarian Church which would solve his spiritual problems for him. Others, taking the opposite view, would agree with Ramon Fernandez that "In him intelligence and faith act as mutual brakes and yet no attentive reader can accuse him of the slightest artifice."

AN APOLOGY FOR THE LIFE OF COLLEY CIBBER, COMEDIAN

Type of work: Autobiography
Author: Colley Cibber (1671-1757)
Time: Late seventeenth and early eighteenth centuries
Locale: England
First published: 1740

Principal personages:
COLLEY CIBBER, actor, playwright, producer
WILLIAM CONGREVE, playwright
SIR JOHN VANBRUGH, architect and playwright
JOHN GAY, poet, author of *The Beggar's Opera*
JOSEPH ADDISON, essayist and author of the successful *Cato*
SIR RICHARD STEELE, essayist and playwright
ALEXANDER POPE, author of *The Dunciad*

To read Colley Cibber's *Apology* is to recapture intimate views of London theatrical, social, and literary life during the last decade of the seventeenth and the first quarter of the following century, as observed by a successful actor and theatrical manager, a playwright of sorts, and a man of shrewd insight into his own foibles and those of his fellows.

Published ten years after his retirement from the stage (1730) and his acceptance of the poet laureateship, this autobiography is a frank and engaging account of his childhood experiences as the son of a well-known sculptor, his schoolboy activities, his early days as a stage-struck youth, his long career in the theater, and his candid and unprejudiced observations of people and events. For this is an *apology,* not in the sense of an acknowledgment of wrongdoing, mistake, or regrettable circumstance, but as an explanation of the life of a man who was regularly and closely connected with the theater; who knew and talked with many of the most influential people of his day; who was acquainted with political actions, backstage gossip, and the infinite variety of public life and private in his time. Cibber was attempting, as he expressed it in the first chapter, to present "as true a picture of myself as natural vanity will permit me to draw," since "a man who has pass'd above forty years of his life upon a theatre, where he has never appear'd to be himself, may have naturally excited the curiosity of his spectators to know what he really was, when in no body's shape but his own. . . ." He also proposed to include "the theatrical history of my own time, from my first appearance on the stage to my last exit."

Following a simple chronological pattern of development, Cibber devotes the first three chapters of his autobiography to matters of his parents and family. His

father had emigrated from Holstein many years before the Restoration in 1660; his mother was a member of the Colley family, formerly of some prominence in Rutlandshire. His education was regrettably limited to a few years in a free school. Early in life, he says he was possessed of a "giddy negligence," an inconsistency of character, and these qualities persisted, he admits, frequently to his own embarrassment. But Cibber notes that Pope's selection of him as the heir to the throne of folly in *The Dunciad* was done not so much to satirize Cibber as it was to give publicity to the poem, for an attack on the laureate was likely to gain increased sales for any publication. Thus, with remarkable good nature, Cibber transforms Pope's malicious defamation into a device for "profit to himself." This was both a successful and extraordinary outcome for any controversy with Alexander Pope, "the wasp of Twickenham."

Cibber's attempts to gain entrance to Winchester proving fruitless, he next tried the life of a trooper in the Revolution of 1688. His father sought preferment for his lively and mercurial son in various ways, but by 1690, Cibber succumbed to the "allurements of a theatre," and so his long stage career began.

In the remaining portion of the book, chapters IV through XVI, Cibber intermingles autobiographical details and anecdotes with factual accounts of the history of the London stage from its restoration in 1660 until his retirement in the 1730's; with personal reminiscences and valuable word-portraits of actors and actresses, playwrights, managers; with first-hand experiences with the licensing acts and Masters of Revels. For example, before recounting his early days in the theater, Cibber sets forth, swiftly but convincingly, his own "short view of the stage" from its rebirth in 1660 until the time he became an actor in 1690. To this he adds an account of the greatest players of the time, describing them in vivid and satisfying detail, evaluating their performances, enumerating their best roles. His highest praise goes to Betterton and Mrs. Bracegirdle, for Cibber knew them all, regarded them closely as a student of acting, and valued their talents shrewdly as a stage manager. He writes of his own first appearance in a significant acting role as the chaplain in Otway's *The Orphan,* of the first prologue he composed, of his first play, the successful *Love's Last Shift.* This play led to his long acquaintanceship with Sir John Vanbrugh, an architect turned playwright. Cibber frankly admits that Gay's *The Beggar's Opera* was a "vast success" and that his attempt to offset this portrayal of highwaymen, thieves, and receivers of stolen goods with a comedy in praise of virtue, *Love in a Riddle,* was a resounding failure. In this instance, his middle-class morality seems to have blurred Cibber's judgment, for the charm and delightful raciness of Gay's ballad-opera have made it a favorite for countless generations, while no one but an avid student of the history of English comedy has ever heard of *Love in a Riddle.*

Cibber traces the complex and curious history of the rival acting companies, of the rise to great popularity of Italian opera, of his ultimate assumption of a position of authority as actor-manager. He pauses to comment upon the building of a new theater, the Hay Market, and its weaknesses acoustically. He remarks upon the actor-manager's difficulties with gentlemen who sought to master the intricacies of theater operation, of the intense rivalries and jealousies of actors and actresses, of the origin of actor's benefits. He admits freely his own inadequacies as a tragic actor, for his voice was unsuited to heavy roles; however, he does assert his success as a villain. He comments on the unfortunate public attitude toward the profession of acting; he even offers good advice to would-be playwrights, suggesting that they always pay particular attention to their plotting.

No doubt it is this union of the frank appraisal of a man who recognizes his own mistakes and strong points with his shrewd observations of personages and events that gives Cibber's book its con-

tinuing vigor, its essential charm. He can look upon the self-seeking defections of actors with charity, for he realizes intimately the insecurity of their profession and excuses their failure to fulfill certain obligations as understandable. He perceives that well-meaning patrons of the theater could not possibly understand all the implications of their amateurish decisions, and so he deals with them gently, despite all the trouble they caused him as an actor-manager. In short, Cibber is both a professional in the theater and a devoted, though not always gifted, master craftsman in the art of the drama. His youthful passion for the stage and acting and writing plays and refurbishing old dramas seems never to have left him. His lifelong interest in matters theatrical seldom wavers; hence his desire to record important happenings in dramatic history, his awareness of the significance of minor occurrences, and his appraisal of the people concerned with these events large and small combine to give this account remarkable value.

If the test of excellence in autobiographical writing is the author's ability not only to set down his views of people, events, and circumstances accurately and with satisfying detail, but also to portray his own qualities with rich revealing honesty, then Colley Cibber's *Apology* deserves recognition. For Cibber's enthusiasm for the stage and its people is intensely absorbing; his zeal to make his readers understand the development of English acting, the facts of play production during his time, and the history of the theater in those lively years is genuine and almost incomparable. Moreover, his sincerity, his good humor, his vanity, his strong armor against insult and vitriolic attack, his keen sense of justice, and his wholesome absorption in the "allurements of a theatre," make this autobiography a record unique in theatrical writings. Cibber the playwright, manager, actor, play-doctor, poet laureate is dead long since save for specialists in theatrical matters. But Colley Cibber the apologist and commentator on dramatic history is still intensely human, vivid, and readable.

THE ARBITRATION

Type of work: Drama
Author: Menander (342-291 B.C.)
Type of plot: Comedy of manners
Time of plot: Fourth century B.C.
Locale: A suburb of Athens
First presented: c. 310 B.C.

Principal characters:
CHARISIUS, a young Athenian
PAMPHILA, his wife
SMICRINES, miserly father of Pamphila
ONESIMUS, Charisius' slave
CHAERESTRATUS, Charisius' friend and neighbor
SYRISCUS, a charcoal burner
DAVUS, a goatherd
HABROTONON, a pretty harp-playing slave
SOPHRONA, a nurse

Critique:

What Aristophanes was to the great age of Greek comedy, Menander was to New Comedy, that form characterized by the abandonment of the chorus and the intervention of the gods and by its concern with domestic problems of ordinary mortals. Tradition made Menander author of a hundred plays, of which about eighty titles are still known, but for centuries all trace of his writings, except for a few fragments, was lost. In the late nineteenth century papyri recovered from

Egyptian tombs enabled students to get a better idea of Menander's writing. Still more recent discoveries provided almost complete versions of two of his comedies: *The Girl with the Shorn Locks,* about a soldier-lover who mistreated his mistress and almost lost her, but won her back by marrying her, and the *Arbitration.* Actually, the title refers only to one amusing scene in this comedy of a harsh father, a knavish slave, and a slave girl with a heart of gold. The play contains stock material and situations. The nurse, even to her name, is a type, as are the servant and the avaricious father. But Menander's clever plotting is shown in his use of the miser as the arbitrator whose decision regarding the fate of his own grandson brings trouble to him and provides material for the picaresque servant's amusing insults. The action is lively and the dialogue amusing, especially in the scene in which the two slaves, Onesimus and Habrotonon, outmaneuver each other.

The Story:

Pamphila, the daughter of a respected but miserly Athenian citizen, had been ravished by a drunken young man of ordinarily good behavior during the night festival of the Tauropolia. The only clue she had to his identity was a signet ring which he had left in her possession. A short time later Pamphila was married to her ravisher, a young Athenian named Charisius, and Smicrines, her father, provided a good dowry for his idealistic but rather priggish son-in-law. Pamphila, who soon learned to love her husband, gave birth to her child during his absence and, acting on the advice of her nurse Sophrona, exposed the infant and with the baby a pouch containing assorted tokens, including the ring. Charisius, learning of the birth from his prying servant Onesimus, decided that the child could not be his. Instead of repudiating Pamphila, however, he left home and began to waste his substance in rich feasts given at the home of his friend Chaerestratus, who lived next door. Pamphila was distracted because the husband she loved had deserted her for the company of hired dancing girls and harp players.

So matters stood when Smicrines came to investigate reports of Charisius' conduct; he had heard that his son-in-law was spending every night for a hired harp player a sum sufficient to feed a slave for a month. Just before his arrival a conceited, loud-mouthed cook, Carion, on his way to prepare a meal in the house of Chaerestratus, vainly questioned Charisius' servant Onesimus about his master; the cook also wanted to know why Charisius neglected his wife and paid twelve drachmas a night to be entertained by the lovely, harp-playing slave, Habrotonon. While Carion and Onesimus were talking, the musician was delivered by her master. The slave dealer managed to persuade bemused Charisius that he owed money for several previous nights' entertainment. Charisius paid, but wily Onesimus recovered the overpayments for himself.

When Smicrines appeared, Onesimus managed to befuddle the anxious, angry father with the story that it was Chaerestratus who was giving the parties and that Charisius attended only to protect his friend's possessions and good name.

After Smicrines had gone into his son-in-law's house, two of Chaerestratus' tenants appeared to pay their rent. They were Davus, a goatherd, and Syriscus, a charcoal burner accompanied by his wife carrying a baby. While they waited they argued over another matter. A month earlier Davus had come upon a baby exposed in the hills. His first impulse had been to adopt the foundling, but later, having calculated the cost of rearing a child, he was returning the infant to the place where he had found it when Syriscus offered to adopt the baby in place of his own child who had just died. Now Syriscus, having learned that Davus had kept the trinkets left beside the baby, claimed them because they might some day help to identify the child's parents. Davus had refused to give up the tokens,

but he had agreed to let someone else decide the matter. Smicrines, reappearing from the house of Charisius, was persuaded to listen to the story and give his decision. Deciding that the trinkets ought to go with the baby, he ordered Davus to give Syriscus the pouch containing them.

While Syriscus and his wife were looking over the contents of the pouch, Onesimus recognized the signet ring that his master had lost at the time of the Tauropolia festival a year before. The slave borrowed it to show his master, then hesitated because to return it would be to accuse Charisius of having fathered the abandoned baby. Habrotonon came came along about that time, saw the ring, heard the story, and concocted a scheme of her own. She would learn the truth by wearing the ring and seeing if Charisius recognized it. In that case, she would claim that she had been the girl he had ravished and so rescue the child from the life of a slave. Onesimus knew very well that her chief purpose was to win her own freedom.

Smicrines reappeared, determined to demand the return of his daughter and her dowry. The neighbors tried to dissuade him by saying that everything would turn out all right. As the party ended, broken up by Habrotonon and her claim that the child was hers, Onesimus infuriated the miser by congratulating him on bringing happiness to everybody by his arbitration.

Pamphila begged her father not to meddle with her marriage; she had no desire for another husband, she declared. If Charisius was infatuated with a harpist, that was only a temporary estrangement. At her father's announcement that his current love was the mother of his child, Pamphila fainted.

Regaining consciousness, she accused her nurse Sophrona of causing all the trouble by preventing her confession to Charisius after the birth of the child. While they argued, Habrotonon happened by and recognized Pamphila as the girl who had been Charisius' companion of a year earlier. She told the patrician so when he came to keep his promise to arrange for her freedom. At first he regarded the story as another of her lies. To save himself, Onesimus also accused her of having invented the story. Habrotonon maintained stoutly that it was true, and she declared that she would rather see the child looked after properly than win her own freedom.

Chaerestratus, who had always admired the lovely slave, began questioning her about her own early history, but she remembered nothing of her infancy, not even her name. Then the sight of a small silver cup with an indecipherable inscription among the trinkets of Syriscus caused her to comment that she had once possessed a similar cup. Smicrines, seeing the cup for the first time, identified it as having once belonged to his oldest daughter, who had been kidnapped by the slave traders during the siege of the city some years before. Sophrona, recognizing the harp player as Smicrines' long-lost daughter Clearista, stirred the girl's recollection by using her baby name of "grasshopper."

Chaerestratus, who had loved the girl from the first, now asked to marry her, and when he showed miserly Smicrines how he could get his daughter back without spending money in court trials, he got both the girl and her father's blessing. Rascally Onesimus, instead of getting the beating he deserved, was probably given his freedom.

ARCADIA

Type of work: Novel
Author: Sir Philip Sidney (1554-1586)
Type of plot: Pastoral romance
Time of plot: Classical antiquity

Locale: Arcadia, in Greece
First published: 1590

Principal characters:
PRINCE PYROCLES (ZELMANE), son of Evarchus, King of Macedon
PRINCE MUSIDORUS (DORUS), Duke of Thessalia, Pyrocles' friend, Evarchus' nephew
BASILIUS, Duke of Arcadia
GYNECIA, his wife
PAMELA, his older daughter
PHILOCLEA, his younger daughter
PHILANAX, Arcadian general, Basilius' friend
DAMETAS, Basilius' chief herdsman
MISO, his wife
MOPSA, his daughter
EVARCHUS, King of Macedon

Critique:

Although the original version of this work was intended by Sidney as an entertainment for his sister Mary, Countess of Pembroke, and her friends (the tale was originally titled *The Countess of Pembroke's Arcadia*), this light pastoral story holds a significant place in the development of the English novel, for it serves as a bridge between the delicately written Italian romances and the more sturdy prose tales of the later Elizabethan period in England. The original *Arcadia* was revised and considerably enlarged by Sidney into an unfinished version which was published in 1590. The "old" *Arcadia,* although not published in its complete and original form until 1926, clearly shows the complete primary intention of its author. It has a rustic charm and coherence of plot not nearly so evident in the more ambitious later version. The presence of occasional passages of poetry and of the four eclogues, largely in the form of poetry, which are inserted among the five "books" of the romance is a carryover from the earlier continental romances; but the plot, skillfully handled for its time, and the philosophical asides of the author pointed the way toward a more serious genre of fiction to follow.

The Story:

Basilius, the powerful Duke of Arcadia, a quiet and peaceful province of Greece, ruled his faithful subjects happily and well. Being overcome by an ungovernable curiosity to learn what the future held for him, his wife Gynecia, and his beautiful daughters Pamela and Philoclea, he went to consult the Oracle at Delphos. There he was told that his older daughter, Pamela, would be stolen from him; his younger daughter would engage in an unsuitable love affair; his wife would commit adultery; and a foreign ruler would sit upon his throne—all within a year.

Basilius told the prophecy to his friend Philanax, whom he left in charge of the country while he, in an effort to escape the destiny foretold by the Oracle, took his wife and daughters into a secluded part of the country to live for the year. Basilius lived in one of two lodges with his wife and Philoclea; in the other he put Pamela under the care of Dametas, a rude shepherd of whose honesty Basilius had a high opinion.

Shortly after the duke's retirement, two young princes, Pyrocles and Musidorus, arrived in Arcadia. Young men of great courage, personal beauty, and integrity, who had been reared together in close friendship, they had been swept ashore at Lydia after experiencing a shipwreck and many strange adventures as well as performing many acts of daring and honor.

Pyrocles saw a picture of Philoclea, learned of her enforced retirement, and

fell in love with her. Determined to see the princess face to face, he told Musidorus of his love and of his plan to disguise himself as a chivalric Amazon and in woman's guise to approach Philoclea. For a name, he took that of his lost lady, Zelmane.

After a lengthy debate, in which Musidorus attempted to convince his friend of the folly of love, Pyrocles still remained firm in his intention; and the two princes traveled to the place of the duke's retirement, Pyrocles in his disguise as an Amazon. While Musidorus waited in a nearby wood, Pyrocles, now Zelmane, sat down and sang a melancholy song which awakened Dametas, who hastened to the duke's lodge to tell him of a strange woman who had arrived in the vicinity.

Basilius, upon seeing Pyrocles in his disguise, fell in love with the supposed Amazon. His true identity still unsuspected, he was introduced to the duke's family and invited to remain with them for a while. Soon a young shepherd appeared. He was Musidorus, who had fallen in love with Pamela on sight and assumed a disguise of his own. After telling his contrived tale of being sent by a friend to serve Dametas, Musidorus, under the name Dorus, was taken by the chief herdsman as a servant.

Zelmane saved Philoclea from a savage lion, but in doing so he was discovered by Gynecia, the duke's wife, to be a man; she immediately fell in love with him. Dorus, meanwhile, saved Pamela from a bear. Before long both princesses began to become enamored of the disguised princes.

The Arcadian shepherds, as was their custom, met and exchanged poetic songs for their own entertainment and that of the duke's family and his guests. The songs, often accompanied by dancing, chiefly concerned the gods and the human passions. This occasion only increased the intensity of the tangle of love relationships that had so rapidly developed.

After the pastoral festival, Gynecia and Basilius both declared their love for Zelmane, and Philoclea was puzzled greatly by the strange passion she felt for the person she thought a woman. In the meantime Dorus pretended to be in love with Mopsa in order to be near Pamela, who in this manner became aware of his affection for her. He also managed, by subtle stories and poems, to reveal his true station to her.

Pyrocles, distressed by the advances of Basilius, revealed his true identity to Philoclea, who at first embraced him joyously but then became ashamed of her sudden show of affection. Gynecia, suspecting this attachment, was overcome with jealousy.

While Gynecia, having sent Philoclea home from a meeting with Pyrocles, was starting to tell the disguised prince of the depth of her love, they were attacked by some roving ruffians. Pyrocles, Basilius, and then Dorus with the aid of some shepherds drove off the attackers. This was only the prelude to an uprising by the citizens of a nearby Arcadian village, who had become enraged by the duke's seeming unconcern about his country. In an impassioned speech, however, Pyrocles convinced them of their error and stirred in them a renewed loyalty to Basilius. This triumph was celebrated by another pastoral entertainment, largely taken up with a poetic debate between Reason and Passion. Once more, the poems, dances, and stories served to increase the depth of the emotions felt by the royal party.

Dorus then told his friend of his moderate success with Pamela, whom he had urged to flee with him to Thessalia. Pyrocles, sharing Dorus' sorrow over their separation, decided to press his suit of Philoclea and to rid himself of the importunate demands of Basilius and Gynecia. When they renewed their entreaties, Pyrocles, still in his disguise and fearing to deny them outright, gave them hopeful but obscure answers.

Meanwhile, Dorus, having tricked Dametas and his family into leaving the lodge, had escaped with Pamela to a forest on the way to Thessalia. There they

were set upon by a band of ruffians.

The false Zelmane, hard pressed by Gynecia's declarations, was forced to pretend a deep passion for her, a situation which so distressed Philoclea that she kept to her room in the lodge, in profound sorrow. In order to be free to execute a plan to be alone with Philoclea, Pyrocles moved from the lodge to a dark cave not far away. He then took the duke and his wife aside separately and made an assignation with each at the same time in the cave.

When Basilius met Gynecia, who had dressed like Zelmane, in the cave, he failed to recognize his wife. Gynecia, ashamed of her actions, embraced him lovingly. Back at the lodge, Pyrocles, now in his own person, crept into Philoclea's room and, after a brief time, won her over and stayed the night.

Dametas, realizing that he had been tricked, began a search for Pamela. Entering the duke's lodge by a secret entrance, he discovered Philoclea and Pyrocles asleep. He left hastily to inform the local citizens of the treachery.

In the cave Gynecia, angered at her husband's praise of Zelmane, revealed her identity. Basilius, ashamed, repented his weakness, pledged renewed love to his wife, and drank a long draught from a cup of a mysterious beverage standing close by. The liquid was a potion, believed by Gynecia to be a love philter, which the duchess had brought to give to Zelmane. After drinking it, Basilius fell to the ground and appeared to die.

The duke's death being discovered, Philanax, with a troop of soldiers, imprisoned Gynecia, Pyrocles, and Philoclea.

The rogues who had attacked Dorus and Pamela, the remnant of the rebellious band which had earlier caused much trouble, overwhelmed the lovers and captured them. While in captivity, Musidorus revealed his actual name and rank. A short time later some of Philanax's soldiers, sent to search for Pamela, came upon the band and their prisoners. Recognizing the princess, the soldiers returned the entire group to Philanax, who put the lovers under restraint.

There was now a great turmoil, and many opinions and beliefs were exchanged as to the real guilt in the death of the duke and the disgrace of the princesses.

Hearing that Evarchus, King of Macedon, had arrived in Arcadia to visit the duke, Philanax persuaded him to be the judge in the trial of the five people involved. Gynecia admitted her guilt and begged to be executed. Then Evarchus, not recognizing his son and his nephew because they had been away for such a long time, condemned the two princes to death and the princesses to milder punishments. Even after learning the true identity of the young men, Evarchus refused, from a deep sense of justice, to alter his verdict.

At that point Basilius, who had swallowed only a powerful sleeping potion, awoke. The young lovers and the duchess were promptly forgiven. Basilius pondered on how accurately the Oracle's prophecy had been fulfilled and how happily events had turned out. The princes and their loves, soon wed, assumed the high stations for which their rank fitted them.

ARGENIS

Type of work: Prose romance
Author: John Barclay (1582-1621)
Type of plot: Pseudo-classical heroic allegory
Time of plot: The Hellenistic era
Locale: Sicily and the Western Mediterranean
First published: 1621

Principal characters:

POLIARCHUS, the name assumed by Astioristes, Prince of France
ARGENIS, Princess of Sicily
MELEANDER, King of Sicily, her father
ARCHOMBROTUS, the name assumed by Hyempsal, Prince of Mauritania, during his sojourn in Sicily
HYANISBE, Queen of Mauritania
RADIROBANES, King of Sardinia
LYCOGENES, a Sicilian noble, leader of the rebellion against Meleander
ARSIDAS, a Sicilian noble, Governor of Messana, a friend to Poliarchus
GELANORUS, a French noble sojourning in Sicily in the guise of Poliarchus' servant
SELENISSA, a Sicilian matron, Argenis' nurse and companion
TIMOCLEA, a Sicilian matron, a friend to Poliarchus and, later, Argenis' companion
NICOPOMPUS, a Sicilian courtier-poet of pro-monarchial sentiments

Critique:

John Barclay, the son of a Scot, was born in France, died in Italy, and wrote in Latin. His last work, *Argenis,* finished only a month before his death, became immediately popular and remained so for two centuries. Seven years after its publication it had been honored by three translations into English (the first, by Ben Jonson, in 1623, is, unfortunately, not extant), and as late as the nineteenth century it received the high praise of Samuel Taylor Coleridge. Its original popularity was not due entirely to its artistic merits, however, for it was as satire that it first caught the fancy of readers on both sides of the Channel. Barclay had already a reputation as a satirist, but in *Argenis* the objects of his attacks are generalized behind a screen of allegory. The story of the love of Poliarchus and Argenis is supposed to represent the wars and intrigues in France before the Concordat under Henry IV. As revealed by the *Clovis* published in the edition of 1623, Sicily, the scene of the action, stands for France, with Argenis a personified symbol of the throne contested during the religious wars and Poliarchus and Archombrotus representing different aspects of Henry of Navarre (later Henry IV). Meleander is Henry III; Mauritania is England; Hyanisbe, Elizabeth; and Radirobanes, the rapacious and deceitful Philip of Spain. The whole work is aimed at opponents of the monarchical system. Although interest in the work as satire lasted only as long as the controversy over the divine right of kings remained a vital issue, *Argenis* was long praised for the grandeur of its expression, the nobility of its theme, the heroic stature of its characters. Today, however, only its historical interest remains; it stands with Honoré d'Urfé's *L'Astrée* as an interesting transitional work between the Greek-influenced prose romances of the sixteenth century on the one hand, and the interminable French romances of La Calprenède and Mlle. de Scudéry on the other.

The Story:

Before the Mediterranean world had ever come under the dominance of Rome, a young adventurer from Africa landed on the shores of Sicily and was met by a distraught lady who begged him to assist her friend, who was being attacked by thieves. The young man, who gave his name as Archombrotus, sped to the rescue only to find that his help was not needed: the lady's friend had dispatched the thieves singlehanded. The three returned to the lady's house where Archombrotus learned that the lady was Timoclea, a respected Sicilian matron, and that her friend was young Poliarchus, also a stranger to Sicily, who had distinguished himself in the service of King Meleander

against a rebel army led by the traitorous noble, Lycogenes. Poliarchus, having urged more forceful resistance to the rebellion, had been banished when the over-cautious king declared a truce. Meleander, Archombrotus learned, had a beautiful daughter, Argenis; Archombrotus concluded immediately that Poliarchus was in love with her.

While engaged in their discussion, they noticed signal fires blazing on the surrounding hilltops. Timoclea explained that these were beacons fired to warn the people that a traitor was at large. Presently a servant entered with word that Poliarchus was the one accused of treachery; the "thieves" had been Lycogenes' ambassadors, and the king had interpreted his defense as an attempt to break the truce. Timoclea, loyal to her guest, hid him immediately in a cave on her estate and then sent for his friend Arsidas, the Governor of Messana. Arsidas arrived promptly, and he and Poliarchus' servant, Gelanorus, devised a plan whereby it was given out that Poliarchus had been drowned after a fall from his horse. Arsidas hastened to Argenis to tell her, secretly, the truth so that she should not be distracted by false news of Poliarchus' death.

Meanwhile, rustics on Timoclea's estate mistook Archombrotus for Poliarchus, seized him, and carried him off to the king. Meleander, realizing their mistake, took Archombrotus into his council but praised the peasants for their loyalty. At the same time, Arsidas arranged to have Argenis see Poliarchus. As a priestess of Pallas presiding over the sacrifice to celebrate the truce, she was to insist that the common people be allowed to worship the goddess beforehand, and Poliarchus was to come before her in the dress of a peasant. Thus the lovers were briefly united. Poliarchus then fled with Arsidas to Italy. Argenis, throwing herself into a frenzy, claimed that the goddess would not honor the sacrifice or the truce.

Enraged, Lycogenes resumed the war, and Meleander fled with his train to the fortified seaport of Epercte. On the way he was almost drowned when his coach, driven by a rebel spy, plunged into the river, but he was saved by Archombrotus, who was thus made secure in his favor.

The war going badly for the king, Archombrotus convinced him that their only hope lay in the return of the champion Poliarchus. The king sent a precious brooch to Poliarchus as a peace offering; however, spies of Lycogenes poisoned the brooch, and the rebel sent his own messenger with a letter warning Poliarchus that the brooch was fatal. If the king's messenger arrived first, Poliarchus would be dead; if Lycogenes', he would become an enemy of the king—either way, Lycogenes would no longer have to fear him.

But Poliarchus and his servant Gelanorus had already left for Sicily. Shipwrecked off the coast, they were rudely hauled aboard a pirate craft. The two routed the pirates and turned the ship over to its rightful owner.

Discovering among the pirate treasure jewels and letters belonging to Queen Hyanisbe of Mauritania, Poliarchus immediately ordered the ship to Mauritania so that he could return the royal property. The queen was delighted, for the letters concerned the whereabouts of her knight-errant son. She ordered a celebration which would have continued indefinitely had not Poliarchus been anxious to return to his beloved. But in spite of his anxiety, he was forced to stay when smitten by an attack of the ague. Gelanorus was dispatched with letters in his stead.

In the meantime, at Epercte, Meleander's situation was becoming untenable. When matters seemed hopeless, the tremendous fleet of Radirobanes, King of Sardinia, arrived to help defend the rights of the monarch against rebel upstarts. The combined forces of Meleander and Radirobanes routed the army of Lycogenes, and Archombrotus slew the rebel leader in single combat.

The rebellion ended, Archombrotus became the king's favorite. Having fallen in love with Argenis, during the siege, and with Poliarchus gone, he thought himself

the foremost claimant for her hand. But Radirobanes also announced his claim to the hand of the princess. Meleander was in a quandary. Archombrotus was his favorite, but both gratitude and the armed fleet in the harbor lent weight to Radirobanes' cause. Meleander solved the problem by leaving the decision up to Argenis. The Sardinian ruler advanced his plea; the Sicilian princess rebuffed him. Radirobanes then gained the confidence of Argenis' nurse and companion, Selenissa, who in nightly installments told him the following story:

Lycogenes had also demanded Argenis and, being refused, had threatened to abduct her. To forestall his design, Meleander had his daughter, along with Selenissa and certain young ladies of her court, placed in an inaccessible and heavily guarded castle. While they were thus secluded, a beautiful stranger who gave her name as Theocrine came to Selenissa and begged sanctuary. Admitted to the castle, she shared the chamber of the princess. When Lycogenes' men stormed the castle, Theocrine seized a sword and put the attackers to flight. The supposed Theocrine was in reality Poliarchus, who, having heard of the beauty of Argenis, had used that disguise to be near her. When he begged forgiveness, Argenis immediately fell in love with him. He had then disappeared, to return later in Meleander's service. The king, convinced that Theocrine was warlike Pallas, had dedicated his daughter to the service of that beautiful, austere goddess.

Despairing of winning the princess by fair means, Radirobanes planned to blackmail her into acceptance of his proposal, but Selenissa persuaded him that abduction would be the better course. But Argenis, having overheard part of Selenissa's betrayal, feigned an illness that kept her inaccessible, thereby frustrating Radirobanes' plans. Thwarted, Radirobanes returned with his fleet to Sardinia, leaving with Meleander a letter informing him of the true identity of Theocrine and demanding payment of three hundred talents for his aid. When Meleander confronted his daughter with the information he had received, she denied any untoward dealings in the affair. Meleander, only half believing her, demanded that she marry Archombrotus. Selenissa, seeing the damage she had done, killed herself, and Timoclea succeeded her as chief lady of the household.

Meanwhile, Poliarchus, having recovered from his illness, had returned in disguise to Sicily. Seeing no chance of amicable dealings with Meleander, he asked Argenis to delay her marriage to Archombrotus while he found some means to settle the matter. Then he sailed away. Weeks passed and he failed to return. Finally Argenis sent Arsidas to find him, with letters pleading for his return.

Arsidas' ship was wrecked, however, and he was rescued and taken aboard the leading ship of a great war fleet. Gobrias, the captain, received Arsidas hospitably and informed him that the fleet belonged to the King of France, who was preparing to attack Sicily. The king himself was commanding the flagship, which was leading the second half of the fleet.

To entertain his guest, Gobrias told him the strange history of the French ruler, King Astioristes—how his mother had kept his birth a secret so that he would not be murdered in a rebellion that was going on at the time, how he had been reared by foster parents, had proved himself a hero in battle, and had finally been revealed as the true prince; how he had heard of the beauty of the Sicilian princess, Argenis, and had sojourned in Sicily under the name of Poliarchus to win her, and how now—as king, the old king having died in his absence—he was sailing to claim her.

Arsidas immediately identified himself as Poliarchus' friend and offered his assistance. Gobrias was delighted, but before the two halves of the fleet could establish a rendezvous, a terrible storm came up, driving each part to a different point on the African coast. The flotilla commanded by the French king found safety

in the harbor of Mauritania, and once again Astioristes, the one-time Poliarchus, was entertained by Hyanisbe. His arrival was most fortunate, for Radirobanes was threatening Mauritania. Hyanisbe had sent for her son, Hyempsal, who was at the court of King Meleander in Sicily, but he had not yet returned. When the Sardinian troops arrived, they were repulsed by the French. Poliarchus and Radirobanes met in single combat, and the Sardinian ruler was slain. Disheartened, his followers were routed, but Poliarchus was injured and again confined in Mauritania.

Returning belatedly to his mother's defense, Hyempsal turned out to be Archombrotus. Hyanisbe was dismayed when she found that her son and her protector were enemies; but when she learned the cause of their quarrel she was relieved and she wrote to Meleander a letter which, she promised, would end their difficulties.

While Astioristes was recovering from his wounds, Hyempsal led a successful expedition to Sardinia. Then the two returned to Sicily and presented Hyanisbe's sealed letter to Meleander. The message proved as effective as Hyanisbe had promised. Hyempsal, it was revealed, was the son of Meleander and the king's secret first wife, Hyanisbe's sister. Thus he was both the heir to the Sicilian throne and Argenis' half-brother. Since there was now no obstacle to the marriage of Argenis and Astioristes, Meleander gave them his blessing, the wedding took place at once, and an epithalamium was written by the courtier-poet Nicopompus.

DER ARME HEINRICH

Type of work: Poem
Author: Hartmann von Aue (c. 1170–between 1210 and 1220)
Type of plot: Didactic romance
Time of plot: Late twelfth century
Locale: Germany
First transcribed: Between 1192 and 1202

Principal characters:
HEINRICH VON AUE, a Swabian knight
A PEASANT GIRL

Critique:

Hartmann von Aue, a knight in the service of a Swabian nobleman and one of the first truly German writers, received his education in monastery schools. Later he traveled in France and translated many French poems into Middle High German. The death of his much admired master in 1195 was the chief reason for his participation in a crusade in Palestine, possibly in 1197. This experience revealed the basic conflict of his life, the struggle to choose between the pen and the sword. The presence of secular and religious elements in *Der arme Heinrich* mirrors the author's dilemma as knight and poet in one person. Regardless of the existence of other legends embodied in the story, *Der arme Heinrich* is considered one of the earliest forms of original German literature. The poem shows the influence of martyr legends popular at the time, especially in the inspired speech of the heroine, a simple peasant girl. The writer also displays remarkable ability for characterization and gives the reader a vivid picture of medieval life and thinking. Hartmann von Aue is regarded as the founder of the German court epic, surpassed only by that master of the chivalric romance, Wolfram von Eschenbach (c. 1170-c. 1220).

The Story:

Heinrich von Aue, a Swabian knight, was a fortunate man. Wealthy and of

noble birth, he was known throughout the land for his high standard of honor. Fulfillment of his obligations as a knight was his goal; nothing but purest virtue and upright truth marked his life.

Suddenly, however, all his happiness was blighted by a terrible disaster: Heinrich became leprous. As in the case of Job in ancient times, his physical appearance deteriorated rapidly; but he did not have the patience of Job. All his life seemed a curse to him, and his pride left him without friends. His cheerful nature vanished; he detested even the light of day. Only one thing kept him alive, the hope of a cure for his terrible disease.

Trying to find a cure for his malady, he searched out the most famous doctors in all Europe. The school of Montpellier was known for its able doctors and so he went hopefully to that place, only to learn that there was no medicine to heal him. Disappointed, he traveled to Salerno, where he talked to many skilled physicians. At last he met a master who told him that he could be healed, yet the cure itself would be of such a nature that it would be impossible to achieve it; therefore the doctor preferred not to talk about it.

Desperately, Heinrich begged the doctor to reveal his remedy. After some hesitation the physician yielded and told the knight that he could be cured only by the heart's blood of a virgin who would submit willingly, out of love, to a fatal operation.

Heinrich, realizing the hopelessness of his situation, returned sadly to Swabia. All his worldly belongings he gave to the poor and to the monks. Of his land and estates, he kept no more than a clearing in a wood where a poor but contented peasant lived. When Heinrich decided to live in his house in the wood, the peasant and his family did all they could to ease the suffering of the leprous man. Loving the knight, they were concerned for his health because they realized that they would never find such a good master again. The young daughter of the peasant was, in particular, deeply moved by Heinrich's suffering.

One day the peasant asked why the doctors had been unable to help his master. Heinrich told him of the visit to Salerno and described the impossible cure of which the doctor had spoken. The young girl overheard this tale. Late that same evening she told her parents that she wanted to be the virgin who could save their master's life. Her parents were horrified when they heard her request, and her father threatened physical punishment if she dared to mention the subject again. But the next evening the girl began to talk once more of her desire to help the leprous knight. She spoke in such a convincing manner that her parents did not interrupt her but listened in amazement as their daughter begged with heart-moving words to be allowed to gain the eternal life which would be assured her. She spoke also of the uncertainty her earthly life offered, of the catastrophe which could befall the whole family if their master should die and a harsh ruler scourge the countryside. At last she was able to convince her parents that her service to God and her master would be the only honorable thing to do, and sorrowfully they gave their consent to her intended sacrifice.

Very early the next morning she told the unbelieving Heinrich of her willingness to offer herself for his cure. He warned her that she should not talk lightly about such a subject and assured her that she would soon forget her impulsive idea. After the parents confirmed the seriousness of their daughter's wish, Heinrich took a long time to consider her offer. Finally he too yielded to her pleas.

Beautiful clothes and furs and a fine horse were bought for the girl, and at last she and Heinrich set out on their journey to Salerno. When the doctor there heard from Heinrich that the girl was willing to sacrifice herself in that fashion, he doubted the knight's words and took the girl aside to implore her to speak the truth by telling him whether

she was ready of her own free will to face so horrible a fate. Impressed by her sincerity and beauty, the doctor declared that he would be much happier not to take her heart's blood. Still the girl remained steadfast and begged the doctor to proceed with the operation at once.

Sitting in a neighboring room, Heinrich heard the doctor sharpening his knife. The knight peered through a small hole in the wall and saw the girl tied to a table. For the first time he realized how beautiful she was, and he bitterly accused himself of trying to circumvent the judgment of God by sacrificing the girl's beauty to his ugliness. At the very last moment he was able to stop the doctor before an incision had been made. Although the girl implored him not to become weak and called him a coward, a man without the courage of a true knight, Heinrich disregarded her insults and left with her for home.

During the journey back the grace of God touched Heinrich and rapidly his leprosy disappeared; he and the girl had passed the test given to them by God. Heinrich looked younger and handsomer than ever before. The rumor of his miraculous cure having spread throughout the countryside, Heinrich's vassals came to meet the travelers two days before they arrived at their destination. The happy parents of the girl were the first to meet them, and all thanked God for her deliverance and the knight's cure.

In spite of the peasant girl's low birth, the council of knights agreed that the hand of God had surely chosen her to become Heinrich's wife. All in the land, rich and poor, rejoiced when Heinrich and the girl were wed.

ARS POETICA

Type of work: Poem on critical theory
Author: Horace (Quintus Horatius Flaccus, 65-8 B.C.)
First transcribed: 13-8 B.C.

To Horace, this poem was the last of his Epistles, but almost at once his contemporaries began referring to it as *Ars Poetica* (*The Art of Poetry*) and by "poetry" they meant any field of literary composition. Horace addressed it to his friend Lucius Calpurnius Piso, famous for his battles in Thrace, and to his two sons. Apparently the older son yearned for a career as dramatist or epic poet. Whether he was deterred, and kept his work unpublished for nine years, or whether his assassination while a praetor in Spain was the reason, no writing has survived bearing his name.

While not a formal treatise or abstract discussion, like the similarly named composition of Aristotle, the 476 lines of this unsystematic letter in verse influenced Joachim du Bellay (c. 1524–1560) in writing the manifesto of the Pleiad, and a century later inspired Boileau's *L'Art poétique* (1674) and Pope's *Essay on Criticism* (1711). Some of Horace's suggestions, like the classical five-act division of the drama, are no longer important, but today's writers still can learn much from the rest of the poem. The double purpose of literature, a mingling of "the useful with the sweet," has been quoted through the centuries in every literary movement.

One would be amused rather than impressed, begins Horace, by the painting of a creature with a horse's body and a man's head, with limbs from every sort of animal, adorned with feathers from a variety of birds. Yet poets combine just such outlandish elements, adding "purple patches" where they are entirely out of place in order to give color and brilliance to pompous openings in portions of their writing. Therefore he begins his *Art of Poetry* with a plea for simplicity and unity.

Addressing Piso and his sons directly,

Horace confesses that most poets are misled by what looks like truth. When striving for brevity, the poet becomes unintelligible. Attempts to write smoothly result in loss of vigor and spirit. Aiming at grandeur, he becomes bombastic. Only when he is guided by art can a writer avoid some errors without committing worse ones. The remedy, therefore, is to select subjects equal to one's ability and to use appropriate language. Old words, properly used, seem new; new words, borrowed from the Greeks, may also have a place. Man is admired for making over nature when he builds harbors or drains marshes. Usage, then, should maintain or change the material and rules of speech.

Homer, according to Horace, showed the writer how to handle the deeds of kings and sad tales of war. No one is sure who invented the elegiac couplet, but Archilochus devised the iambus, used in tragic and comic drama; and since it was born of rage, it is designed to record man in action. The Muses gave the lyric for singing about victories, lovers, and gay banquets. All these meters have their specific uses and the poets would do well to employ them only in their appropriate places, though sometimes a writer of comedy may borrow from other forms of poetic art or an author of tragedies set aside his sesquipedalian words in favor of shorter ones to touch the hearts of his audience.

Feeling is the true test of literary worth, for beauty of writing is not enough. Unless a writer feels, he cannot make his audience feel. One style of writing goes with a gloomy face; another sort goes with an angry one, or a playful one. Nature first makes us reveal our feelings physically; then with the tongue for an interpreter she voices the emotions of the heart. There is also a difference in language between the gods and men, between old men and young, between merchants and farmers, among Colchians, Assyrians, and Thebans.

Either follow tradition or be consistent in your inventions, Horace advises. Achilles on the stage must be hot-tempered, appealing to the sword rather than to the law. Follow tradition and make Medea haughty, Ino tearful, and Ixion perjured. If the writer presents original characters, he must keep them consistent: do not let them be too bombastic or promise too much out of prudent fear that the mountain in labor will bring forth no more than a ridiculous mouse.

If the writer wishes the applause of his audience, he must paint accurately the characteristics of the four ages of man. The young boy is unsettled and changing; the beardless youth is fond of horses and dogs, boastful, scornful of advice; in middle age, man is ambitious but cautious; and the old man is surrounded by discomfort. Do not, therefore, attribute the wrong qualities to a stage of human life.

In touching lightly on the rules laid down by classical dramatists, Horace believed in the superiority of showing action rather than telling about it, but there are, he adds, things too horrible to be seen. He comments on the number of actors—only three—and the place of the chorus. He comments on the rules and restraints of satyric drama. Then, after an appeal that Greek, not Roman, tastes be followed in selecting verse forms, he embarks on a history of the theater.

Slightly confused, he gives Thespis credit for inventing the tragedy and traveling in a cart to put on plays in which the faces of actors were stained by dregs of wine. Then came Aeschylus, with the invention of the raised stage, the mask, and the buskins. Old comedy followed, soon to degenerate into license, and the chorus lost its role of abuse.

Roman playwrights, he continues, tried all forms of drama, but most were not successful because they were careless. Horace adjures his student reader to condemn any literary composition that has not been erased and amended. Even genius cannot discard rules. Characterizing himself, he says that he is too lazy to be a genius; he

will perform his duty and criticize.

Answering the question of what to write, Horace declares that knowledge is the basis of good writing and that moral philosophy will supply matter. Life and manners should also occupy a writer's attention. The purpose of the poet should be to benefit and entertain. "He has received the votes who has mingled the useful and the sweet, by instructing and delighting the reader at the same time."

People do not always expect perfection from a poet. Some faults can be pardoned, for even Homer failed at times, though usually he excelled in his craft. But continued carelessness is unforgivable, and eternally second-rate material cannot be tolerated. A person who cannot play the game should keep off the field unless he craves the jeers of the spectators. If you write something, he told Piso's son, let the censor of plays see it; then show it to your father and me. Afterward, keep it in your desk for nine years. What you have not published, you can always destroy.

The final eighty lines of the poem deal with generalities. In the early days, says Horace, Orpheus represented the dignity of poets who, by their wisdom, distinguished between public and private property, divine and earthly things, lore and law. By their songs, they won honor. Homer and Tyrtaeus inspired men to battle; oracles guided men by their verses. It is a question for debate whether a poet is born or made, but at any rate, without art and study even a genius will fail.

The best of writers need criticism, but they should avoid mere flatterers. One good critic used to mark, for improvement and reworking, lines in poems submitted to him, and if the would-be poet defended his mistakes, the critic had no more to do with him. The honest critic puts black marks before poor verses as Aristarchus did to Homer. Self-willed poets will not like such treatment, comments Horace, but in that case they are not worth trying to save. They are probably mad, each one, like a bear, clawing at an innocent bystander. Such a poet will be your death, reading you his poetry.

ARTAMÈNE

Type of work: Novel
Author: Madeleine de Scudéry (1607-1701)
Type of plot: Sentimental romance
Time of plot: 500 B.C.
Locale: Asia Minor
First published: 1646-1653

Principal characters:

ARTAMÈNE, the Great Cyrus
CYAXARES, King of Cappadocia, then of Media
MANDANE, his daughter
PHILIDASPES, King of Assyria, in love with Mandane
THE KING OF PONTUS, in love with Mandane
ANAXORIS, in reality Aryante, Prince of the Massagetae, Thomyris' brother, in love with Mandane
PRINCE MAZARE OF SACIA, in love with Mandane
THOMYRIS, Queen of Scythia
SPARGAPISES, Thomyris' son
ARAMINTA, Princess of Pontus
SPITHRIDATES, in love with Araminta
PANTHEA, Queen of Susiana
MARTÉSIE, Mandane's maid of honor
METROBATE, a traitor

Critique:

Some books seem to have a universal value that transcends the time in which they were written. Others seem to be particularly representative of their epoch, and eventually stand as a milestone in the development of a genre. *Artamène, ou le grand Cyrus* belongs to the latter category. It consists of ten volumes, each in two books. In spite of its length, it has a remarkable unity of interest, if not of plot. The story is centered around the pursuit of Mandane by Cyrus, Mandane being constantly abducted by various other suitors. The author indulges in lengthy stories within the story. These successive stories are ingeniously knitted together, one character being introduced casually in one, and being caught up with later in another. The organization of the novel is such that it is actually quite difficult to read only parts of it and still understand it. This type of novel was expected to provide a pastime, in the literal sense of the word. Although this may seem ironic in view of its length, *Artamène* fulfilled this purpose. It provided noble sentiments together with a little learning. It is still possible to understand why it was such a great success.

The Story:

Cyrus, son of the King of Persia, had been given away as a child to a shepherd, who was ordered to kill the infant because his grandfather had been told by an omen that his grandson would eventually kill him. Instead, the shepherd had reared the boy to manhood and now, under the name of Artamène, he was the best general of Cyaxares, King of Cappadocia. He was also secretly in love with Mandane, Cyaxares' daughter.

The kings of Cappadocia and of Pontus had decided to settle a dispute between themselves by a combat, using two hundred men on each side. Artamène had been given the command of the Cappadocian warriors, to the great disappointment of his explosive rival, Philidaspes. Although all the odds were against him, Artamène was the only survivor and won the victory for the Cappadocians.

He discovered, however, that Philidaspes was also in love with Mandane. They had a violent fight and Cyaxares, unaware of the real cause of the quarrel, had them both put in prison.

There were other great battles fought, and Artamène, now out of prison, was again victorious. Then he disappeared and was believed dead. This was the occasion for Mandane to confess her love for him to her confidante, Martésie, a thing she had never dared do before. Eventually Artamène returned. He accidentally learned that Philidaspes was actually the prince of Assyria, heir to the throne of his mother Nitocris, and that he was plotting to take Mandane away. The King of Pontus had also become a new rival for the love of Mandane. To make matters worse, Thomyris, Queen of Scythia, who had never loved before, had fallen in love with Artamène the moment she saw him when he was sent on a mission to her court.

Philidaspes, now King of Assyria, had succeeded in taking Mandane to Babylon, where he pleaded with her to love him or at least to let him hope that she would, some day, accept his suit.

Meanwhile, Artamène, sent in pursuit of Mandane, had laid siege to mighty Babylon, but Philidaspes managed to escape to Sinope with Mandane and Mazare, the chivalrous prince of Sacia. Sinope was set afire and while the Assyrian king was locked up in a tower, Mazare took Mandane away to sea. A shipwreck brought her to the fortress of the King of Pontus.

When Cyaxares arrived at Sinope and failed to find his daughter, he also discovered that Artamène was in love with her. However, he still did not know the hero's real identity, and he was about to have him executed when the army assaulting the castle rescued Artamène and proclaimed him as Cyrus.

When Cyrus set out to get Mandane back, Philidaspes insisted on a paradoxical alliance in order to rescue their common love. They besieged Sardis and captured two hostages, Panthea, the wife of Abradantes, one of the enemy rulers, and Araminta, the sister of the Queen of Pontus. Unfortunately this action provoked Mandane's jealousy, and in a letter she accused Cyrus of using her as a mere pretext to further his ambition. She was particularly jealous of Araminta, whose lover Spithridates resembled Cyrus and could easily have been mistaken for him. Cyrus, with his best paladins, managed to enter Sardis, but Mandane was gone, carried away by the King of Pontus, and perhaps not unwillingly. The hunt for Mandane had to be resumed. Philidaspes stole away to search for Mandane by himself.

Cyrus then learned that the King of Pontus had taken Mandane to Cumae, a place protected by marshes and open to the sea on which she had so often been taken away from him. Meanwhile, the Queen of Corinth, who had conceived a romantic but platonic admiration for Cyrus, sent her fleet to help him. Martésie wrote that Mandane was at last no longer jealous, for Panthea had killed herself over the dead body of her husband, and Araminta had been taken away against her will by Prince Phraortes. Spithridates was desperate.

Cumae was captured and the lovers met at last. A certain Anaxoris had been instrumental in keeping Mandane from being carried away from Cumae. When Philidaspes turned up again to keep watch on Cyrus, he later entrusted Anaxoris with his secret, asking him to take care of Mandane should anything happen to him. Anaxoris, however, was actually Aryante, the prince of the Massagetae, and brother of Thomyris, the formidable Scythian queen. Aryante surrendered Mandane to his sister, and Cyrus went to fight Thomyris.

Spargapises, the son of Thomyris, considering himself disgraced because he had not been recognized when he was captured in battle, killed himself. Thomyris then threatened Cyrus by declaring that she would deliver Mandane's dead body to him unless he surrendered unconditionally. Aryante, not wishing to have Mandane murdered or to have Cyrus near her, sent him a message begging him not to surrender. A tremendous battle followed in which Cyrus set fire to some forests between the two armies. The unfortunate Spithridates, clad in a suit of armor given to him by Cyrus, was mistaken for Cyrus and was killed. His head was taken to Thomyris. Unfortunately, she was not the only one who was mistaken. Cyrus' troops gave up the fight and he was seized by an ally of Thomyris, but his captor later allowed him to escape because of his admiration for his noble prisoner. Cyrus escaped, but only after many difficulties. Thomyris then ordered Mandane killed, but a maid of honor was mistaken for her and killed in her place. Meanwhile, the queen's allies were preparing to desert her. When Cyrus' faithful friends arrived, she fled.

Now Cyrus and Mandane were free to wed, except that an ancient law stated that a prince or princess could not marry a foreigner. But an oracle declared that he who had conquered every kingdom in Asia could not be considered a foreigner in any of them. Thus, to the satisfaction of all concerned, the last obstacle to their union was cleared away.

THE ARTAMONOV BUSINESS

Type of work: Novel
Author: Maxim Gorky (Aleksei Maksimovich Peshkov, 1868-1936)
Type of plot: Family chronicle
Time of plot: c. 1862-1918

Locale: Russia
First published: 1925

Principal characters:
ILIA ARTAMONOV, the father
PETER ARTAMONOV, his oldest son
NIKITA ARTAMONOV, his hunchbacked son
ALEXEY ARTAMONOV, an adopted son
NATALIA BAIMAKOV, Peter's wife
ULIANA BAIMAKOV, widow of the late mayor and Ilia's mistress
ILIA, Peter's first son
YAKOV, Peter's second son
TIKHON VIALOV, a worker in the Artamonov factory

Critique:

Aleksei Maksimovich Peshkov, whose pseudonym was Maxim Gorky (the bitter one), was the son of poor parents and received no formal education. By the time he was nine years old he was earning his own living. During his long wanderings across Russia he educated himself and gained knowledge of all types of people. About 1900 he became a Marxist and was arrested for revolutionary activities. He was exiled in 1906 to Capri, but was permitted to return in 1913. In 1918 he joined the Bolshevik revolution and became one of the best-known writers of Communist Russia. His novels first excited Russian intellectuals but were popular with the masses after the revolution. In spite of his predominantly political influence he was not able to eliminate elements of romanticism in his novels, as is shown in his presentation of the pre-revolution characters of the *The Artamonov Business*. The author is here still far away from a purely socialistic novel, and he does not attempt to discard the strong influence which orthodox Christianity exercised on his heroes. As a description of the social climate in one particular Russian town before the revolution the novel is successful in its effects; however, if the writer intended also to make a plea for the revolutionary cause, it is not, on this thematic level, wholly convincing.

The Story:

A year or so after the liberation of the Russian serfs Ilia Artamonov arrived with his two sons, Peter and Nikita, and Alexey, his nephew and adopted son, in the little town of Dromov along the Vataraksha River. Ilia Artamonov had served as a bailiff to a prince, and the nobleman had recommended him highly to the authorities. Without giving the mayor of Dromov, Evgeny Baimakov, a chance for objections, Artamonov announced that he planned to build a linen factory and that he considered the mayor's daughter Natalia a good wife for his oldest son. Artamonov, disregarding the resentment his dictatorial behavior provoked in the town, went ahead with plans for the factory and preparations for Peter's marriage. The mayor, who died before the wedding, advised his wife Uliana to let Artamonov have his way. But Peter's marriage to the mayor's daughter and the prospect of employment for many citizens did not reduce the enmity felt toward the intruders.

When Uliana Baimakov became Ilia's mistress, she decided to live with the Artamonovs on the other side of the river where the factory was located. Ilia tried to be a strict but humane superior to his men. Among his workers, Tikhon Vialov was the most able, although he begged not to be promoted because he did not want to supervise others. Meanwhile, Nikita, the hunchback, had fallen in love with Natalia, and when he overheard an unkind remark she made about him, he tried to hang himself. The attempt failing, Nikita entered a monastery.

The factory developed rapidly under Ilia's direction. Peter was the second in

charge. Alexey, unhappy at the factory, wanted to join the army, but Ilia refused to give him permission to enlist.

When Natalia bore her first child, the baby died after five months. Another girl, Elena, followed. Then a much desired son, also named Ilia, was born. Alexey married a woman nobody in the family liked or understood.

During the transportation of a heavy steam boiler Ilia senior suffered a hemorrhage and died soon afterward. As time passed, Peter's only true happiness was his son. Against his wife's wishes he let Ilia attend a good secondary school away from Dromov. While Peter devoted his time almost exclusively to the factory, Alexey made the necessary business trips to trade fairs and to Moscow. Although Natalia gave birth to a second boy, Yakov, Ilia remained Peter's favorite.

In spite of all efforts to prepare Ilia as Peter's successor as the factory director, his son showed a completely different attitude. He liked to talk to Vialov, the philosopher among the workers, whom Peter despised; and he also formed a close friendship with an uneducated child of a worker. When Ilia, after completing his schooling, announced his desire to become a historian, his father objected because he still wanted Ilia to take over the factory. Ilia refused and left Dromov without receiving any financial assistance from his father. Thereafter Peter became an unhappy man; his wife could not please him, and he tried to find distraction with a local prostitute.

Often Peter had difficulty in controlling his temper, and one day he accidentally killed Ilia's former playmate. Vialov, too, irritated him with philosophizing whenever he had a question to ask. Hoping to find some spiritual guidance, Peter finally decided to visit his brother Nikita in the monastery. Nikita explained that he had failed in his efforts to become a good monk. Although he considered himself unworthy, the monastery valued him highly because he was able to give visiting pilgrims some comfort with patient ears and empty phrases.

When Peter failed to find peace of mind with Nikita, he attended a trade fair in a nearby city. Alexey had told him so many exciting stories about city life that he hoped to find distraction there. After a series of extended drinking sprees and orgiastic behavior with prostitutes, he was finally discovered by Alexey, who had heard from a friend of the family about Peter's disgraceful behavior. Back home, Peter heard rumors that his son had become a member of a revolutionary extremist party. He also detected unusual new ideas in Alexey's son Miron. Only his younger son, Yakov, seemed unconcerned about the new ideas that were spreading among workers. Yakov was not good-looking; however, Peter considered his interests, mainly girls, more normal than all the ideas expressed by the others, ideas which he believed a threat to the factory.

The rapid growth of the factory had brought a large settlement of workers to Dromov, along with many hardship cases. Peter tried to show his interest in his workers by building a new hospital or arranging a big party for them.

Alexey died suddenly. A telegram was sent to summon Nikita, but he had left the monastery. Only Vialov knew his address. After the funeral Nikita and Vialov were seen together frequently. Peter's feelings grew against all people who did not think primarily of the factory, and when Nikita died four days before the outbreak of World War I, he had no kind word for his dying brother.

When Peter grew too old for most of the factory work and Yakov took over in his place, Yakov also became concerned over the growing signs of unrest among the workers. One worker, who spied for him in the factory, became his oppressor. Early in the war many workers were drafted. Some returned, crippled, to the factory. Yakov's fear of being killed by his workers increased rapidly. With his mistress Pauline, a girl of easy virtue and

expensive tastes, he planned to go away. Trying to avoid suspicion, he let Pauline leave Dromov first. His own plan was to meet her in Moscow with all the money he could raise. But he never arrived in Moscow. Reports reached Dromov that he had been robbed, killed, and thrown from the train.

Peter, who had tried to ignore all rumors about uprisings and a new way of life for the workers, lived in a state of semicoma and asked constantly the whereabouts of Ilia and Yakov. He failed to realize what was going on around him until one day, he felt a sharp sense of hunger and realized that he was in his garden house. Outside he saw a soldier. When Peter called for his wife, only Vialov came. He explained that Peter was a prisoner.

At first Peter thought Vialov was jeering at him. Later he believed that he had been taken prisoner because someone had learned the truth about the death of Ilia's former playmate. Vialov tried in vain to inform him about the revolution which had taken place and to explain that he was still alive only because of Ilia's influence. Peter thought Vialov had gone mad. When Natalia arrived with a cucumber and a piece of bread, Peter considered himself insulted that she dared offer him such meager food when he was so hungry. Angrily he threw the food away and with abusive words asked her to leave him alone.

ASH WEDNESDAY

Type of work: Poem
Author: T. S. Eliot (1888-)
First published: 1930

After the publication of *The Waste Land,* in 1922, had established his reputation as a major poet, T. S. Eliot wrote one important poem, "The Hollow Men" (1925), which seemed at that time to be a postlude to its predecessor but which now appears more as a prelude to *Ash Wednesday.* In any case, it should be read as a connecting link between the two longer poems. Its theme is the emptiness of modern intellectualism, which amounts only to

> Shape without form, shade without colour,
> Paralysed force, gesture without motion.

It is another aspect of the Waste Land, desiccated and meaningless, inhabited only by the empty and futile hollow men.

Ash Wednesday marks an important point in the author's poetic development, for it sprang directly from his acceptance of the Anglo-Catholic faith. This biographical aspect of the poem, even more than its theme, influenced its reception by Eliot's former admirers and caused a schism among them that gave an interesting insight into the modern mind.

The tone of the poem is the humility appropriate to Ash Wednesday, the first day of the penitential season of Lent; its theme is the dilemma of the modern man who wants to believe and who yet cannot bring himself to do so because of his dry, sterile intellectuality. This theme is stated in the first of the six parts: the poet, turning his irony upon himself, describes this characteristically modern predicament of a man caught in the web of his own intellectualizing but who can yet know that he must

> . . . pray that I may forget
> These matters that with myself I too much discuss
> Too much explain,

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and that at this stage of religious experience the proper prayer is

Teach us to sit still.

Throughout this opening section sound the echoes of the Penitential Office: "Turn thou us, O good Lord, and so shall we be turned" as well as of Guido Cavalcanti's poem, "In Exile at Sarzana."

The second part is based on a reminiscence of the Valley of Dry Bones described by Ezekiel, the language of which it echoes. Eliot once said in a lecture that the three white leopards could be taken as representing the World, the Flesh, and the Devil. They have fed on the body of the speaker, but Ezekiel was told to prophesy that these bones should live again, that "I [the Lord] shall put my spirit in you, and ye shall live, and I shall place you in your own land." There is also the figure of the Lady, who seems to play a role analogous to that of Beatrice as an intermediary; she is dressed in white, the color of Faith. The speaker, then, having been stripped of everything, has learned resignation; but through the intercession of the Lady and the prophecy of Ezekiel he has found hope.

The third section, with its description of the spiral stairway, obviously recalls Dante's winding ascent of the Purgatorial Mount. There seems to be no direct connection with any particular canto of the *Purgatorio,* only a linking of the journey of purgation with the penitential spirit of Lent. There is also the glimpse through the window of a scene suggestive of sensual pleasure that distracts the pilgrim from his journey. Dante is again recalled in the fourth section, this time by the Earthly Paradise and the Divine Pageant at the end of the *Purgatorio.* Again there are echoes: of St. Paul's *Epistle to the Ephesians* and of the "Salve Regina."

For the fifth section Eliot made use of a sermon by Lancelot Andrews that he had already quoted in an essay on the Bishop: ". . . the Word of an Infant? The Word and not be able to speak a word?"—an elaborate play upon the word (speech), the Word (the Logos, the most abstruse of Christian doctrines), and the Word made Flesh.

The last section, doubling back upon the opening lines of the poem, suggests a scene in a confessional ("Bless me father") during which the beauty of the natural world intrudes into the mind of the speaker and distracts him from his proper meditation. Thus, the world seeks to draw us back to itself. Then, appropriately, the poem ends with words taken, with one slight change, from the Penitential Office for Ash Wednesday in the Book of Common Prayer:

And let my cry come unto Thee.

Thus, the poem deals with various aspects of a certain stage in religious experience: "Lord, I am not worthy"; it is a poem of spiritual, as Cavalcanti's was one of physical, exile. The dweller in the Waste Land who "cannot drink/there, where trees flower, and springs flow" must find his way back through penitence, with the humble prayer: "Suffer me not to be separated."

This is a simpler poem than *The Waste Land,* though Eliot used much the same technical devices of ellipsis and echoes. It rises to heights of verbal beauty unequaled in any other contemporary verse. Its reception, however, was curious and not without irony. To many readers of the 1920's, Eliot had become the spokesman for the disillusionment of the now famous "lost generation"—a statement that he himself characterized as "nonsense." 1930, with its Marxian enthusiasm for proletarian literature, was probably the high point of the secular humanism of our time; Bertrand Russell's *A Free Man's Worship* was dominant. It was among the adherents to this secular humanism that Eliot's greatest admirers were to be found. For him to become a member of the Anglican Church and to write a poem with a deeply religious theme was to them a grievous shock.

Some of them flatly refused to believe in his sincerity; his membership in the Church of England must be a pose, a kind of romantic, aesthetic Catholicism. To others, to whom religion was a retreat from reality, a "failure of nerve," he was a lost leader, a writer whose significant work had ended with "The Hollow Men." Yet it might not be an exaggeration to claim that the publication of *Ash Wednesday* marked the beginning of the swing from the intellectual Left to Right, with the consequent decline of the secular humanist attitude.

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN

Type of work: Autobiography
Author: Benjamin Franklin (1706-1790)
Time: 1706-1757
Locale: Boston, London, Philadelphia
First published: 1791; first printed in Paris, as *Mémoires*

Principal personages:
BENJAMIN FRANKLIN
JOSIAH FRANKLIN, his father
JAMES FRANKLIN, his brother and first employer
SIR WILLIAM KEITH, Governor of Pennsylvania
MR. DENHAM, a merchant
MR. MEREDITH, Franklin's partner in the print shop
ALEXANDER HAMILTON
GOVERNOR MORRIS

Addressing himself to his "Dear Son," Benjamin Franklin first began in Twyford, England, at the age of sixty-five, to set down reminiscences of his early days. For years he had been collecting data about his ancestors, who had lived in Ecton, Northamptonshire, as far back as 1555, the oldest date of the town records; and he thought that his son William Franklin (1731-1813) would someday be interested in the "circumstances" of his father's life, just as Franklin had delighted in anecdotes relating to his family.

The work was composed in installments, the first section, dealing with Franklin's first twenty-four years, the product of a week of leisure in England in 1771. Then, because of his political activities abroad and at home, he had no further opportunity to continue his task until the urgings of friends persuaded him to resume his writing in 1783. The final section was probably written between November, 1789, and April, 1790. Titled *Mémoires,* it was first printed in France in 1791. No complete text appeared until 1868.

In spite of the lengthy period of composition, only Franklin's life before July, 1757, is covered, with a few comments on his activities in the following year. But the failure to complete the *Autobiography* beyond his fifty-first year does not mean that Franklin failed to write of his activities over the next thirty years. Some of his most important diplomatic missions are reported in individual compositions, such as the sample he showed to Jefferson of the "history of my life" that he said he was preparing. They cover "Negotiations in London for Effecting a Reconciliation between Great Britain and the American Colonies" and the "Journal of the Negotiations for Peace with Great Britain from March 21st to July 1st, 1782."

In addition, this indefatigable letter writer filled his correspondence (in many ways the most interesting part of his writing) with details and sketches. Some of the most complete are the letters to his

wife, whom he addressed as "My dear Child." By combining the correspondence chronologically, a biographer can obtain Franklin's personal reactions to practically everything that happened to him. These letters show Franklin as the first real American who stood apart from European influences.

The Franklin family, whose ancestors had lived in the Northamptonshire village of Ecton from the time they assumed a surname originally signifying a middle-class landowner, was transplanted to Boston about 1682, when Benjamin's father Josiah brought his wife and several children to Massachusetts. After his wife's death, the older Franklin remarried. Benjamin, born of the second marriage, was the youngest son of seventeen children.

Fond of study and quickly learning to read, Benjamin was destined for the ministry until his father, a tallow-candler and soap-boiler by trade, began calculating the cost of education and the pitiable salary received by most ministers. So the boy was taken out of school to learn a trade. After a brief period as his father's assistant he was, at the age of twelve, apprenticed to his half brother James, a printer. In his brother's shop he saw his first writing in print, topical ballads written to be sold in the streets.

He continued to read: *The Pilgrim's Progress*, Plutarch's *Parallel Lives*, essays by Defoe, Burton, and Mather. A volume of the *Spectator*, acquired by chance, revealed to him the importance of style and, like Robert Louis Stevenson at a later date, he taught himself by rewriting and comparing sentences. From this printshop came the fifth—Franklin mistakenly says the second—newspaper in America, the *New England Courant*, to which Franklin became an anonymous contributor.

Quarrels with his brother eventually sent the seventeen-year-old apprentice to Philadelphia looking for employment. His arrival early in the morning, with three-penny-worth of rolls in his mouth and under his arms as he walked up Market Street past the home of Miss Read, whom he was to marry later, was Philadelphia's first sight of one of its most distinguished citizens.

Neither Bradford nor Keimer, the only printers in Philadelphia, was very advanced. After the boy found a place in Keimer's shop, his wide reading and his ability to talk and to listen brought him many friends. Finally Governor Keith offered to send him to England to buy type and equipment for a shop of his own. Arriving in London, he learned that Keith, whose credit was not good, had provided nothing but promises. To support himself, Franklin found work in a printing house. After eighteen months he was happy to accept the offer of a merchant who wanted him to take back to America a consignment of merchandise. Back in Philadelphia, he worked for a time in Keimer's shop; then, finding a partner in Hugh Meredith, he and the Welsh Pennsylvanian set up their own establishment. They prospered and in 1729 Franklin became the sole proprietor, having bought out Meredith, whose drinking habits were distasteful to the temperate, frugal Franklin. He branched out as a stationer. In 1730 he founded the *Pennsylvania Gazette* and also married Miss Read. At this point the first section of the *Autobiography* ends.

In 1784, in Passy, France, Franklin again began to write his story, this time addressed more generally to the reading public than to his son. With friends interested in scientific and intellectual matters he had in 1743 founded a Junto for their mutual exchange of ideas and intellectual improvement; this was later to become the American Philosophical Society. The members sponsored a library for the use of the public.

Now that he had educated himself, Franklin sought moral perfection. He set down twelve virtues, then added a thirteenth, Pride, at the suggestion of critical friends. But he had reason to be proud. He had learned to speak fluent French, Spanish, and Italian. His civic spirit, born when he was appointed postmaster of

Philadelphia, induced him to reorganize the fire department, start a movement to pave and light the streets, and to establish an academy which later became the University of Pennsylvania. The death of a son from smallpox caused him to argue for inoculation against the disease. He invented an improved form of heating stove and offered it free for general use, only to learn that he had brought wealth to one stove manufacturer. Meanwhile, beginning in 1732, he published *Poor Richard's Almanack,* the usual collection of agricultural and astronomical data to which he added a compendium of practical wisdom and moral maxims. This venture also brought him wealth and enabled him to retire from active business in 1748.

His thoughts about defense caused him to campaign for the establishment of a militia, but this man who so candidly confessed his "errata," his mistakes, was too well acquainted with himself to accept the appointment as their colonel. Other civic improvements, when initiated by others, needed his approval before his fellow citizens would adopt them. He extended his influence beyond his own city to the whole colony, and to other colonies. Yale and Harvard awarded honorary degrees to this self-taught scholar, and he was elected to membership in cultural and scientific societies at home and abroad.

Braddock sought Franklin's advice in campaigning against the Indians, only to disregard it with disastrous results. After selling out his shop to his foreman, he occupied his time with philosophical concerns and scientific experiments, particularly those relating to electricity. His theories, when ignored or contradicted abroad, led to his experiments with lightning in 1752.

Having represented Pennsylvania at the Albany Congress of 1754, he was chosen to represent it in protests to the English crown. His arrival in England, July 27, 1757, is the last date in his story of himself.

THE AUTOCRAT OF THE BREAKFAST-TABLE

Type of work: Informal essays
Author: Oliver Wendell Holmes (1809-1894)
Time: 1857-1858
Locale: Boston
First published: 1858

Principal characters:
THE AUTOCRAT
THE SCHOOLMISTRESS,
THE DIVINITY-STUDENT,
THE OLD GENTLEMAN, and
THE YOUNG FELLOW CALLED JOHN, the Autocrat's fellow boarders
THE LANDLADY
THE LANDLADY'S DAUGHTER
BENJAMIN FRANKLIN, the Landlady's son
THE PROFESSOR, and
THE POET, friends of the Autocrat who, though never present, contribute to the discussion

At one point in the recounting of his breakfast-table experiences, the Autocrat observed that, since medieval times, the reputation of Aristotle had passed through two stages and was then (one hundred years ago) entering its third. First came the period of idolization when everything attributed to the Greek sage was accepted not only as scientifically sound but as absolute and ultimate truth. Then came

the period of critical examination, the stage at which his scientific inaccuracies were discovered and, as a result, all of his ideas belittled and discredited. Finally, in Dr. Holmes' time, there was the third stage, the enlightened period when the scientific inaccuracies were excused, being viewed in historical perspective as unavoidable, and the value of his philosophical insights reasserted.

On a smaller time scale, the reputation of Oliver Wendell Holmes, along with that of the Cambridge-Boston group as a whole (as opposed to that of the Concord group), has gone through the first two of these stages but shows no signs, as yet, of entering the third. Although few, and certainly never Dr. Holmes himself, actually believed that Boston was "The Hub of the Universe," Harvard Yard and the eastern end of Beacon Street (including the first eight doors on Arlington Street so as to take in the offices of the *Atlantic Monthly*) were for better than half a century regarded as the dual nerve center, as it were, the cerebrum and cerebellum, of American culture. A Cambridge-born Harvard Professor of Anatomy, a member of the Saturday Club, a resident of Beacon Street, Dr. Holmes did not merely share in such regard; he helped to create it. It was he, in fact, who coined the term, "The Hub." (But the original statement, as it appeared in Chapter VI of *The Autocrat of the Breakfast-Table*, was made, not by a Bostonian, but an outlander whose remark was, "Boston State-House is the hub of the solar system.") As lecturer, poet, novelist, biographer, and, most of all, perhaps, as the author of *The Autocrat of the Breakfast-Table* and later *The Professor at the Breakfast-Table* (1860) and *The Poet at the Breakfast-Table* (1872), Dr. Holmes helped to establish in the public mind a concept of Bostonian wit, sensibility, and culture.

Gradually—not suddenly as did the Wonderful One-Hoss Shay (Chapter XI of *The Autocrat*)—the reputations of many of the New England writers seemed autumnal and dry, and a season of critical neglect set in. Today, however, the situation has somewhat changed. Hawthorne has been resurrected by the New Critics; the cautiously radical Emerson has been turned into a spokesman for the Neo-conservatives; and Thoreau is a pet nonconformist in these conformist times. The Concordians have entered their third stage, but not the Cambridge-Bostonians. Yet, while it is no doubt true that the poetry of the Cambridge-Boston group is a mixture of neoclassic moralizing combined with a nostalgic and academic romanticism, it should be remembered that Longfellow had a gift for storytelling, that Lowell was a sprightly satirist, and that Holmes possessed wit, urbanity, a background of knowledge, and a tolerant, all-encompassing view of life, the like of which has not appeared in English letters on either side of the Atlantic since his death.

It can be argued that in regard to Holmes such qualities did not produce the reputation, but are deduced from it, that the alleged wit and urbanity are really provincial smugness, and that what passes for a tolerant and total life-view is in reality a carefully cultivated dilettantism. Such arguments have been made, but they neglect both the facts provided by history and the literary evidence provided by *The Autocrat of the Breakfast-Table*. The facts show that Holmes was learned in both science and humane letters and that he was one of the foremost advocates of technological progress in the nineteenth-century United States. One English critic has said that he, rather than Emerson, deserves the title, the "American Montaigne."

It is on an objective reading of *The Autocrat of the Breakfast-Table* that the case for Holmes must finally rest. *The Autocrat* appeared originally in the first twelve issues of the *Atlantic Monthly* (1857-1858) and was published in book form directly after this appearance. Its plan is simple enough: the Autocrat lives in a Beacon Hill boarding house; the essays are, we are told, reports, somewhat

condensed, and interlarded with the Autocrat's comments, of the conversations that take place each morning at the breakfast table of this remarkable establishment, a table at which is found a most heterogeneous collection of boarders. Each has his say occasionally, but his main purpose is to provide a sounding board for the wit and philosophizing of the Autocrat. There is conversation, but mostly (as it is finally reported, in any case) there is monologue. The varied responses of the boarders allow Holmes' wit to play over a wide range of subjects, to jump easily from point to point, and to juxtapose ideas that have no apparent relevance.

The result may seem chaotic at first. One is carried along by the bubbling cleverness easily enough, but apparently to no particular place. For example, the topics of the first chapter are, in order of appearance: (1) the algebraic classification of minds; (2) the value of mutual admiration societies; (3) the meaninglessness of brute fact; (4) the typing of various kinds of speakers; (5) the dangers of specialized learning; (6) an attack on the use of puns (Holmes deplores the use of them here but cannot always resist them; later, for example, he speaks of the landlady's economically-minded poor relation as standing by her guns, "ready to repel boarders"); (7) the poverty of pure logic as opposed to common sense; (8) the foibles of young poets; (9) the superiority of men of family over self-made men, *"other things being equal"* (Holmes' italics); (10) the rendering of a pair of poems. Holmes makes these points interesting in themselves, but there seems to be little connection between one and another. As the reader continues, however, he becomes aware that certain ideas are recurrent; that certain themes are announced, dropped, but repeated later with variations; that there are psychological connections in the apparently chance juxtapositions of ideas—that the whole thing develops in a geometric, not in an arithmetic, progression.

The effect is produced by a means that is at the same time modern and metaphysical. Holmes was a Proper Bostonian, a Victorian American, and it has been said that his sympathies lay with the eighteenth century, that he was at heart a Neo-Johnsonian. This assertion is in some respects valid. But if his conscious affinities turned back one hundred years, his unconscious ones turned back two. Andrew Lang notes "a fleeting resemblance to Sir Thomas Browne," a resemblance based on "a community of professional studies," but this similarity between Holmes and the author of *Religio Medici* and *Urn Burial* is not explained simply by the fact that both were medical men. Holmes possessed the "divided sensibility" found also in the metaphysical school; and Browne, it is now acknowledged, was a metaphysical poet writing in prose. This division in Holmes, obscured as it is by his neoclassical pose, has been too often neglected.

He was divided along a different axis from Browne's, for he lived under different conditions; but the division is still there. First was the religious division: Holmes had disavowed the Puritanism of his fathers, but the scars of his youthful indoctrination were never completely gone. More important, perhaps, at least as far as its reflection in *The Autocrat of the Breakfast-Table* is concerned, is his divided allegiance between Brahminism, which stood for all the deeply rooted things that meant the good life to him, on the one hand, and science, which meant technology and, with it, the unleashing of those forces, human and mechanical, that would destroy Brahminism, on the other. The division could not exercise itself in Holmes' poetry because the moralizing-romantic tradition was too binding. But when Holmes found in his hands a form free from restrictions and with which he could experiment as he wished, his divided sensibility found expression in the essay through the use of what are very close to metaphysical techniques.

First, there is the juxtaposition of topics. The most extreme, and the one that most strongly anticipates the modern reflection of the metaphysical, is Chapter IX, in which Holmes presents a series of childhood reminiscences—the stuff of poems:

> Many times I have come bearing flowers such as my garden grew; but now I offer you this poor, brown, homely growth, you may cast it away as worthless. And yet—and yet—it is something better than flowers; it is a *seed-capsule.*

There is also the shift in prose styles—from the colloquial or the scientific to the lofty and poetic—a device that harks back to the style of Browne. But most important are the similitudes—the similes, the metaphors, the extended analogies. *The Autocrat of the Breakfast-Table* is full of them. But the important thing is that they are functional, not decorative; they are the very fabric of the work. Holmes uses them to bring into focus the two parts of his divided world. Science and beauty stand for the two parts of the key dichotomy, represented in character by Holmes' own two alter egos, the Professor and the Poet, and playing their dual parts in all of the analogies:

> We get beautiful effects from wit—all the prismatic colors—but never the object as it is in fair daylight. A pun, which is a kind of wit, is a different and much shallower trick in mental optics; throwing the *shadows* of two objects so that one overlies the other. Poetry uses the rainbow tints for special effects, but always keeps its essential object in the purest white light of truth.

Through the interplay of these two conflicting worlds, by means of analogy and opposition of character, the themes of the work are brought out. They appear as questions, not as answers, for awareness of the divided world permits no dogmatic assertions. What is love and what is beauty? How are human communication and expression achieved? What, after all, is really important? And how can it be found—by sculling beneath the bridges of the Charles, by searching for seed capsules of poetry in one's memory, or by counting the rings of an elm that stood when Shakespeare was a boy?

To bring out these questions in a meaningful way is a decided literary achievement. Not that *The Autocrat of the Breakfast-Table* is entirely a great literary work. Holmes cannot maintain his metaphysical detachment. He becomes too concerned with his characters and they begin to lose their reflecting qualities. He becomes too concerned with love: in the end the Autocrat and the Schoolmistress degenerate into the principal figures of a rather sentimental romance. So there are weaknesses, true; but they are not the weaknesses for which the "Genteel Tradition" is usually condemned. Only half of Holmes was in that tradition anyway. In respect to that other half, he deserves to have his reputation advanced to its third stage.

THE AWAKENING OF SPRING

Type of work: Drama
Author: Frank Wedekind (1864-1918)
Type of plot: Psychological realism
Time of plot: Nineteenth century
Locale: Germany
First presented: 1891

Principal characters:
MELCHIOR GABOR, an intelligent high school boy
MORITZ STIEFEL, his friend
WENDLA BERGMANN, a schoolgirl, aged fourteen

MRS. BERGMANN, her mother
MRS. GABOR, and
MR. GABOR, Melchior's parents
MARTHA, and
THEA, schoolgirls
ILSE, a young prostitute and model
RENTIER STIEFEL, Moritz' father
A MUFFLED GENTLEMAN

Critique:

In *The Awakening of Spring,* Wedekind presents a plot stripped to its naturalistic essentials: the suffering inflicted on the very young when their burgeoning native, erotic consciousness confronts the deadly, adult, hypocritical unconsciousness of the society to which they are answerable. The plot is, however, only the crude skeleton for a powerful anti-naturalistic dramaturgy which relies on its own intractable poetic logic. Within a loose episodic structure, scenes are articulated by means of ironic parallel actions, and an unsubtle but dramatically effective use of symbolic references. Dramatic tension depends not upon the formal plot revelations, but on swift modulations of response elicited in the spectator by the mixture of satire and tragedy; caricature yields to lyrical statement, the horrific yields to the commonplace, the commonplace to that realm of parable inhabited by the existential absurd—or rather haunted, in this case, by the figure of the muffled gentleman, to whom the play is dedicated.

The Story:

Wendla hung up again in the closet the long, grown-up dress which her mother had just completed, protesting that she did not see why next year would not be soon enough to put on such a penitential garment. Mrs. Bergmann acquiesced with motherly affection to her daughter's wish to continue wearing, for the present, the freer, familiar clothes of childhood, remarking at the same time on the fact that Wendla had retained her childhood grace without a trace of the gawkiness usual to her age. Mrs. Bergmann was not without misgivings, even while she cherished that appearance of innocence and grace, and she expressed her uneasiness in various equivocating substitutes for her real fears, all of which Wendla gaily laughed away.

Melchior Gabor, Moritz Stiefel, and their classmates broke up their games to go prepare their homework. Moritz and Melchior, walking home in the spring night, became involved in a discussion of the meaninglessness of the exam system and the sexual phenomena of adolescence which they were beginning to experience. For Moritz, the mysterious sexual pressures were a great burden, partly because they hindered his already desperate attempts to meet the rigid demands made upon him by school and parents. Though a poor student, and excessively timid, he possessed an acute sensitivity in certain areas which went unrecognized by all but Melchior, who was his closest friend and, unlike Moritz, an extremely promising student. The ease with which Melchior dealt with his schoolwork left him time not only for metaphysical speculation, but for a scholarly acquisition of the facts of reproduction, which he now offered to impart. Moritz accepted Melchior's offer on the condition that the facts be in written form and slipped into his books where he could come upon them as if by chance.

On a blustery spring day not long afterward, Wendla, Thea, and Martha also exchanged confidences on the subjects of parental tyranny, love, marriage, and children, embellishing their remarks with the gaudy and arbitrary imagination of childish ignorance. The talk turned to boys of their own age, and to the peculiar behavior which they sometimes exhibited. Wendla disclosed that Melchior had once

told her he believed in nothing. Mention of the spring floods revealed the fact that Melchior had come near drowning in one of the swollen streams, but was saved by his ability as a swimmer.

In another gathering of the schoolboys, it was revealed that Moritz had illicitly entered the staff common room (repository of all records), driven by the desire to learn whether he was to be promoted. When Moritz appeared, dazed by his own boldness but relieved by the knowledge of a provisional remove, he was taunted by the boys for his statement that he would have shot himself had he not received it.

Melchior and Wendla met by chance in the woods, where Wendla had gone to gather woodruff for her mother and had stopped to daydream by a brook. Melchior persuaded her to sit down and asked if she enjoyed going among the poor to take them food and money, errands on which she was often sent by her mother. Wendla's answer, that it gave her pleasure, began an argument on the reality of virtue and selflessness.

Wendla also confessed that she daydreamed of being a poor beggar child, beaten by a cruel father, although she herself had never been beaten. She picked a switch and begged Melchior to strike her, to show her how such punishment felt. The boy at first refused; then, as she persisted in her request, he threw the stick aside and pummeled her with his fists before he ran away into the wood, crying out in anguish.

Moritz found himself again on the verge of school failure. While reading *Faust* with Melchior, he related his grandmother's story of the headless queen, a tale which had been haunting him during his studying. It told of a fabulously beautiful queen unfortunately born without a head who was one day conquered by a king who happened to be provided with two heads that argued constantly. The court wizard gave one to the queen, on whom it proved surpassingly becoming, and the two were married with great joy, the heads now being on the best of terms. Melchior's mother entered with tea and words of encouragement for Moritz. Noticing the *Faust,* she wondered if they ought to be reading it, saying elliptically, however, that she preferred to place her trust in Melchior rather than in pedagogical principles. Realizing that she was thinking of the Gretchen episode, they became annoyed, Melchior because everyone insisted on acting as if the world turned on nothing but obscenities, Moritz because he had begun to fear that it actually did. He had received Melchior's sex essay which affected him like a series of dim recollections. He was disposed to exalt the satisfaction experienced by the woman, and regarded that of the man as insipid.

Meanwhile, Wendla persistently interrogated her mother on the subject of her sister's latest baby. She mocked her mother's giggling fairy tales by pretending to see a ridiculous vision outside the window. At Wendla's insistence, Mrs. Bergmann was forced to begin telling her daughter how babies come about, but finally she managed to evade the issue by saying that the things required were marriage and an enormity of love which Wendla was too young to comprehend. A short time later Wendla went looking for Melchior and, disarmed by his intensity and his tortured insistence that there is no such thing as love, she remained with him in the hayloft, where she conceived a child.

Moritz finally reached the end of his resources and, at the brink of suicide over the realization that he was about to fail, wrote to Mrs. Gabor for a loan which would enable him to leave home. She, considering it her duty to refuse, appealed to his common sense and better nature. At dusk, in a parting soliloquy pervaded by his unfailing wry humor but mixed with self-pity, he concluded that life was not his responsibility. The Headless Queen beckoned. Life was a matter of taste. His only regret was in not having known sexual fulfillment, the most

human experience of all. When Ilse, a young model with an insatiable appetite for life, appeared to tempt him with tales of her warm, carefree, animal existence, he wavered but then rejected the opportunity she offered.

Moritz' suicide precipitated an investigation on the part of the school officials. Melchior, charged with indecency on the basis of the notes on sex discovered among Moritz' books, became the scapegoat.

At the funeral service Moritz was condemned for his crime against man and God by the adults in attendance. Rentier Stiefel comforted himself by repeating he had never cared for the boy from a child; he was no son of his. The pastor urged with consummate coarseness that he seek comfort in the arms of his wife. While the reaction of the schoolboys at the funeral was largely one of curiosity as to the exact manner of the suicide, Martha and Ilse brought to the grave a profusion of flowers. Ilse had discovered the suicide pistol and concealed it.

Mrs. Gabor, meeting with indignation her husband's determination to send Melchior to the reformatory, defied anyone to perceive moral corruption in what the boy had written; but she was unable to stand up to the discovery that Wendla was pregnant, and Melchior responsible.

Shortly after her discovery of the cause of her illness, Wendla succumbed to the combined concoctions of Dr. Von Brausepulver and Mother Schmidt for inducing abortion. After her death, Melchior, hounded by society and by his own self-contempt, managed to return to look at her grave. As he wandered enviously among the graves, he encountered Moritz Stiefel, with his head under his arm, who attempted to persuade Melchior to join him in his life among the dead, which he pictured as a fabulous if grotesque freedom. While Melchior hesitated, a muffled gentleman appeared to take Moritz to task for his attempt, his lack of a head, and his general crumbling condition. He accused Moritz of charlatanism and asked Melchior to submit himself to his care. Melchior, contending that he could not entrust himself to a masked unknown, subjected the muffled gentleman to questions regarding his moral position. Moritz admitted that he had been boasting and urged Melchior to accompany the muffled gentleman, who was, in any event, alive. The two alive withdrew together while Moritz returned to warm himself with putrefaction.

BACK TO METHUSELAH

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: The past and the future
Locale: The Garden of Eden, Mesopotamia, the British Isles
First presented: 1922

Principal characters:
ADAM
EVE
CAIN
THE SERPENT
CONRAD BARNABAS, a biologist
FRANKLYN BARNABAS, his brother, a theologian
WILLIAM HASLAM, a rector, later Archbishop of York
A PARLOR MAID, later Mrs. Lutestring, Domestic Minister
JOSEPH P. B. B. BARLOW, an elderly gentleman
BADGER BLUEBIN, Commonwealth Prime Minister
A HE-ANCIENT
A SHE-ANCIENT
LILITH, mother of mankind

Back to Methuselah is Shaw's only major drama of ideas which falls flat as a play. It is true that both *Man and Superman* and *Major Barbara* contain lengthy speeches which contribute little to the action, but Shaw's mastery of idiosyncrasy and dialogue compensates for those stretches of verbosity and often justifies them. *Back to Methuselah,* however, has no such redeeming stylistic touches. For the most part, the dialogue is declamation and the characters are orators. Worst of all, talk takes the place of action—ninety thousand words of talk in the play itself and thirty thousand in the preface which Shaw the essayist wrote to explain the dramatist's ninety thousand.

The play does have moments in which theatricalism relieves the tedium of the talk. In one scene, for example, a make-believe sibyl appears to the accompaniment of lightning and thunder. In another, a full-grown girl is hatched from an egg. In still another, characters appear on a simulated television screen. But all these devices are so obviously contrived that they fail to delight.

Properly speaking, *Back to Methuselah* is not a play at all. A far more appropriate designation is the subtitle Shaw gave it: *A Metabiological Pentateuch.* It is a pentateuch because it consists of five separate plays which add new information to the Bible. It is *biological* because the information concerns evolution. It is *meta*biological because the concept of evolution expounded in the play transcends the conventional theory of Darwin. *Back to Methuselah* is Shaw's attempt to explain the theory of Creative Evolution to a public unwilling or unable to read biological treatises. That the public might be unwilling or unable to sit through a play which takes two or three evenings to perform apparently did not worry him.

Yet *Back to Methuselah* is an important play: a work important in the development of modern drama because it stretched the drama of ideas as far as it could go and important in the body of Shavian drama because it contains the core of Shaw's philosophy.

The theme of the play and the central tenet of Shaw's belief and teaching is that man does not live long enough but that he could if he would. As soon as man has lived long enough to acquire the knowledge and experience to solve some of the problems of life, life ends. The knowledge and experience are wasted. Life itself is wasted. Such waste, in Shaw's belief, is shameful, for all that man must do to avoid it is resolve to live longer. What man wants, he can have, whether it be an extra head, arm, leg, or additional years of life. This is the secret of Creative Evolution: species acquire new characteristics not through random mutations which are confirmed or rejected in the struggle for existence but through the recognition that new characteristics are needed and then the desire, conscious or unconscious, for their development. A disciple of Lamarck and Samuel Butler, Shaw believed that man could create his own evolution. In *Back to Methuselah* he attempts to show how and why.

Creative Evolution, according to Shaw, was one of the mysteries which the Serpent explained to Eve in the Garden of Eden—the setting of "In the Beginning," the first part of the pentateuch. Paradoxically, the great problem of life in the Garden was not how to extend life but how to end it. Faced with the horrible prospect of living forever, Adam longs to die and yet is unwilling to end life on earth. The Serpent solves the dilemma for him by explaining to Eve the doctrine of creative imagination. All they need to do to die is to will to die; to ensure the perpetuation of life, to create new life. The secret of creation is one the Serpent is only too willing to whisper in Eve's ear.

The second act, which takes place a few centuries later, is a variation on this theme of life and death. It is actually a debate on the purpose of life, with Adam, Eve, and Cain taking three dif-

ferent views. Adam contends that the purpose of life is to live, quietly working to pass away the years. Cain, the inventor of murder, believes that to live bravely, daring death and dying gloriously is the goal of man. Eve, believing that there is something nobler than either working or fighting, scoffs at both. Though she has not yet discovered just what it is, she has hope that man will find and cherish it.

By 1919—the date of "The Gospel of the Brothers Barnabas," the second part of the pentateuch—the triumph of Cain's apostles of death and destruction has shortened man's life span to its current length. But Franklyn and Conrad Barnabas have rediscovered the Serpent's secret of Creative Evolution and have settled on three hundred years as the ideal life span. Their task is to convince enough people that extending life is possible, then let nature do the rest. Although they are notably unsuccessful in persuading two politicians, Burge and Lubin, to adopt "Back to Methuselah" as the Liberal Party slogan, they remain confident that someone will soon live for three hundred years.

By 2170, the date of "The Thing Happens," the miracle has been accomplished. The Archbishop of York and Mrs. Lutestring, both of whom had been exposed to the Barnabas gospel, have lived 283 and 274 years respectively. Except for their ages, both are typical Shavian heroes in that they are so superior to a conventional society that society rejects and despises them. Their plight is more ironic than that of most Shavian heroes because by 2170 England is a Utopia, albeit a bureaucratic Utopia, administered by Chinese men and African women. When confronted with the prospect of a race of supermen, the rulers of the Utopia can only contemplate their own impotence.

By 3000, the date of "Tragedy of an Elderly Gentleman," the rulers' worst fears have materialized: the new race has expropriated the British Isles for its own use and banished ordinary mortals. The thematic significance of this section of the play is drawn from the contrast between the new race and the old. From Baghdad, the new capital of the British Commonwealth, comes a politician posing as a statesman to seek counsel from the supermen. The supermen are so contemptuous of the politician's intellect that they present the advice, which itself is humiliating, through a humbug oracle. True to form, the politician ignores it, fabricates his own counsel, and departs. An elderly gentleman, a member of the delegation, decides to remain behind, but he is so feeble in contrast to one of the super beings that he dies upon meeting her gaze.

By 31,920, the ordinary human race is extinct. Children are hatched from eggs at the age of seventeen and live indefinitely. "As Far As Thought Can Reach," the fifth and last section of the play, sketches the development of the new human being, who, after a four-year accelerated intellectual and physical growth devoted to playing, dancing, and mating, becomes an "Ancient," one who devotes himself to pure thought and whose goal is existence as pure, disembodied thought.

That this goal will be reached is affirmed by Lilith, the mother of Adam and Eve, in the closing speech of the play. In fact, the only reason Lilith has permitted the human race to evolve is that it has been striving toward such a goal. But, Lilith concludes, the attainment of the goal is merely a step in a greater plan, the nature of which even she knows nothing.

In such a fashion Shaw finally reaches the conclusion that life, some form of life, will endure. Admittedly, the conclusion is not a profound one, but the insistence that man can forge his own destiny and create his own form of life is well worth considering if only because it is the underlying assumption of every one of Shaw's major plays.

BARABBAS

Type of work: Novel
Author: Pär Lagerkvist (1891-)
Type of plot: Realistic symbolism
Time of plot: First century
Locale: Palestine, the Near East, Rome
First published: 1949

Principal characters:
BARABBAS, the robber freed in Christ's stead
A GIRL, unnamed, formerly intimate of Barabbas
SAHAK, a fellow slave of Barabbas, an Armenian Christian
THE ROMAN GOVERNOR
MARY
PETER
LAZARUS

Critique:

Barabbas in surface and in details of action and characterization seems a very realistic historical novel. In this fable, however, Lagerkvist has created a symbolic story which treats a primitive man's unwitting search for God. His portrait of the criminal Barabbas' emerging conscience patterns the emergence of Christian doctrine from the superstition and bewilderment which, the author implies, were the first reactions of the populace to the Crucifixion. The symbolic meaning of Barabbas' story is probably to be extended to include the blind search of all men of all times for belief. In 1951, two years after the appearance of this novel, Lagerkvist was awarded the Nobel Prize for literature.

The Story:

At Golgotha, Barabbas, watching the Crucifixion from which he had suddenly been saved, was startled by the words uttered by the figure on the cross: "My God, my God, why hast thou forsaken me?" Even stranger to him was the darkness which seemed to come over the world. As he was leaving the scene he was also disturbed by the look of silent reproach directed at him by the dead man's mother.

Back in Jerusalem, he met and walked with a young girl, whom he had known before. The girl, who had a harelip, went with him to a dive where some of his low companions were gathered. Barabbas and the people there discussed Barabbas' rescue and the strange rabbi who had made such extreme claims and yet permitted himself to be crucified like any criminal. Barabbas was considerably relieved that the people in the café did not believe in the rabbi's divinity, though he was rather troubled that they had not even noticed the darkness which had for a while hung over the land. The young girl having left the dive, Barabbas indulged, as a kind of escape from his worries, in a drunken debauch with one of the patrons of the café—a fat, crude woman.

Later Barabbas met a red-bearded follower of Christ who expected Christ to rise from the dead the next day. He explained some of Christ's teachings to Barabbas, but shamefacedly admitted that before the end he had denied Christ. The girl with the harelip, to whom Barabbas also talked about Christ, said that she had met Him. She was wilder in her predictions than was the red-bearded man; she expected the millennium and divine miracles any day. Superstition did not blur everything, however, for she told Barabbas that Christ's message was one of love. Barabbas thereupon went to

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the grave, and watched all night, but saw nothing. The next day, however, the stone was gone from the entrance. He believed that the followers of Christ had taken the body; the girl thought He had risen.

Barabbas asked the followers of Christ about these events, but found little satisfaction in their answers. He could not understand One who used His power by refraining from using it. Barabbas was later taken to a man who had been dead four days and had been raised again by this rabbi. This man told Barabbas that death was nothing; it was there, but it signified nothing. He added that after one had experienced death, life also was as nothing. As Barabbas further questioned the followers of Christ, it became clear that though they were believers they were quite confused as to the meaning of all these happenings. When the followers learned Barabbas' identity, as sooner or later they did, they naturally hated him.

About this time Barabbas became estranged from his fellows in the low life of Jerusalem—so much so that he left off his sensual life. The fat woman, his sometime lover, thought that Christ's soul had possessed Barabbas. One day, by accident, Barabbas was present at a church meeting and heard a rather disappointing sermon by the red-bearded man who had denied Christ. The snuffling testimony of witness given by the harelipped girl he found even more distasteful; yet later, when a blind man denounced the girl as a Christian, Barabbas knifed the first person who stoned her. She died a humble martyr, but one who saw Christ as she died. Barabbas carried her body to the grave of a baby she had had; Barabbas had been the father of that child.

A short time later Barabbas left Jerusalem and returned to the robber band which he had at one time led. The robbers were distressed by his seeming character change: formerly the boldest of all, he had become apathetic. So bold had he been that years ago he had fought and killed and supplanted the bandit leader; thus he had come by the scar on his face. What none of the characters knew was that Eliahu, whom Barabbas had killed, was his own father. Sensing that he no longer fitted in with the robber band, Barabbas silently stole away from the camp.

For an indeterminate period Barabbas wandered the face of the earth. Later he was enslaved and put to mining for the Romans. There he met Sahak, a slave who was thrilled by the knowledge that Barabbas had seen Christ. Without revealing to Sahak the true nature of that relation, Barabbas increased the details of Sahak's belief by telling him things about Christ. Some of these were lies, such as that he had seen an angel come down from the sky on the night that he had watched outside Christ's tomb. After a time Barabbas apathetically suffered Sahak to enter into Christian observances with him. He even permitted Sahak to draw Christ's symbol on his slave's disk, and for a time he prayed with him. Years later a new mine overseer, attracted to Christianity but mystified by its doctrine of love, noticed the two slaves, bound to each other by a chain. The overseer, having talked to them about Christianity, was moved to secure positions above ground for the two men. Though still slaves, Sahak and Barabbas were at any rate free of the deadly conditions of primitive mining.

Matters soon changed when the Roman governor of the territory learned through another slave that both men were Christians. Sahak refused to renounce his faith. Barabbas, who by this point would have liked to believe in Christ but could not, readily renounced his. He let the governor scratch through the sign that Sahak had put on his disk. He then had to witness Sahak's crucifixion, but he himself was rewarded. He was relieved when no miraculous occurrences accompanied the death of Sahak.

When the pagan but kindly Roman governor retired to Rome, he took Barab-

bas with him. Once Barabbas went to the catacombs to see a Christian religious service, but no worshipper was there. In the darkness of the catacombs he felt terribly alone. He also felt that, as he had dreamed one night, he was still chained to Sahak, just as he had been during the days when he had pretended to believe.

After he had left the place of the dead, he smelled fire; flames were everywhere. He thought that Christ had returned to save the world, the first step of which would be to destroy Rome—for Rome felt that Christ was the enemy. Barabbas seized a burning brand and began to set everything afire that he could; he thought, wildly, that he was helping the Christians and his Saviour.

Thrown into prison with the Christians, Barabbas learned that there had been no service in the catacombs because the followers had been forewarned that an attack was to be made on them. The fires were probably set by agents or spies to discredit further the Christians.

The Christians in the prison naturally denied that Barabbas, who had been caught red-handed, was one of them. When they protested to the jailer, the man showed as evidence Barabbas' disk, which still had the Christian symbol dimly scratched on it. A venerable old man among the Christians turned out to be one whom Barabbas had met before, the man who had denied Christ. Now he explained to Barabbas that it was Caesar who had set the fires, not Christ; it had been Caesar, therefore, whom Barabbas had helped by trying to burn Rome. Christ's message was still that of love.

To the others the old man added that they must not condemn Barabbas, though he was the Acquitted One. He continued that Barabbas was unhappy, and he had to wear his crossed-out disk. The others were also weak and full of faults; their belief had come from God. They must not condemn a man who had no god in whom to believe.

Soon the Christians were led out in pairs to be crucified, but Barabbas was taken alone. When death was coming, he spoke rather ambiguously into the darkness, saying that he delivered up his soul "to thee."

BATOUALA

Type of work: Novel
Author: René Maran (1887-)
Time: c. 1910
Locale: Ubangi-Shari, French Equatorial Africa
First published: 1921

Principal characters:
BATOUALA, the chief of many villages
YASSIGUINDJA, the favorite of Batouala's nine wives
BISSIBINGUI, a young man, Batouala's rival
INDOUVOURA, another of Batouala's wives

Batouala is important not as a story, although within its modest limits it provokes suspense and sustains interest in the affairs of its characters, but as a sensitive evocation of the experience of being an African native in the French Congo. René Maran, who was born in Martinique, served from 1909 until 1925 as a member of the diplomatic service of the French government in French Equatorial Africa. His novel, the result of six years of study and writing, is an attempt to render in a thoroughly objective manner the thoughts, beliefs, and attitudes of an African chief.

The attempt to be objective in the

presentation of thoughts and attitudes necessarily involves the author's sympathetic extension of his imagination. Maran's work rings true not because he is a Negro—for the knowledge of the temperament and customs of an African Negro is not inherited with one's skin—but because he is a man concerned enough about the men whose lives he writes about to have become like them in loving life and in condemning French colonialism, which has done much to destroy the values of life for the African native.

The technique of the novel can be described as the stream of consciousness, supplemented to some extent by descriptive passages which maintain the perspective of the African. But the style differs markedly from that of such writers as Virginia Woolf and James Joyce, for the persons whose experiences are being evoked are not of the same society as their author, but are removed, both spatially and in degree of civilization, from the world of the man who attempts to reconstruct the temper of their days. To overcome the distance between himself and his subject, Maran adopts a modification of the speech of the Africans; he writes as if their minds were speaking, and he keeps the simplicity and naïveté of native phrasing. Even more important, he manages to express the smoldering, helpless anger which is part of the daily experience of the African in the grip of the white man. Such writing is objective in the sense that it puts across what is, in fact, part of someone's experience; but it is passionate and subjective in the respect that one knows that the author shares the anger and, by sharing it, throws in his lot with that of his characters.

For a brief novel that does no more than tell how a young man's desire for the favorite wife of his chief is finally satisfied as the chief lies dying from the wound of a panther's bite, *Batouala* succeeds remarkably well in immersing the reader in a different culture. Considered didactically, the novel is powerfully effective largely because of its success as a representation of the experiences of the African. The reader's conclusion must be that the African is worthy of consideration and respect as a human being; the differences between him and the white man are differences of custom and learning; and if one begins to make moral comparisons, it is not always the white man who wins.

Maran's indictment of the colonial administrators in the introduction to his novel speaks of the vileness of the white colonial and of civilization built on corpses. He calls upon his fellow writers to correct France's brutal policies, and he mentions the colonial administrator's excessive use of alcohol. But these remarks, impassioned as they are, do not compete in persuasive power with the sparse, bitter comments of the Africans themselves. The whites are criticized for treating the Negroes like slaves, for punishing them unreasonably, for using Negroes as police to keep their former brothers in line, for lying, for believing lies, for callously dismissing the suffering and death of the natives about them. One incident in the novel tells of the French commandant who, upon hearing of Batouala's imminent death, cheerfully replied that Batouala could rot to death and all the others with him.

The native, because of his unavoidable ignorance of the ways of the white man, understandably confuses convention with magic; and in his reflections on the white man's magic we find something of the native's contempt for the white man and something of his awe. Batouala, in his reflections, thinks of the white man's stench, particularly of his foul-smelling feet encased in skins; he marvels at the white man's ability to remove his teeth or even an eye; he thinks of white men who can look through tubes at objects far away, and he remembers the white "doctorro" who can make anyone urinate blue. But then, at other moments, he remembers the white man's drunkenness,

his disregard for his children born of Negro women, and the white man's promises—never kept.

If the novel expressed nothing more than the Negro's bitterness, it would not be convincing and would fail to achieve its revolutionary intention. But the chief, Batouala, is a living man, a convincing tribesman, not a mouthpiece for Maran. He knows the value of doing nothing and distinguishes between resting for the joy of it and sheer laziness. When he discovers that the young man, Bissibingui, wants to possess Yassiguindja, Batouala's favorite wife, he does not accept the fact of desire, as most do in his tribe; he determines to pursue Bissibingui and pounce on him like a panther, tearing him to bits. Bissibingui had already been successful with eight of Batouala's nine wives, but his attempt to add Yassiguindja to his list of conquests is frustrated by Batouala's pride, a manifestation of Batouala's eminence as chief. Only an accident of the hunt, brought about by Batouala's act of hurling a javelin at Bissibingui instead of at a charging panther, brings about the downfall and death of Batouala. Ironically, the chief who would kill like the panther dies by the panther.

Not these events alone, but, rather, the thoughts and responses of the natives to the events, intrigue the reader. While a man is alive, he glories in life; he thinks there is nothing better in all the world than to be strong, to run with the hunters, to be in danger, to kill the beasts that are hunted. He delights, too, in calling his friends to the circumcision ceremony, and the rhythm of his drumming not only conveys the invitation but also the spirit of it—the joy of anticipating good food, drink, dancing, and riotous love-making. But when a man dies, as Batouala's father died, from too much drink at the circumcision festival, he is soon forgotten; he is no longer useful to anyone, and only convention prompts the mourning which extends over eight days in order to make sure that the man is truly dead, not merely sleeping. For death, to the native, is a profound sleep, perhaps so profound that a man sleeping such a sleep never wakes again. The references to the gods are more conventional than pious; the concerns of the day, the joy and sorrow of it, are too compelling to leave time for either religion or metaphysics.

Batouala compels the reader to a strange conclusion. The natives are not romanticized; they are not noble savages. But they are noble, nevertheless, in their direct acceptance of the needs and conventions of their lives. Even in their acceptance of superstition and in their giving way to the lust of the native dance they seem to relate themselves more honestly to the earth about them than do the white administrators who fortify their fancied superiority with alcohol, brutality, and disdain. The problem for the white man becomes that of using his knowledge and power to develop something more respectable than human meanness.

There is more than truth and power to *Batouala;* there is poetry, the rhythmical expression of jungle images and jungle emotions. This dimension of style gives the novel a beauty which makes the crime it uncovers even more reprehensible. As long as the Negro suffers, *Batouala* will continue to be not only a work of art but also a severe indictment.

THE BAY OF SILENCE

Type of work: Novel
Author: Eduardo Mallea (1903-)
Time: 1926-1940
Locale: Buenos Aires, London, Paris, Italy, Brussels
First published: 1940

Principal characters:
MARTÍN TREGUA, the narrator
ANSELMI, a fellow law student
JIMÉNEZ, an office employee
CÉSAR ACEVEDO, a wealthy Argentine
BLAGODA, an associate on the magazine *Enough*
GLORIA BAMBIL, the librarian

The outstanding Argentine writer, and one of the most important figures in the literature of Latin America, is Eduardo Mallea, a skilled technician in fiction and the literary editor of the Buenos Aires *Nación*. Among his experiments he has written short stories like *The City beside the Motionless River* (1933) and essays like *History of an Argentine Passion* (1937), both seeking, behind the faults and the grandeur of a new country, the basic principles of Argentine life. This theme pervades most of Mallea's writing.

Of the group of young writers who considered individual freedom and man's responsibility, Mallea reveals the greatest power and possesses the greatest technical skill, though his work is sometimes marred by a turgid style. He demonstrated these qualities as early as 1936, with the publication of *Fiesta in November,* an impressionistic portrait of the decadent upper class of the Argentine capital. Into the small talk and the evidences of corruption that reveal the "buyers and the bought," is woven an incident of fascist violence, presented with complicated technique.

Between paragraphs of the account of an armed patrol dragging a poet out of bed, rushing him off to an open space, and shooting him, is the story of Eugenia Rague and her weak family: the husband trying to conclude an advantageous stock transfer, one daughter undergoing an abortion, and the other exchanging philosophies with an anarchistic poet.

There is more plot and more optimism in *The Bay of Silence.* Mallea's belief is that there has been a decline in the moral qualities of Argentine national life. "It was marching along, then the motivating force broke down," is the way he expresses it. Even those only casually acquainted with the nation can realize how Argentina had deteriorated economically, culturally, and spiritually, even before the era of Perón. This decline is especially noticeable in its theater.

In *The Bay of Silence,* a roomer in a student boarding house, the aging Dr. Dervil, expresses his sentiments when he declares that Argentina is a lost nation, still colonial in spirit. He wonders when the healthy but submerged country, which exists because men believe in it, will rise from depths of ignorance and sloth. Mallea's own hope, like that of the young ex-law student supposedly writing *The Bay of Silence,* is that the re-creation of Argentina will come from the unspoiled rural areas.

Martín Tregua, who had stopped attending law school because of his disgust with methods of teaching and the unscientific, spiritless faculty, turned to writing. His first project was to give meaning to the life and suffering of the average Argentine in a volume called *The Forty Nights of Juan Argentino.* Then the sight of a lovely woman of his own age, never once mentioned by name, but called only "You," inspired Martín to write to her, telling her the story of his life and letting her see her effect upon him. So *The Bay of Silence* comes into being.

The book is divided into three parts. The first, "Youth," covers Martín's life from his birth in Río Negro, through his student days, to his first success as a writer in 1932. Part II, "The Islands," tells of his trip to Europe. The last section, "The Defeated," brings his life up to 1939. The novel ends as it began, with the narrator's glimpse into a flower shop in Buenos Aires and of the woman he had adored in silence for twelve years.

The story is developed with a wealth of detail. When Martín takes a walk, the streets he traverses and the buildings along the route are named, and the casual actions of unimportant people along the way are fully described. There is very little action in the first part. It is mostly an exchange of ideas about the fundamental problems of the world that the students discuss endlessly in their boarding house or pass around the editorial table of the magazine *Enough,* which they have founded with the financial assistance of a wealthy man of the city.

In the course of Martín's European trip, the author contrives to get him into conversations with a Czech munitions millionaire, several fascist underlings, and a disillusioned surgeon in Brussels. Then he returns, in the final section, to his own country, whose destiny he feels as keenly as his own, to write a sequel to his *Juan Argentino.* This task becomes complicated when he is attracted to a lending librarian named Gloria Bambil, one of many women in his life. Earlier, the unsettled and unsettling Mercedes Miró had been his companion at art exhibits, French theatrical performances, and musicales, circumstances related with many details and references that reveal Mallea's wide acquaintance with contemporary culture.

Because Gloria was unconsciously an Existentialist, Martín must occupy his time by reassuring her, in taking her from the mountains to the seashore in an attempt to give her confidence in herself and her future. Failure in this effort made him one of the many defeated in the final section of the novel. Meanwhile, Martín Tregua has been finding his way from the uncertainties of youth to the disillusioned wisdom of middle age.

The title is twice explained. Once, in discussing *The Forty Nights of Juan Argentino,* Martín declares that his book is to be a sea, rich and abundant, where there are storms and stresses, and delightful bays of silence, filled with the dreams and sufferings of his people. Again, at the end, he tells the unnamed woman to whom he is writing that she has reached that place at which the angry sea of persecution beats in vain: the place, a bay of silence, where those who have turned their failure into triumph may wait.

THE BEACH OF FALESÁ

Type of work: Novella
Author: Robert Louis Stevenson (1850-1894)
Type of plot: Adventure romance
Time of plot: Nineteenth century
Locale: An island in the South Seas
First published: 1892

Principal characters:
WILTSHIRE, a trader
UMA, his wife
CASE, another trader
TARLETON, a missionary
BLACK JACK, Case's confederate
CAPTAIN RANDALL, Case's friend

Critique:

A suspenseful tale of intrigue in the South Seas, *The Beach of Falesá* is distinguished, among Stevenson's works of fiction, for its realism. It pictures unregenerate human nature—the natives with their superstition and gullibility; the traders with their crudeness, treachery, and degradation; the missionaries with their misguided zeal. A memorable feature of the story is the characterization of Wilt-

shire, a rough, uneducated man, something of a braggart, but withal a man of courage and rudimentary decency.

The Story:

Wiltshire welcomed his transfer to the trading station at Falesá after spending four years on a Pacific island where he had no white neighbors. In Falesá lived Case and old Captain Randall. Even though they operated a competing store, Wiltshire was grateful for their presence. At first, he was not disturbed by the fates of his two predecessors. One of them, John Adams, had become ill and, after a period of insanity, died. The other, Vigours, had left suddenly because of his intense fear of Case and Black Jack.

When Wiltshire first met Case and his colored colleague, Black Jack, he was pleased with the clean appearance of both and with the educated speech of the white man. Case was very obliging. It was he who suggested that Wiltshire get a native wife and he who pointed out Uma, a shy, slender girl whom Wiltshire agreed to take. Because Wiltshire did not know the native tongue, Case made all the arrangements with the girl and her mother.

The wedding took place in the store operated by Randall, Case, and Black Jack. This store, a small and filthy place with few supplies other than firearms and liquor, was nominally owned by Randall, a sottish old derelict; but Case was obviously in charge. The marriage service was conducted by Black Jack, who pretended to read the service from a novel and said a few obscene words in English, which Uma could not understand. Case prepared a document which stated that they were illegally married. At first sight, Wiltshire had been favorably impressed by Uma, and this impression was deepened by her modest and serious demeanor during the ceremony. His long-standing resolve to avoid serious involvement with a native woman was weakening.

On the next day began a series of mysterious happenings. In the morning Wiltshire discovered a group of natives who were sitting quietly and staring with sorrowful expressions at his house. The crowd increased during the day and did not disperse until evening. On his first day of business he had no customers; more surprising, not one curious spectator entered his store. On Sunday, attracted by the singing, he stuck his head in the window of a church. The native pastor, staggering from amazement and fear, pointed his finger at the white man. After a second business day had passed without a single visitor to the store, Wiltshire concluded that he had been tabooed by the natives.

Ostensibly to help his fellow Englishman, Case accompanied Wiltshire to a meeting with five of the chiefs of Falesá. Because Wiltshire was ignorant of the language, Case acted as his spokesman. Afterward Case alleged that he had not succeeded in getting the chiefs to change their attitude toward Wiltshire. He said that because of some unknown superstition the natives feared Wiltshire, much the same as they had feared Vigours, and would not go near him.

That same day Wiltshire gained his first insight into the plot that Case was working against him. Uma disclosed that it was on her that the taboo had been placed originally and that it was now put on him because of his marriage. Case had told her that Wiltshire had married with full knowledge of the situation.

Wiltshire also learned that Case, when Uma and her widowed mother had come to Falesá a year before, had shown interest in the two women and given them assistance. A native chief had proposed marriage to Uma, but, quite unaccountably, he had deserted her. Just as unaccountably, the two women found themselves ostracized. Case, who continued to see the women in the evening, had proposed to Uma, but she had rejected his offer.

More information on the situation in

Falesá came from Tarleton, a missionary. The missionary, who was on his regular tour of the island, performed a proper marriage service for Uma and Wiltshire, at the latter's request. Then he acquainted the trader with some of Case's activities. One of Tarleton's native pastors had fallen under Case's influence and had encouraged the natives to use the sign of the cross to avoid the supposed evil eye of Vigours. To end this practice, Tarleton had hurried to Falesá. He had discovered that many of the villagers were under the subjugation of Case and that by working on their superstitions he had led them to perform diabolic acts, including the burying alive of a white trader. Tarleton had failed in his effort to nullify the influence of Case. Case, an expert at legerdemain, had by sleight of hand pretended to snatch a dollar bill from Tarleton's head and had claimed that the missionary was interested only in increasing native contributions.

For about a month after the missionary left, all was quiet in Falesá. Unable to trade with the natives, Wiltshire worked on the copra that Uma's mother owned. Often he went hunting, and he found that in the woods the natives were not reluctant to talk with him. He learned that the eastern end of the island, which was uninhabited and seldom entered, was believed to be occupied by devils. Among many superstitions connected with this area was the belief that Case could travel freely in it because he was under the protection of a powerful devil.

One day Wiltshire explored this wilderness. Fighting his way through the jungle growth and up a steep hill, he became aware of a weird, moaning sound. Fearfully he advanced and discovered the source of the noise, an aeolian harp suspended from a tree. Finding a well-beaten path, he followed it until he reached an old, tumble-down wall, on the top of which was a line of queer, ugly figures, carved and painted, wearing hair and dressed in bright clothes. Noticing that they were newly made, he recalled that Case was a good forger of island curiosities. Nearby he discovered a cellar. Entering it, he saw on the wall in luminous paint the face of a devil.

Returning from his expedition, he met Case, and, unthinkingly, mentioned the luminous paint. His secret known, Case would now want Wiltshire promptly disposed of. When Wiltshire arrived home, Maea, the richest and most powerful chief of Falesá, was there. He and Case were rivals for a girl, and he had decided to hurt Case by turning over his business to Wiltshire. Although he had not believed the stories about Uma that had led to her ostracism, he had, up to this time, played along with Case to further his own ends. Wiltshire explained to Maea the hoax that Case had perpetrated on the natives and told him that if he went into the wilderness the next morning he would find the devils destroyed.

After dark, Wiltshire, equipped with dynamite fishing-bombs, returned to the devils' den. He pulled down the idols, placed them on the cellar roof, and prepared his charge. As he was walking toward the harp, he was startled by Uma, who had come to warn him that Case was coming. Hurriedly he lit the fuse. The explosion scattered the woods with red coals, and one burning image fell close to the place where he and Uma sought to hide themselves. As he rushed to extinguish this light, two shots were fired, the second hitting the mark. His leg smashed and causing severe pain, he yelled out. As Uma ran to help him, she too was hit.

Having lost his gun, Wiltshire grasped his knife and pretended to be dead. After an interval, Case moved toward him and fired another shot, which barely missed. When Case came within reach, Wiltshire grabbed his ankle, threw him down, and stabbed him. After fainting twice, Wiltshire managed to get to Uma, who was badly frightened but not seriously hurt. Shortly after dawn Tarleton and a group of natives led by Maea appeared on the

scene; they buried Case and helped the wounded couple home.

Tarleton set matters straight with the natives for Wiltshire. With Case dead, Randall and Black Jack left Falesá, and Wiltshire settled down to a profitable business.

THE BEAVER COAT

Type of work: Drama
Author: Gerhart Hauptmann (1862-1946)
Type of plot: Satiric comedy
Time of plot: Nineteenth century
Locale: Prussia, on the outskirts of Berlin
First presented: 1893

Principal characters:
FRAU WOLFF, a washerwoman and a seller of stolen goods
JULIUS WOLFF, her husband, a poacher
LEONTINE, their older daughter
WULKOW, a buyer of stolen goods, a boatman
KRÜGER, the well-to-do victim of the thieves
DOCTOR FLEISCHER, his friend, a liberal
VON WEHRHAHN, Justice of the Peace
MOTES, an informer

Critique:

In this folk-type comedy, the author of *The Weavers*—a starkly realistic proletarian drama—displays another side of his genius. In this play he follows in the tradition of Gogol and his famous *Inspector General*, except that here the theme of mistaken identity concerns a person universally praised, though cunningly depraved. Hauptmann's portrait of the stupid magistrate and the inefficient court he runs are satiric masterpieces.

The Story:

To the suburban shack of the Wolff family, for which Julius and Frau Wolff were paying on the installment plan, their older daughter Leontine returned with complaints that the Krügers had sent her after wood late at night. Leontine had been hired out to the rich family in the neighborhood in order to gain enough money to start a stage career, so pretty did Frau Wolff consider her daughter. Although the husband wanted to send the girl back immediately, Frau Wolff seized the opportunity to plan the stealing of the wood which her rebellious daughter had refused to carry.

Julius had just returned with his shipwright's tools and oars, for he manufactured boats and ran the local ferry as a kind of front for his real profession, the illegal snaring of game, from rabbits to deer. Frau Wolff had just completed the butchering of a stag preparatory to the arrival of a boatman, Wulkow, who dealt in plundered goods. If the older daughter had delusions of grandeur, the younger one, Udelheid, did not—she seemingly served as a verifier of invented facts. This happy family thrived by trickery, wit, and chance; right now they had a supply of firewood and a stag ready for market.

Wulkow seemed very reluctant to pay more than thirteen shillings for the meat, but Frau Wolff, the real ringleader in all their dealings, wangled seventeen. The important thing, however, was the fact that Wulkow would be willing to pay sixty or seventy crowns for a good fur coat to relieve his rheumatism those cold days on the barge. Frau Krüger,

THE BEAVER COAT by Gerhart Hauptmann. Translated by Ludwig Lewisohn. By permission of the publishers, The Viking Press, Inc. Copyright, 1912, by B. W. Huebsch. Copyright, 1940, by Ludwig Lewisohn.

coincidentally, had just bought such a coat for her husband's Christmas present. Their discussion was interrupted by the appearance of Motes and his wife, who by bribery obtained eggs and bread from Frau Wolff in return for an uneasy truce over several snares they had found. Motes, having lost an eye in a hunting accident and consequently his job as a ranger, sometimes remedied his misfortunes by informing on poachers in the neighborhood.

After this brief stir Frau Wolff fortified her husband with whiskey for the midnight wood loading session. Their friend, the imbibing policeman on his nightly rounds wheedling drinks, innocently helped the Wolffs prepare for the task ahead. Also, he was several days late in delivering a message that the honest washerwoman was to appear at Justice von Wehrhahn's house on the following morning.

In the justice's court, the next day, Krüger lodged a complaint that his wood had been stolen, but the justice was not at all interested in the theft. Having heard that Krüger's friend and boarder, a notorious liberal democrat and freethinker, had said slanderous things about a certain official newly arrived, von Wehrhahn was certain that the official referred to was himself; and he was occupied with rigging circumstantial evidence to press charges against young Doctor Fleischer, the free-thinker and shrewd observer. When Krüger insisted, in spite of rebuffs, that his hired girl be sent back to him, Frau Wolff was brought dripping from the von Wehrhahn tubs to settle the dispute. She announced her refusal to send her daughter back to a house where she was forced to carry wood in the middle of the night. Half-deaf Krüger, becoming angry, accused the justice of shouting and the court of incompetency; and he was right in each case. As Frau Wolff returned with injured pride to her washing and Krüger stormed out, von Wehrhahn was left with Motes to give him reassurance.

Several days later a beaver coat was delivered to Wulkow for ninety-nine crowns (the coat new had cost about a hundred). Frau Wolff counted her money carefully, claiming that the boatman had cheated her of one crown. In spite of Julius' wishes to pay the final installment on their house, his wife insisted on burying the money until things blew over. Udelheid, the younger daughter, busily building a fire of stolen wood, was sent to study confirmation verses for the glad season at hand. Doctor Fleischer and his little boy, great favorites of the family, stopped by for a boat ride, a whimsical midwinter wish of the delicate child. As Udelheid took them out, Krüger arrived with lamentations and apologies. His lamentations he emphasized by waving a stick of stolen wood, and denouncing the security system for the loss of both his wood and his beaver coat. His apology was for the way he had treated Frau Wolff, given with a plea for Leontine's return at higher pay. Frau Wolff assured him that jail was the place for scoundrelly thieves.

In an effort to deceive the authorities, Frau Wolff invented a fiction. A waistcoat, a note, and a key, she said, had been found by her daughter near the railway station. Her theory was that the thief left them behind while taking the beaver coat to Berlin. But she seemed willing to believe that the thief was still in the vicinity, even more so when Wulkow appeared in the courtroom to register the birth of a daughter. So many petitioners showed up at once that Justice von Wehrhahn could not get on with his plans to indict Doctor Fleischer for slander on the false testimony of Motes' landlady—a new landlady quite gullible and ignorant of Motes' habit of avoiding any kind of payment whatsoever. Doctor Fleischer, however, had knowledge of a beaver coat. While out on the river he had seen a boatman—the unfortunate Wulkow, who could not get his boat free of the ice in time to get his wife to Berlin for the expected event—sitting on

deck in a new fur coat. This evidence made no impression on von Wehrhahn; anyone could own a fur coat, he insisted, even a boatman. Wulkow assured him that boatmen could easily afford such a coat and that he himself had one. Krüger, not hearing all that was said, criticized the justice severely for not allowing the good washerwoman to present her daughter's evidence. He also rebuked the magistrate for consorting with Motes, a man who never paid his bills, who informed on others, and who was even now rigging false evidence. Doctor Fleischer presented documentary proof that Motes had extracted evidence from his landlady against himself. All this the justice waved aside.

Wulkow finally succeeded in registering the birth of his daughter. The incriminating evidence against him was thrown out, von Wehrhahn saying that he would have to search every house around—Frau Wolff suggested that he start at hers—if such flimsy stories were to be believed. Krüger stated that he would never rest until the coat was found, as well as his stolen wood. Von Wehrhahn sent away Motes and his star witness. Frau Wolff, true to her sense of honor, would say nothing good of Motes and nothing bad of Doctor Fleischer, even though the justice seemed more than willing to hear with favor such information. He admired her feelings but begged to differ with the honest lady, one whom everyone admired and with whom no one found fault. To his pronouncement that as sure as she was an honest woman, Doctor Fleischer was a thoroughly dangerous person, Frau Wolff said only that she did not know what to think.

THE BEGGARS' BUSH

Type of work: Drama
Authors: John Fletcher (1579-1625) and Philip Massinger (1583-1640)
Type of plot: Romantic comedy
Time of plot: The Renaissance
Locale: The Netherlands
First presented: c. 1622

Principal characters:

WOLFORT, the usurping Earl of Flanders
FLOREZ, rightful Earl of Flanders (known as Goswin, a merchant of Bruges)
GERRARD, Florez' father (disguised as Clause, King of the Beggars)
HUBERT, an honest Flemish nobleman
HEMPSKIRKE, a courtier of Wolfort's party
VANDUNKE, Burgomaster of Bruges
JACULIN (MINCHE), Gerrard's daughter
BERTHA, daughter of the Duke of Brabant but known as Gertrude, Vandunke's daughter

Critique:

In its combination of the romantic and the rustic, *The Beggars' Bush* is very much like *As You Like It,* although greatly inferior to it in other respects. Many of the staples of Elizabethan romance are present: nobility in disguise, a villainous usurper, and a contrast between the falsehood and sterility of the court on the one hand and the truth and beauty of the country on the other. The pastoral element is particularly noticeable, for it is in the forest that lovers are united, villains confounded, and men of true heart vindicated. Although the romantic episodes are highly entertaining, the play draws its real strength from the characters

of the beggars, whose broad humor counterbalances the more delicate and artificial atmosphere of romance.

The Story:

Claiming that his daughter had been stolen away by the Flemings, the Duke of Brabant launched against Flanders a bloody seven-year campaign which eventually resulted in his defeat. Wolfort, the leader of the Flemish armies, inflamed by his military success and his popularity with the soldiery, usurped the earldom of Flanders, causing the flight of the child Florez, the true earl; his widower father Gerrard, a commoner; his sister Jaculin, who had been pledged to Lord Hubert; and several loyal noblemen. As time passed, Wolfort ruthlessly crushed resistance to his rule, and finally the entire earldom except the city of Bruges capitulated to him. Try as he might, however, Wolfort was unable to find Florez and the party of fugitives. As long as the rightful heir lived, Wolfort's title remained insecure.

Although Hubert remained in Wolfort's court, he could not forget Jaculin, and at last he resolved to go again in search of her. He was captured, however, and returned by the usurper's soldiers. Wolfort received him honorably and, pretending to be overcome with remorse for his crimes, asked Hubert to seek not only Jaculin but also Florez and Gerrard, to whom he would restore the earldom. Although he suspected Wolfort's sincerity, Hubert left for Bruges, where the loyalists had been reported. Hempskirke, one of Wolfort's tools, accompanied Hubert on his mission.

In Bruges the merchants were agog over the success of one of their company, the handsome and liberal young Goswin. Known throughout the city for his courtesy, honesty, and open-handedness, Goswin's credit had no bounds; and in love he was as fortunate as he was in business, being engaged to the lovely Gertrude, daughter of Burgomaster Vandunke. Among the most devoted of Goswin's followers was Clause, king of the beggars, who had been chosen for that eminence by Goswin. The beggar king's subjects included Minche, a pretty beggar-maid, and Higgen, Ferret, Prigg, Snap, and Ginks—good fellows all. Hubert and Hempskirke, who were disguised, passed this group on the road near Bruges. Both Clause and Minche looked somehow familiar to Hubert, but when he attempted to inquire about them from the other beggars he was met by stutters and stammers only. Resolving to return later, he continued on to the city, where he and Hempskirke were to be entertained by Vandunke, even though the burgomaster had no love for Wolfort, their master.

Hempskirke, on his arrival, was outraged to learn that Gertrude, his niece and a gentlewoman, was being courted by Goswin, her social inferior. He insulted the young merchant, who replied nobly and returned Hempskirke's blow by striking the nobleman with his own sword. As a result, Hempskirke challenged Goswin to combat. Incapable of fair play, the nobleman hired several ruffians to be on hand when he met Goswin and to beat him. Fortunately, Clause and the beggars met the ruffians near Bruges and, while gulling them, learned of the plot; thus the beggar band seized Hempskirke and his henchmen when they betrayed Goswin.

Clause then learned that Goswin was despondent because he was in debt to the extent of one hundred thousand crowns, the day of repayment was upon him, and his merchant ships had not come in. Clause told the unbelieving Goswin that the beggars would furnish the money from their treasury by the next day. Only partly reassured, Goswin left the forest. After his departure the beggars turned their attention to their prisoner, Hempskirke, and tormented him until he revealed that Wolfort had instructed him to kill Florez and Gerrard if they could be found and then to dispose of Hubert. Deciding to keep Hempskirke a prisoner, Clause gave him into the care of Hubert,

who had joined the beggar band in the disguise of a huntsman.

In Bruges, Goswin grew so concerned over his impending ruin that he almost offended Gertrude, to whom he would not reveal the cause of his worry. When he pleaded with his fellow merchants for a further extension of credit, they, in strong contrast to their previous attitude of regard for him, mercilessly insisted upon the immediate repayment of his debts. He was thoroughly disillusioned and in despair when the faithful Clause entered with two beggars carrying bags of gold. Goswin paid his now fawning creditors and then gratefully promised Clause that he would grant freely one petition, which Clause reserved for the future.

Meanwhile, Hubert had been able to speak alone with Minche, the beggar-maid. Their conversation grew tender and Hubert, kissing her, had his previous suspicions confirmed. She was in reality his lost Jaculin. She also recognized him, but would not abandon her disguise for fear of revealing the other members of the beggar band. Hubert then formulated a plan to trap Wolfort. Still pretending to be a simple huntsman, he allowed Hempskirke to persuade him to set the prisoner free; and he agreed to lead Wolfort and his men to Florez and Gerrard.

During this time Goswin's ships had returned, heavily laden with profitable merchandise. Once more the most successful young merchant in Bruges, he decided to marry Gertrude immediately. When Clause heard this news, however, he unaccountably resolved that the wedding must not take place. Staying only long enough to allow Hubert to identify himself, to recognize him as Gerrard, and to reveal his reason for releasing Hempskirke, Gerrad, still disguised as the king of the beggars, hurried to Bruges. There he appeared just before the wedding and demanded, for reasons that he would not explain, that Goswin forsake his bride-to-be and accompany him. The young merchant pleaded pitifully, but Gerrard was firm. Goswin had no recourse in honor but to grant the petition he had promised him.

Gertrude, thinking Goswin false to her, followed him into the forest and there fell into the hands of Hempskirke, Wolfort, and their men. They were met by Hubert, still disguised, who convinced the usurper that the best way to capture the fugitives was to divide his force into five squadrons. Just as Gerrard was informing Goswin that the supposed beggar king was in reality his father and that Goswin was Florez, the rightful earl, Wolfort's forces seized them, Jaculin, and several noblemen disguised as beggars.

When Wolfort spoke to them in their true persons, Gertrude believed that her love for Goswin, who as Florez was high above her, was hopeless; but Wolfort, revealing a hitherto unsuspected villainy, identified Gertrude as Bertha, the missing heir of Brabant, stolen from her father and given by Hempskirke to the innocent Vandunke.

Hubert, in the meantime, had not betrayed his old loyalties; he had arranged for the true beggars, Vandunke, and the loyal merchants of Bruges to overcome Wolfort's scattered troops. As Wolfort was ordering the execution of his captives, Vandunke's band arrived. Florez was at once reunited with Bertha and Hubert with Jaculin. The only ones unhappy at the outcome were the beggars. Claiming that they could not stand the strain of making an honest living, they decided to go to England to practice their trade.

BENITO CERENO

Type of work: Short story
Author: Herman Melville (1819-1891)
Type of plot: Adventure romance

Time of plot: 1799
Locale: The harbor of St. Maria, off the coast of Chile; Lima, Peru
First published: 1856

Principal characters:
AMASA DELANO, an American sea captain
DON BENITO CERENO, a Spanish sea captain
BABO, a Negro slave

Critique:

Superficially, *Benito Cereno,* a long short story, is a tale of mysterious adventure. The story deals with mutiny and slavery, elements of excitement on the high seas. The climax is carefully built up, mysteriously guarded, so that, although hints are present, the reader senses a mystery he cannot explain throughout most of the story. Beneath this tale of mysterious adventure, however, Melville deals significantly with the horror and depravity of which man is capable, a depravity caused by the institution of slavery. In the story, Negro slaves mutiny on a Spanish vessel and commit all sorts of horrible atrocities in order to retain power. Captain Amasa Delano, a good-hearted, naïve, high-principled New Englander, wanders into this depravity. He cannot fully perceive or understand it; if aware, he could not cope with it. Yet, almost miraculously, his very innocence allows him, at the crucial moment, to rescue the victimized Benito. It is almost as if his innocence, ironically, permits him to conquer evil, though he himself is hardly aware of what he is doing. The ironic aspects of the tale, in addition to the development of the characters and Melville's speculations on the incident, help to make this a magnificently contrived parable of limited, rational, well-ordered man struggling against the forces of evil in the social and natural universe and achieving at least a partial victory.

The Story:

Captain Amasa Delano, commander of an American sealer called *Bachelor's Delight,* was anchored in the harbor of St. Maria, on an island off the coast of southern Chile. While there, he saw a ship apparently in distress and, thinking it carried a party of monks, he set out in a whaleboat to board the vessel and supply it with food and water. When he came aboard, he found that the ship, the *San Dominick,* was a Spanish merchant ship carrying slaves. The crew was parched and moaning; the ship itself was filthy; the sails were rotten. Most deplorable of all, the captain, the young Don Benito Cereno, seemed barely able to stand or to talk coherently. Aloof, indifferent, the captain seemed ill both physically (he coughed constantly) and mentally. The captain was constantly attended by Babo, his devoted Negro slave.

Delano sent the whaleboat back to his ship to get additional water, food, and extra sails for the *San Dominick,* while he himself remained aboard the desolate ship. He tried to talk to Cereno, but the captain's fainting fits kept interrupting the conversation. The Spaniard seemed reserved and sour, in spite of Delano's attempts to assure the man that he was now out of danger. Delano finally assumed that Cereno was suffering from a severe mental disorder. The captain did, with great difficulty and after frequent private talks with Babo, manage to explain that the *San Dominick* had been at sea for 190 days. They had, Cereno explained, started out as a well-manned and smart vessel sailing from Buenos Aires to Lima, but had encountered severe gales around Cape Horn, lost many officers and men, and then run into dreadful calms and the ravages of plagues and scurvy. Most of the Spanish officers and all of the passengers, including the slave owner, Don Alexandro Aranda, had died of fever. Delano, who knew that the

weather in recent months had not been as extreme as Cereno described it, simply concluded that the Spanish officers had been incompetent and had not taken the proper precautions against disease. Cereno kept repeating that only the devotion of his slave, Babo, had kept him alive.

Numerous other circumstances on the *San Dominick* began to make the innocent Delano more suspicious. Although everything was in disorder and Cereno was obviously ill, he was dressed perfectly in a clean uniform. Six Negroes were sitting in the rigging holding hatchets, although Cereno said they were only cleaning them. Two Negroes were beating up a Spanish boy, but Cereno explained that this deed was simply a form of sport. The slaves were not in chains; Cereno claimed they were so docile they did not require chains. This notion pleased the humane Delano, although it also surprised him.

Every two hours, as they awaited the expected wind and the arrival of Delano's whaleboat, a large Negro in chains was brought before Cereno, who would ask the Negro if he, the captain, could be forgiven. The Negro would answer, "No," and be led away. At one point Delano began to fear that Cereno and Babo were plotting against him, for they moved away from him and whispered together. Cereno then asked Delano about his ship, requesting the number of men and the strength of arms aboard the *Bachelor's Delight*. Delano thought they might be pirates.

Nevertheless, Delano joined Cereno and Babo in Cereno's cabin for dinner. Throughout the meal Delano alternately gained and lost confidence in Cereno's story. He tried, while discussing means of getting Cereno new sails, to get Babo to leave the room, but the man and the master were apparently inseparable. After dinner Babo, while shaving his master, cut his cheek slightly despite the warning that had been given. Babo left the room for a second and returned with his own cheek cut in a curious imitation of his master's. Delano thought this episode curious and sinister, but he finally decided that the man was so devoted to Cereno that he had punished himself for inadvertently cutting his master.

At last Delano's whaleboat returned with more supplies. Delano, about to leave the *San Dominick,* promised to return with new sails the next day. When he invited Cereno to his own boat, he was surprised at the captain's curt refusal and his failure to escort the visitor to the rail. Delano was offended at the Spaniard's apparent lack of gratitude. As the whaleboat was about to leave, Cereno appeared suddenly at the rail. He expressed his gratitude profusely and then, hastily, jumped into the whaleboat. At first Delano thought that Cereno was about to kill him; then he saw Babo at the rail brandishing a knife. In a flash he realized that Babo and the other slaves had been holding Cereno a captive. Delano took Cereno back to the *Bachelor's Delight*. Later they pursued the fleeing slaves. The slaves, having no guns, were easily captured by the American ship and brought back to shore.

Cereno later explained that the slaves, having mutinied shortly after the ship set out, had committed horrible atrocities and killed most of the Spaniards. They had murdered the mate, Raneds, for a trifling offense and had committed atrocities on the dead body of Don Alexandro Aranda, whose skeleton they placed on the masthead.

On his arrival in Lima, Don Benito Cereno submitted a long testimony, recounting all the cruelties the slaves had committed. Babo was tried and hanged. Cereno felt enormously grateful to Delano, recalling the strange innocence that had somehow kept the slaves from harming him, when they had the chance, aboard the *San Dominick*.

Don Benito Cereno planned to enter a monastery; however, broken in body and spirit, he died three months after he completed his testimony.

BERENICE

Type of work: Drama
Author: Jean Baptiste Racine (1639-1699)
Type of plot: Tragedy
Time of plot: First century
Locale: Rome
First presented: 1670

Principal characters:
TITUS, Emperor of Rome
BÉRÉNICE, Queen of Palestine
ANTIOCHUS, King of Comagene
PAULIN, Titus' confidant
ARSACE, Antiochus' friend and confidant
PHÉNICE, Bérénice's confidante

Critique:

The elements of interest in *Bérénice* are three-fold: historical, political, and sentimental. Racine has taken liberties with history. In reality, Titus and Bérénice were drawn together by ambition, and Antiochus, never king of Comagene, was neither a friend to Titus, who scorned his presumption, nor in love with Bérénice. Rather, the historical element provides a brilliant background, masterfully suggested by Racine's poetry. On the political level, Titus represents the ideal sovereign, according to Racine and most of his contemporaries. Having the highest conception of his duty and his dignity, and being both guardian and victim of Roman law, he sacrifices his love for it. The interest supplied by Bérénice is mostly sentimental, but she is considered one of Racine's most convincing feminine characters. Titus, a model for all sovereigns, is a tender lover who suffers from the wrong he must do to himself and to his love. Antiochus, who receives confidences from both lovers, suffers to see Bérénice unhappy over a man who is both his rival and his friend. He drifts from the greatest hope to the utmost despair. The play seems to have inaugurated a new dramatic approach corresponding to a new sensibility. It contains some of Racine's most beautiful love verses.

The Story:

The period of official mourning for the Emperor Vespasian had ended. His son Titus was to succeed to the throne, and the rumor was that he would marry Bérénice, the Queen of Palestine, with whom he had long been in love. Antiochus, the war companion of Titus and a close friend, was also Bérénice's faithful friend. Although he had been in love with her for five years, she had never responded to his feeling.

Antiochus, who had hoped that Titus would not marry Bérénice, went to see her for the last time before he left Rome. He gave orders to his confidant Arsace to prepare everything for his departure. Arsace was surprised that Antiochus should be preparing to leave when Titus was rising to great honor and would, in all probability, want his friend close by.

Bérénice, confident that the rumor of her marriage with Titus was true, was expecting a confirmation at any moment. When Antiochus appeared to bid her farewell, she cruelly reproached him for declaring his love at that time. She declared that she had enjoyed his friendship and was depending on him to stay as a dear witness to her happiness.

Titus, aware that his love for Bérénice was a cause of concern to the Roman Empire, asked Paulin, a faithful confi dant, his opinion of the emperor's suit.

Paulin said frankly that the court would approve anything Titus might do, but that the Roman people would never be willing to have Bérénice as their empress. Although Titus realized this fact only too well, he tried desperately to cling to his hope that somehow he could make her his wife without arousing public indignation and protest. Meanwhile, he sent for Antiochus and asked him to take Bérénice back to her own country.

When Bérénice arrived, full of love and joy and believing that she would soon marry Titus, the emperor, unable to tell her the truth, blamed his father's death for the restrictions imposed upon him. She misunderstood him, however, and with all her passion reaffirmed her love, saying that he could never miss his father as she would miss him if he did not love her. Overwhelmed, Titus found it impossible to tell her that he could not make her his empress.

Left alone with Phénice, Bérénice showed some concern over Titus' actions and speech. Then, remembering that Titus was to see Antiochus, she imagined that he was jealous of Antiochus and therefore really in love with her, and that soon everything would be all right.

When Antiochus arrived, Titus asked him to talk to Bérénice in his place, as a friend, and to assure her that Titus was sacrificing their love only out of the demands of duty. Left alone with Arsace, Antiochus did not know whether to rejoice for himself or grieve for his friend. Although his heart was filled with renewed hope, he did not want to be the one to tell Bérénice of Titus' decision. But in spite of his reluctance Bérénice persuaded him to reveal what Titus had told him. On hearing his story she refused to believe him and said that she herself would see Titus. In a painful interview she declared that she would kill herself. Paulin had a hard time to keep Titus from following her when she left. Antiochus, alarmed, came to beg Titus to save her life.

Titus met with the representatives of the Senate. Meanwhile, he asked Antiochus to reassure Bérénice of his love. Arsace came looking for Antiochus with the news that Bérénice, about to leave Rome, had written a letter to Titus. Antiochus announced that he was going to commit suicide, and left. Bérénice, coming out of her apartment, met Titus and told him she was leaving immediately. When Titus declared that he loved her now more than ever, she pleaded with him to show mercy and love her less when he ordered her to leave. He found the letter, which announced her decision to die since she could not stay with him. Saying that he could not let her go, he called for Antiochus. When Bérénice collapsed, Titus, in despair, assured her that he loved her to such a degree that he would be willing to give up the empire for her sake, even though he knew that she would be ashamed of him if he were to do so. If she would not promise to stay alive, he declared, he would kill himself. When Antiochus arrived, Titus told him to be a witness of how weak love had made his friend. Antiochus replied that he had always loved Bérénice and that he had been preparing to commit suicide when Titus called him back.

Moved by so much grief on all sides, Bérénice accepted Titus' decision. Leaving, she asked Antiochus to pattern his decision on theirs. Thus the three went different ways.

BETWEEN THE ACTS

Type of work: Novel
Author: Virginia Woolf (1882-1941)
Type of plot: Symbolic allegory
Time of plot: June, 1939

BETWEEN THE ACTS by Virginia Woolf. By permission of the publishers, Harcourt, Brace & Co., Inc. Copyright, 1941, by Harcourt, Brace & Co., Inc.

Locale: England
First published: 1941

Principal characters:
BARTHOLOMEW OLIVER, the owner of Pointz Hall
GILES, his son
ISA, his daughter-in-law
MRS. LUCY SWITHIN, his widowed sister
MRS. MANRESA, and
WILLIAM DODGE, guests at the pageant
MISS LA TROBE, writer and director of the pageants

Critique:

Between the Acts, Virginia Woolf's last novel, is a work filled with cryptic and portentous symbols. Written during the early years of World War II, it presents with poetic and fragmentary vision an outline of stark human drama against the vast backdrop of history. In Mrs. Woolf's handling of background there is always an awareness of the primitive or historical past, conveyed in images of the flint arrowhead, the Roman road, the manor house which is the scene of the novel. England rather than time gives the novel its underlying theme. But the pageant which presents a picture of English history from the Middle Ages to the present is only an interlude between the acts. The true drama is found in the lives of the trivial, selfish, stupid, frustrated, idealistic people who watch the pageant and in the end are brought face to face with themselves, actors in an older drama than Miss La Trobe's pictures out of the past or the threat of the war to come in the planes droning overhead. The novel represents Mrs. Woolf's final affirmation of the artist's vision, the ability to distinguish between the false and the true, and to catch a glimpse of truth in the mirror of reality.

The Story:

Pointz Hall was not one of the great English houses mentioned in the guidebooks, but it was old and comfortable and pleasantly situated in a tree-fringed meadow. The house was older than the name of its owners in the county. Although they had hung the portrait of an ancestress in brocade and pearls beside the staircase and kept under glass a watch that had stopped a bullet at Waterloo, the Olivers had lived only a little more than a century in a district where the names of the villagers went back to Domesday Book. The countryside still showed traces of the ancient Britons, the Roman road, the Elizabethan manor house, the marks of the plow on a hill sown in wheat during Napoleon's time.

The owner of the house was Bartholomew Oliver, retired from the Indian Civil Service. With him lived his son Giles, his daughter-in-law Isa, two small grandchildren, and his widowed sister, Mrs. Lucy Swithin. Bartholomew, a disgruntled old man who lived more and more in the past, was constantly snubbing his sister as he had done when they were children. Mrs. Swithin was a woman of careless dress, good manners, quiet faith, and great intelligence. Her favorite book was an *Outline of History;* she dreamed of a time when Piccadilly was a rhododendron forest in which the mastodon roamed. Giles Oliver was a London stockbroker who had wanted to be a farmer until circumstances decided otherwise. A misunderstanding had lately developed between him and his wife Isa, who wrote poetry in secret, suspected that Giles had been unfaithful, and fancied herself in love with Rupert Haines, a married gentleman farmer of the neighborhood. Isa thought that Mrs. Haines had the eyes of a gobbling goose.

On a June morning in 1939, Pointz Hall awoke. Mrs. Swithin, aroused by the birds, read again in the *Outline of*

History until the maid brought her tea. She wondered if the afternoon would be rainy or fine, for this was the day of the pageant to raise funds for installing electric lights in the village church. Later she went to early service. Old Bartholomew walked with his Afghan hound on the terrace where his grandson George was bent over a cluster of flowers. When the old man folded his newspaper into a cone to cover his nose and jumped suddenly at the boy, George began to cry. Bartholomew grumbled that his grandson was a crybaby and went back to his paper. From her window Isa looked out at her son and the baby, Caro, in her perambulator that a nurse was pushing. Then she went off to order the fish for lunch. She read in Bartholomew's discarded newspaper the story of an attempted assault on a girl in the barracks at Whitehall. Returning from church, Mrs. Swithin tacked another placard on the barn where the pageant would be given if the day turned out rainy; regardless of the weather, tea would also be served there during the intermission. Mocked again by her brother, she went off to make sandwiches for the young men and women who were decorating the barn.

Giles was expected back from London in time for the pageant. The family had just decided not to wait lunch for him when Mrs. Manresa and a young man named William Dodge arrived unexpectedly and uninvited. They had intended, Mrs. Manresa explained, to picnic in the country, but when she saw the Olivers' name on the signpost she had suddenly decided to visit her old friends. Mrs. Manresa, loud, cheerful, vulgar, was a woman of uncertain background married to a wealthy Jew. William Dodge, she said, was an artist. He was, he declared, a clerk. Giles, arriving in the middle of lunch and finding Mrs. Manresa's showy car at the door, was furious; he and Mrs. Manresa had been carrying on an affair. After lunch, on the terrace, he sat hating William Dodge. Finally Mrs. Swithin took pity on the young man's discomfort and took him off to see her brother's collection of pictures. William wanted to tell her that he was married but his child was not his child, that he was a pervert, that her kindness had healed his wretched day; but he could not speak.

The guests, arriving for the pageant, began to fill the chairs set on the lawn, for the afternoon was sunny and clear. Behind the thick bushes that served as a dressing room Miss La Trobe, the author and director of the pageant, was giving the last instructions to her cast. She was something of a mystery in the village, for no one knew where she came from. There were rumors that she had kept a tea shop, that she had been an actress. Abrupt, restless, she walked about the fields, used strong language, and drank too much at the local pub. She was a frustrated artist. Now she was wondering if her audience would realize that in her pageant she had tried to give unity to English history, to give something of herself as well.

The pageant began. The first scene showed the age of Chaucer, with pilgrims on their way to Canterbury. Eliza Clark, who sold tobacco in the village, appeared in another scene as Queen Elizabeth. Albert, the village idiot, played her court fool. The audience hoped he would not do anything dreadful. In a play performed before Gloriana, Mrs. Otter of the End House played the old crone who had saved the true prince, the supposed beggar who fell in love with the duke's daughter. Then Miss La Trobe's vision of the Elizabethan age ended and it was time for tea during the intermission.

Mrs. Manresa applauded; she had seen herself as Queen Elizabeth and Giles as the hero. Giles glowered. Walking toward the barn, he came on a coiled snake swallowing a toad, and he stamped on them until his tennis shoes were splattered with blood. Isa tried to catch a glimpse of Rupert Haines. Failing, she offered to show William Dodge the greenhouses. They discovered that they could talk frankly, like two strangers

drawn together by unhappiness and understanding.

The pageant began again. This time the scene showed the Age of Reason. Once more Miss La Trobe had written a play within a play; the characters had names like Lady Harpy Harraden, Sir Spaniel Lilyliver, Florinda, Valentine, and Sir Smirking Peace-be-with-you-all, a clergyman. After another brief interval, the cast reassembled for a scene from the Victorian Age. Mr. Budge, the publican, was made up as a policeman. Albert was in the hindquarters of a donkey while the rest of the cast pretended to be on a picnic in 1860. Then Mr. Budge announced that the time had come to pack and be gone. When Isa asked Mrs. Swithin what the Victorians were like, the old woman said that they had been like Isa, William Dodge, and herself, only dressed differently.

The terrace stage had been left bare. Suddenly the cast came running from behind the bushes, each holding up a mirror of some kind in which the men and women in the audience saw themselves reflected in self-conscious poses. The time was the present of June, 1939. Swallows were sweeping homeward in the late light. Above them twelve airplanes flying in formation cut across the sky, drowning out all other sounds. The pageant was over, the audience dispersed. Mrs. Manresa and William Dodge drove away in her car. Miss La Trobe went on to the inn. There she drank and saw a vision and tried to find words in which to express it—to make people see once more, as she had tried to do that afternoon.

Darkness fell across the village and the fields. At Pointz Hall the visitors had gone and the family was alone. Bartholomew read the evening paper and drowsed in his chair. Mrs. Swithin took up her *Outline of History* and turned the pages while she thought of mastodons and prehistoric birds. At last she and her brother went off to bed.

Now the true drama of the day was about to begin, ancient as the hills, secret and primitive as the black night outside. Giles and Isa would quarrel, embrace, and sleep. The curtain rose on another scene in the long human drama of enmity, love, and peace.

BEVIS OF HAMPTON

Type of work: Poem
Author: Unknown
Type of plot: Chivalric romance
Time of plot: c. Tenth century
Locale: England, the Holy Land, Western Europe
First transcribed: c. 1200-1250

Principal characters:
BEVIS, a knight, heir to the estate of Hampton
JOSYAN, a Saracen princess
SIR MURDOUR, the usurper of Hampton
ASCAPARD, a giant
SABER, a knight, Bevis' uncle
ERMYN, a Saracen king, Josyan's father
INOR, and
BRADMOND, Saracen kings

Critique:

This Middle English romance, also sometimes spelled "Beves," comes to us in many versions, including several from France, Scandinavia, and Italy. The manuscripts in English contain a wealth of incident, much of which parallels that found in the native romances of France and other areas; however, *Bevis of Hamp-*

ton is of special importance because it also contains typically English elements and thus serves as a fine example of the transition from the rude Anglo-Saxon tales to the more refined French romances that prevailed after 1066. This quality of the poem may be seen by the later additions of much foreign material to a typically English celebration of a local hero. Although early romances are seldom found to have great unity of plot, *Bevis of Hampton* probably violates this principle as much as such a form could. As a metrical romance, *Bevis of Hampton* is not a success, but it is historically significant and contains that most common charm of early tales: the exuberant force of great events told in a fast-moving, sometimes even humorous, fashion.

The Story:

The bold spirit of Bevis was first displayed when he was only seven years old. His father had been treacherously murdered, and now his mother and the assassin were engaged in shameless revelry. Bursting into the castle hall, Bevis cudgeled his mother's paramour, Sir Murdour, into senselessness. The mother, fearing future outbursts, sold him into slavery.

But honor, not slavery, awaited the courageous youth. Taken by slave merchants from England to a Saracen court, Bevis so impressed the king, Ermyn, that the monarch made the youth a chamberlain.

After holding this position for eight uneventful years, Bevis began a series of remarkable exploits. The first was his single-handed slaughter of sixty Saracen warriors who made the error of deriding his Christianity. Next, he attacked and killed a man-eating boar and, to retain his trophy, beat out the brains of twelve keepers of the forest. These successes of the fifteen-year-old boy led Ermyn to place him in charge of a small troop that was to defend the kingdom against the aggression of Bradmond, a rival king. Bevis, astride his incomparable horse Arundel and wielding his good sword, Morglay, laid waste to the enemy forces. To his later misfortune, however, he spared Bradmond's life.

Bevis' valor had not escaped the attention of Josyan, the king's daughter. In fact, this fair young girl became so enamored of him that she agreed to renounce her religion and become a Christian if he would marry her. Hitherto reluctant, Bevis, under this condition, consented. But when news of his daughter's apostasy reached Ermyn, the incensed king determined to get rid of her corrupter. To accomplish this task, he sent Bevis unarmed to the court of Bradmond with a sealed letter requesting the bearer's execution. Only after a considerable number of men were slain was Bevis subdued and thrown into a dungeon.

For seven long years Bevis remained in the dungeon, and during that time he grew in Christian virtue. At last divine intercession, as a reward for his piety, plus his own initiative (he killed two jailers and a dozen grooms) enabled him to end his imprisonment. Immediately, he headed for Jerusalem to confess his sins and give thanks to God. Killing a sturdy knight and a thirty-foot giant on the way, he reached the Holy City and there received absolution, accompanied by an injunction never to marry a woman who was not a virgin.

Then, in order to be reunited with Josyan, he started toward Ermony, but on the way he learned that the maid, during his imprisonment, had married King Inor of Mounbraunt. To have one last look at his beloved, he dressed himself as a palmer and went to Mounbraunt. There Josyan, discovering his true identity, implored him to take her away. He at first refused; but when she revealed that, though seven years married, she had by magic avoided defloration, he relented.

After they had escaped from the city by trickery, Bevis turned his thoughts toward returning to England and aveng-

ing his father's death. Several years before he had learned that Saber, his uncle, was waging war against Sir Murdour and needed his nephew's help to gain the victory. Imprisonment, however, had detained Bevis, and he was to encounter other obstacles before he again saw England.

Killing two lions with one blow and subduing a thirty-foot giant, Ascapard, who then became his page, the indomitable Bevis, accompanied by his mistress, made his way to the coast. In a ship taken from the Saracens, they set sail for Germany. In Cologne, Josyan was at last baptized. And it was near this city that Bevis had the most perilous adventure of his life. A burning dragon was his opponent on this occasion. Only after suffering a broken rib, being knocked unconscious, and falling into a miraculous well was Bevis able to defeat his enemy.

Leaving Ascapard to protect Josyan and taking with him a hundred men, Bevis finally sailed to England. Posing as a French knight, he tricked Sir Murdour, who was now his stepfather, into providing him with arms and horses. These supplies he then carried to his uncle and they prepared to make war on Sir Murdour.

Back in Cologne, meanwhile, Josyan was in trouble, for a German earl had conceived a great lust for her. After tricking the giant into leaving, he fancied that she was at his mercy. But the resourceful Josyan insisted that he marry her; then on the wedding night she calmly made a slip knot in her girdle, strangled the unsuspecting German, and hung the corpse over a beam. The next day, when the deed was exposed, the unrepenting widow was sentenced to be burned; but before the sentence could be carried out, Ascapard and Bevis arrived, rescued her from the stake, and killed all who opposed them.

Taking Josyan and Ascapard with him this time, Bevis returned to England to pursue his war against Sir Murdour. Although Sir Murdour had a large army from Germany and another from Scotland, Bevis, assisted by Ascapard, Saber, and a moderate number of knights, won the battle. Sir Murdour was thrown by the victors into a caldron filled with boiling pitch and molten lead; Bevis' mother, on hearing the news, threw herself from a lofty tower.

Bevis now had avenged his father's death and regained his heritage. To complete his happiness, he married Josyan. But he was not destined to settle down in peace. In London, where he had gone to receive investiture, an event occurred that led him into further adventures after the son of King Edgar tried to steal Bevis' horse and had his brains knocked out by the animal's sudden kick. Because King Edgar was inconsolable over the loss of his son and intent on revenge, Bevis proposed, in expiation of the crime, to settle his land on Saber and to banish himself and his horse from England.

Ascapard, after pondering this change in his master's fortunes, decided to betray him. Hastening to Mounbraunt, he made an agreement with King Inor to bring back Josyan. When the giant discovered her in a forest hut, she had just given birth to twin boys. Leaving the babies, he seized Josyan and started for Mounbraunt. Bevis, returning to the hut, took up the children and began searching for Josyan. Arriving at a large town, he decided to stay there and await news of his wife. While waiting, he entered a tournament and overcame all adversaries. The prize was the hand in marriage of a young lady, daughter and heiress of a duke. Bevis agreed to wed her after seven years, if Josyan had not by then appeared.

Saber, meanwhile, had learned, through a dream, of Josyan's plight. Accompanied by twelve knights, he overtook the giant on the road to Mounbraunt, killed him, and freed Josyan. Then began a long search for Bevis.

After nearly seven years of wandering, they came to the town where Bevis was residing, and Josyan was reunited with

her husband and children. Presently, news arrived that Josyan's father was in trouble; King Inor was attacking his kingdom. Bevis went to his rescue, defeated King Inor, and reached a reconciliation with his father-in-law. When Ermyn died a short time later, Bevis' son Guy became King of Ermony. A second empire came to the family soon after; in another fight with King Inor, Bevis killed him and became the ruler of Mounbraunt. To both these countries, Bevis, by the method of rewarding converts and butchering recalcitrants, brought Christianity.

Again he was not destined to rule in peace. News came that his uncle's lands had been taken by King Edgar. Hurrying to the assistance of Saber, Bevis and his two sons led an attack on the city of London in which sixty thousand men were killed. To end the slaughter, Edgar agreed that his only daughter should marry Mile, son of Bevis.

Guy, Bevis' other son, resumed his rule of Ermony; and Bevis and Josyan returned to Mounbraunt. There Josyan, stricken by a mortal disease, died in her husband's arms. A few minutes later the peace of death descended also on that incomparable knight, Sir Bevis of Hampton.

BEYOND GOOD AND EVIL

Type of work: Philosophical treatise
Author: Friedrich Wilhelm Nietzsche (1844-1900)
First published: 1886

In *Thus Spake Zarathustra* (1883-1884) Friedrich Nietzsche proclaimed in parable and pseudo-prophetical cries the philosophy of the Superman, the being who would transcend man in his will to power, going beyond conventional morality and making his own law. *Beyond Good and Evil* carries forward, in a somewhat more temperate style, the same basic ideas, but with particular attention to values and morality. The central thesis of the book is that the proud, creative individual goes beyond good and evil in action, thought, and creation.

Ordinary men are fearful, obedient, and slave-like. The true aristocrat of the spirit, the noble man, is neither slave nor citizen; he is the lawmaker, the one who determines by his acts and decisions what is right or wrong, good or bad. He is what the novelist Dostoevski in *Crime and Punishment* calls the "extraordinary" man.

To sharpen his image of the noble man Nietzsche describes two primary types of morality: master-morality and slave-morality. Moral values are determined either by the rulers or the ruled. The rulers naturally regard the terms "good" and "bad" as synonymous with "noble" and "despicable." They apply moral values to men, venerating the aristocrat; but those who are ruled, the subservient class, apply moral values primarily to acts, grounding the value of an act in its utility, its service to them. For the noble man pride and strength are virtues; for the "slaves" patience, self-sacrifice, meekness, and humility are virtues. The aristocrat scorns utility, cowardice, self-abasement, and the telling of lies; as a member of the ruling class he must seek the opposite moral qualities. According to Nietzsche:

> The noble type of man regards *himself* as a determiner of values; he does not require to be approved of; he passes the judgment: "What is injurious to me is injurious in itself"; he knows that it is he himself only who confers honour on things; he is a *creator of values*. He honours whatever he recognizes in himself: such morality is self-glorification.

Those who are ruled, the slaves, construct a morality which will make their

suffering bearable. They are pessimistic in their morality and come to regard the "good" man as the "safe" man, one who is "good-natured, easily deceived, perhaps a little stupid, *un bonhomme.*"

Nietzsche concludes that in slave-morality "language shows a tendency to approximate the significations of the words 'good' and 'stupid.'" Perhaps because Nietzsche regarded love considered *"as a passion"* as of noble origin, he maintained in the chapter titled "Apophthegms and Interludes" that "What is done out of love always takes place beyond good and evil."

A proper interpretation of Nietzsche's work is possible only if one remembers that Nietzsche is not talking about actual political rulers and the ruled, although even in this particular case something of his general thesis applies. He is speaking instead of those who have the power and will to be a law to themselves, to pass their own moral judgments according to their inclinations, and of those who do not: the former are the masters, the latter, the slaves. A revealing statement of the philosophical perspective from which this view becomes possible is the apophthegm, "There is no such thing as moral phenomena, but only a moral interpretation of phenomena."

Nietzsche must be given credit for having anticipated to a considerable extent many of the prevailing tendencies in twentieth-century philosophy. He is sophisticated about language; he understands the persuasive function of philosophy; and he is unrelenting in his naturalistic and relativistic interpretation of man's values and moralities. If he errs at all in his philosophic objectivity, it is in endorsing the way of power as if, in some absolute sense, that is *the* way, the only right way. This flaw in Nietzsche's disdain of dogmatism, this capitulation to dogmatism in his own case, is one cause of the ironic character of his book.

Another weakness in the author which makes something of a mockery out of his veneration of the Superman is his fear of failure and rejection. The fear is so strong that it comes to the surface of certain passages despite what must have been the author's desire to keep it hidden. Certainly he would not have appreciated the irony of having others discover that he himself is the slave he so much despises! For example, in the last few pages of the book Nietzsche writes that "Every deep thinker is more afraid of being understood than of being misunderstood." A little later, in describing the philosopher, he writes: "A philosopher: alas, a being who often runs away from himself, is often afraid of himself. . . ." He ends the book with a passage which begins, "Alas! what are you, after all, my written and painted thoughts!" and ends, ". . . but nobody will divine . . . how ye looked in your morning, you sudden sparks and marvels of my solitude, you, my old, beloved—*evil* thoughts!" Although in context such passages seem to be part of Nietzsche's pose of superiority, it is interesting that out of context they take on another, revealing meaning.

Nietzsche begins his book with a chapter on the "Prejudices of Philosophers." He claims that philosophers pretend to doubt everything, but in the exposition of their views they reveal the prejudices they mean to communicate. Philosophers of the past have tried to derive human values from some outside source; the result has been that what they reveal is nothing more than their own dogmatic "frog perspective." Nietzsche, on the other hand, prides himself on being one of the "new" philosophers, one who suggests that the traditional values may be intimately related to their evil opposites.

Nietzsche chides traditional philosophers for scurrying after truth as if she were a woman. He argues that false opinions are often better than true ones, that the only test of an opinion is not whether it is true or false but whether it is "life-furthering, life-preserving, species-preserving, perhaps species-rearing." This is the point at which his own dogmatism shows itself: in making "species-

rearing" the criterion of a worthy idea he shows his own prejudice in favor of the man of power. He is unabashed in his preference and argues that the recognition of the value of untruth impugns the traditional ideas of value and places his philosophy beyond good and evil. Nietzsche, declaring himself one who wishes to bring about a transvaluation of all values, argues that there is no more effective way than to begin by supposing that conventional morality is a sign of slavery and weakness. The free man, the man strong enough to be independent, sees through the pretenses of philosophers and moralists; he laughs, and creates a new world.

According to Nietzsche himself, there is danger in his philosophy. In fact, he takes pride in that danger. He identifies himself with the "philosophers of the dangerous 'Perhaps'"—that is, with philosophers who insist that "perhaps" everyone else is mistaken. He offers certain "tests" that one can use to determine whether he is ready for independence and command, and he says that one should not avoid these tests, "although they constitute perhaps the most dangerous game one can play." He chooses a dangerous name for the new philosophers: "tempters."

Speaking for the "philosophers of the future," the "opposite ones," Nietzsche writes: ". . . we believe that severity, violence, slavery, danger in the street and in the heart, secrecy, stoicism, tempter's art and deviltry of every kind,—that everything wicked, terrible, tyrannical, predatory, and serpentine in man, serves as well for the elevation of the human species as its opposite. . . ."

Considered coolly, what is this danger and deviltry of which Nietzsche is so fond? It is nothing more than the possibility of new lines of development for the human spirit. The danger and the deviltry are such only in relation to the rule-bound spirits of conventional men. Nietzsche is philosopher enough to know that the human being is too complex an organism ever to have been confined or exhausted by ways of life already tried and endorsed. He calls attention to the value of revolt by playing the devil or tempter. The "most dangerous game," or the "big hunt," is man's free search for new ways of being in so far as he has the power. The hunting domain is extensive; it is the entire range of man's experiences, both actual and possible. And there is no need or use in taking "hundreds of hunting assistants," Nietzsche tells us, for each man must search alone; each man must do everything himself in order to learn anything.

Nietzsche's objection to Christianity is that it has been a major force in limiting man by imposing on him a static morality. Since Nietzsche thinks of man's most important creative function as the creation of a new self, since he would urge each man, as artist, to use himself as material and fashion a new man, even a superman, he rejects as life-defeating any force that works against such a creative function. He argues that men with neither the strength nor the intelligence to recognize the differences among men, to distinguish the nobles from the slaves, have fashioned Christianity with the result that man has become nothing more than "a gregarious animal, something obliging, sickly, mediocre. . . ."

Whether one agrees with Nietzsche in his estimate of Christianity and philosophy, no one can justifiably deny his claim that to look beyond good and evil, to throw over conventional modes of thought, is to provide oneself with a challenging, even a liberating, experience. The old "tempter" tempts us into a critical consideration of our values, and that is all to the good.

THE BIGLOW PAPERS

Type of work: Poetry, with editorial comment
Author: James Russell Lowell (1819-1891)
First published: 1848 (First Series); 1867 (Second Series)

Principal characters:

HOSEA BIGLOW, the Yankee author of the poems in *The Biglow Papers*
BIRDOFREDUM SAWIN, his correspondent, a Massachusetts militiaman (First Series), an adopted Rebel (Second Series)
HOMER WILBUR, A.M., Parson of the First Church of Jaalam, author of the editorial comments in *The Biglow Papers*

The Biglow Papers are political satire, and as such, cannot be understood or appreciated until the reader is acquainted, first, with the policies and ideas being satirized and, secondly, with the conditions of their publication. In short, like all satire, they must be seen in their historical perspective before they can be evaluated.

There are two series of the *Papers:* The first is an attack, from the Whig-Abolitionist point of view, on the Mexican War and the policies of Polk and the proslavery forces that authorized it; the second—all but the last paper—is an attack, from the Northern-Republican point of view, on the rebellious, slaveholding South, the Democrats, and the interventionist policies of England during the first years of the Civil War; the last paper is a condemnation of the "retrograde movement" of President Johnson.

The history of the papers is rather complex. In one sense, perhaps, it dates back to 1840 and the beginning of Lowell's relationship with Maria White, who became his wife in 1844, for it was this visionary and forceful young woman who first converted him to the abolitionist cause. In any case, by the time of the outbreak of the Mexican War (1846), Lowell had identified himself with the movement by contributions to the *National Anti-Slavery Standard,* which he edited for a short time. Such a radical position was more in keeping with the spirit of the Emersonians than with that of the aloof Brahmins with whom Lowell was allied by birth, and the strong influence of his wife's personality and ideals may be inferred from the fact that Lowell grew more and more conservative in the years following her death. By the time of his own death he was once more a conservative, but in the 1840's his radical leanings brought him into the camp of those idealistic New Englanders who preached freedom vociferously (and at times effectively) and those shrewd and stubborn rural Yankees who supported them for more practical reasons. The First Series of *The Biglow Papers* arose from the interaction of these two elements: abolitionist idealism gave it motivation; Yankee shrewdness gave it form.

The first *Biglow Paper* appeared as a letter to the editor of the Boston *Courier,* a weekly Whig newspaper, in June of 1846. The letter was signed by one Ezekiel Biglow of Jaalam, Massachusetts, and its ostensible purpose was to introduce a poem by Mr. Biglow's son, Hosea. The important thing here was the poem, an attack, in the Yankee dialect, on the recruiting of the Massachusetts regiment for service in a war which the abolitionists and their sympathizers claimed was being fought only to extend the borders of slavery.

The response to this first letter prompted Lowell to continue the poetic exertions of young Mr. Biglow. "The success of my experiment," wrote Lowell later in the introduction to the Second Series, "soon began not only to astonish me, but to make me feel the responsibility of knowing I had in my hand a weapon instead of the mere fencing stick I had supposed." Lowell, clad in the rustic armor of Hosea Biglow, entered the jousts with this new-

found weapon eight more times in the following two years. Five of these dialect poems were direct political attacks on the war party group and their sympathizers, the Democrats and the "Cotton-" Whigs (those Whigs, as opposed to the "Conscience-" Whigs, who favored the war and were more or less tolerant of slavery), particularly those to be found in Biglow's—and Lowell's—own Bay State. The other three provided a more general satire of the progress of the war, the ignorance, inefficiency, and immorality of those in command, and the mistreatment of the Massachusetts enlisted man, both as soldier and disabled veteran.

This general satire was presented through a new character, Birdofredum Sawin, whom Lowell introduced in his second letter to the *Courier*. Sawin was a ne'er-do-well Yankee from Jaalam who, succumbing to the blandishments of the recruiting officer, had enlisted as a private in the Massachusetts regiment. From Mexico, he wrote back to Hosea who turned his letter into the Eastern Massachusetts equivalent of iambic heptameter couplets. Birdofredum's complaints and caustic observations supplied the material for papers Two, Eight, and Nine. In Two he is engaged in combat. In Eight and Nine he has been released from service minus one eye and one arm; he still has two legs, though by this time one of them is wooden.

The third "character" of these papers did not come upon the scene until the poems were published in book form late in 1848. This character is the pastor of the First Church of Jaalam, the Rev. Homer Wilbur, A.M., who is presented as the editor of the volume. Admits Lowell eighteen years later:

> I needed on occasion to rise above the level of mere *patois*, and for this purpose conceived the Rev. Mr. Wilbur, who should express the more cautious element of the New England character and its pedantry, as Mr. Biglow should serve for its homely common-sense vivified and heated by conscience.

The pedantry and the long-winded self-centeredness of Mr. Wilbur add much to the book—literally, for the learned churchman's remarks take up more space in the volume than do the nine original poems. His verbose expatiations do, undoubtedly, allow Lowell to express, as he says, "the more cautious element of the Yankee character," and they allow him, also, to extend his satire by poking fun at the excessive and distracting paraphernalia that encumber learned works. Most amusing, perhaps, are the "Notices of an Independent Press" that Mr. Biglow admittedly wrote himself and included the lengthy material at the beginning of the volume. And besides offering amusing material, Mr. Wilbur can become eloquent in his own right in defense of freedom. For the most part, however, Lowell's imitation of pedantry is too realistic. Rather than acting as ballast, Mr. Wilbur almost causes the book to sink. In the end, his main contribution is that of making the poems, when they finally appear, more delightful because of their contrast to his wordy prose.

The addition of Parson Wilbur was a sign of the innate conservative caution in Lowell's character as artist, critic, and political figure. This caution and conservatism betray themselves still more in the Second Series of *The Biglow Papers*. By the time the slavery question reached its climax, Lowell was no longer the outspoken young abolitionist radical of the forties. By then he had been for six years Professor of Belles-Lettres at Harvard (having succeeded his friend Longfellow to that chair in 1855), had founded and was still editor of the *Atlantic Monthly;* and, perhaps most important of all, had lost his wife, Maria White Lowell (1853) and had remarried. Occasionally he is effective in the Second Series, especially in the letters from Birdofredum Sawin (who, after having been falsely imprisoned in the South for two years, marries a slaveholding widow and becomes a sympathizer with the Southern cause) and in the last part of the second paper, an

attack on England which ends with a piece bearing the title of "Jonathan to John":

> The South says *"Poor folks down!"* John,
> an *"All men up!"* say we,—
> White, yeller, black an' brown, John:
> Now which is your idee?
> Ole Uncle S. sez he, "I guess,
> John preaches wal," sez he;
> "But sermon thru, an' come to *du,*
> Why there's the old J. B.
> A-crowdin you an' me!"

In these he rises to the satirical heights of the original collection, but for the most part, as Lowell himself admitted, the papers of the Second Series are more studied, less spontaneous, more cautious and less biting than those of the first. Even the quaintness of the old Yankee diction was intentionally diminished, excused by the claim that Hosea was being tutored by Parson Wilbur and was learning proper spelling and academic phraseology.

Lowell kept the Yankee dialect to the last, but in the end his apparent need to defend its use is another indication of the dying out of his earlier satiric fire. The individual numbers of the Second Series were first printed in the *Atlantic Monthly;* when, in 1867, they were collected in book form, Lowell wrote for them a lengthy introduction. A brilliant contribution to linguistic knowledge, the preface is made concrete by Lowell's sensitive ear for dialect, and it is documented by his voluminous reading in English and American literature. Valuable as it is in its own right, however, it is still an apology; and when satire is apologized for, it loses much of its force, much of its reason for being.

As a whole, however, despite this decreasing force, *The Biglow Papers* remain an important American literary monument. First, they are important historically as vivid expressions of public opinion in a particular section of the country during an especially critical stage in the health of the nation. Secondly, they are important in our literary history as one of the earliest examples of dialect writing and as the very earliest example of the Yankee dialect. Most of all, they are intrinsically important as outspoken examples of independent thought, of that Yankee independence, outspokenness, and ironic humor that are a part of national tradition, a part that is being leveled by the same forces which are reducing to general national usage the regional dialects that once expressed them.

BLACK VALLEY

Type of work: Novel
Author: Hugo Wast (Gustavo Martínez Zuviría, 1883-)
Type of plot: Regional romance
Time of plot: Early twentieth century
Locale: Córdoba and the hill country of northern Argentina
First published: 1918

Principal characters:
GRACIÁN PALMA, an orphan
DON JESÚS DE VISCARRA, his guardian
MIRRA, Don Jesús' daughter
FLAVIA, Don Jesús' sister
DON PABLO CAMARGO, a neighboring landowner, Don Jesús' enemy
VICTORIA, daughter of Flavia and Don Pablo
LAZARUS, a creole overseer
AMOROSO, Flavia's devoted peon
PICHANA, an old beggar woman

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Critique:

Black Valley—in the original, *Valle negro*—is subtitled "A Romance of the Argentine." The romantic elements of the novel are readily apparent. A story of a primitive way of life and elemental emotions, the action has been staged against a background of wild natural beauty. Hugo Wast's settings are real, as are his people and the way of life he presents. Lacking certain of the didactic elements found in *Stone Desert,* this work reveals to excellent advantage the novelist of character and the painter of landscapes. The plot, although episodic in form, is well ordered, and the story moves forward with increasing emotional and dramatic interest as the writer unfolds the dual theme presented through the ill-fated love of Flavia and Don Pablo and the relationship of spoiled, weak Gracián and strong, devoted Mirra. The style is vigorous, precise, pure. For this novel Wast was awarded the gold medal of the Spanish Academy.

The Story:

Gracián Palma was in his fourteenth year when his father died suddenly and the boy, already motherless, became the ward of Señor Palma's old and trusted friend, Don Jesús de Viscarra. Gracián had seen Don Jesús only once in his life; he remembered him as a tall, distinguished-looking man whom his father described as the owner of Black Valley—"where the wind roars," his father had added. To Gracián these words seemed to cast an air of mystery about Don Jesús and his home.

Shortly after Señor Palma's death Don Jesús visited Gracián at the convent school in Córdoba and promised to take him to Black Valley for the summer.

Don Jesús was as good as his word. On the last day of the term he appeared at the school and that afternoon they took a train for Cosquín. From there they traveled by horseback through a wild, hilly countryside that reminded Gracián of fairies and witches. Darkness had fallen long before they arrived at the ranch house, where Gracián met the other members of Don Jesús' family—his young daughter Mirra and his sister Flavia. While they were at supper a harsh scream sounded from the darkness outside. Flavia said that the cry had been made by old Pichana. Lazarus, the creole overseer, spoke up to say that he had seen Pichana about a league away on the road to Cosquín. Gracián felt that there was some mystery here which he did not understand.

The next morning Don Jesús left to visit his brother, a rancher in the sierras, and Gracián was free to play with Mirra. While they were eating some roasted corn near a willow grove, the boy saw an old colored woman in ragged clothes crouched in the fork of one of the trees. Mirra said that the crone was Pichana, a beggar whom many people believed a witch, but really a harmless old woman. Later the girl pointed out the house of the neighboring landowner. She said that Don Pablo Camargo claimed part of Don Jesús' land and that Flavia was unkind to her because she had once quarreled with Victoria, Don Pablo's daughter. When they returned home, Flavia drew Gracián aside and asked him if he had seen anyone on the Camargo estate.

Because of a boundary dispute the Camargos and the Viscarras had been enemies for several generations. Don Jesús had been prepared to forget the ancient grudge until Don Pablo met Flavia de Viscarra and fell in love with her. Because of the young man's reputation for wildness and violence Don Jesús refused to consent to his sister's engagement to his family's enemy, and he had sent her to live with some distant relatives. There she had stayed, nursing her resentment, until Don Jesús' wife died and Flavia came to live at Black Valley as his housekeeper. What Don Jesús did not know, however, was that Flavia had secretly given birth to Don Pablo's child, the little girl Victoria. For a time after

her return to Black Valley Flavia had avoided her former lover, but at last her desire to see her daughter had drawn her to him. When he arrived at their meeting place, Don Pablo would imitate Pichana's wild screech and Flavia would steal out to join him. Although she was deeply disturbed in her own conscience by her deceit, she continued to meet him because she hoped that he would sometime bring Victoria with him. Except for Amoroso, the only resident of Black Valley who knew Flavia's secret was Lazarus, the overseer. In love with Flavia, he spied on her movements and followed her when she left the house to meet Don Pablo.

So matters stood when Gracián came to Black Valley. A few days later Don Jesús announced that Don Pablo had begun a suit for possession of the disputed land. That night a heavy thunderstorm was brewing. Gracián, unable to sleep, saw Flavia walking in the courtyard. Toward midnight he was awakened by a clap of thunder. Mirra, frightened, came to his room and said that the sound had been a shot. The children discovered that Flavia was not in her room. The next morning the events of the night seemed like a dream until Gracián and Mirra found one of the watchdogs dead, a bullet through his throat.

One day Mirra took Gracián to the place of the winds, great caves at the bottom of a river gorge where Pichana's hut stood. A storm came up while they were exploring the caverns through which the wind roared, and they found it impossible to climb out of the canyon. Pichana found the children in the cave in which they had taken refuge and led them back to Don Jesús' house. On another day Gracián met Victoria, who became angry when she learned that he came from Black Valley.

Gracián returned to school in Córdoba. By the time he came to Black Valley in the spring, Flavia had conceived a plan: Gracián must fall in love with Victoria, marry her, and so restore the girl to her mother. That summer, with the aid of Lazarus, Flavia met Victoria and revealed herself as the child's mother. A short time later Lazarus began to approach Flavia with bold flattery and she was forced to reprove him. Consequently, when Don Jesús received a letter accusing her of secret meetings with Don Pablo, she was sure that Lazarus was the writer. To her dismay, she saw that the handwriting was Don Pablo's.

That winter Mirra learned Flavia's secret from Pichana. Also, Gracián's uncle, who had been living abroad, returned and wrote to Don Jesús saying that he wanted his nephew to spend the next vacation with him. Mirra grieved because Gracián would not be coming to Black Valley for the summer. The next three years brought more changes. Flavia no longer went to meet Don Pablo, and at times Don Pablo acted like a madman as his love and hatred grew more intense. Lazarus, still in love with Flavia, overstepped at last the bounds of a servant and Don Jesús discharged him. The creole swore to be revenged. While he waited to ambush Don Jesús on the road from Cosquín, Don Pablo suddenly appeared and shot the master of Black Valley; the lawsuit had been decided at last in Don Jesús' favor and Don Pablo was wild with fury. Don Jesús died after asking that the law not be put on the trail of his murderer.

Although the police suspected both Don Pablo and Lazarus, nothing could be proved against either man. Don Pablo moved with Victoria to Cosquín. One day he was seen whitewashing a wall—a peon's work—and people began to say that his mind was affected. Then, wishing to be near her daughter, Flavia also went to Cosquín and secured an appointment as a teacher in the government school. Left alone, Mirra decided to open a school of her own for the children of the district.

Some years passed before Gracián returned from his travels abroad. Bored with life in Córdoba, he went to see

Flavia in Cosquín, where she was taking care of Don Pablo, now a broken, sad man. There Gracián met Victoria again and the two fell in love. Gracián, who had never forgotten Mirra, would have broken off the affair with Victoria if Flavia had not talked to him and shamed him. One day he saw Mirra at mass, and all his old affection for her was reborn. Months later, after Flavia had heard that Gracián was staying at Black Valley and that he and Mirra were soon to be married, she went to her niece and begged for her own daughter's happiness and good name. Mirra did not hesitate between duty and love. She sent Gracián back to Victoria, the mother of his unborn child.

THE BONDMAN

Type of work: Drama
Author: Philip Massinger (1583-1640)
Type of plot: Tragi-comedy
Time of plot: Fourth century B.C.
Locale: Syracuse
First presented: c. 1623

Principal characters:
PISANDER, a gentleman of Thebes
CLEORA, daughter of the Praetor of Syracuse
LEOSTHENES, Cleora's suitor
ARCHIDAMUS, Praetor of Syracuse
TIMOLEON, General of Corinth
CORISCA, a wanton woman
ASOTUS, her stepson

Critique:

The Bondman is a fine expression of Massinger's philosophy of human liberty. Through the action and the declarations of his characters, he reveals that man may be as fully enslaved by his jealousy, lust, and greed as by physical bondage. A second merit of the play is its swift, gripping action. To attain these two excellences, however, Massinger makes sacrifices in his portrayal of character. Often poorly motivated, his characters' behavior at times approaches the absurd.

The Story:

The people of Syracuse suffered from too much success. Years of wealth and easy living had made them soft, self-indulgent, and indifferent to the act of government. Now, under the threat of war with Carthage, they called upon Timoleon, the great Corinthian general.

When Timoleon arrived in Syracuse, he admonished the citizenry, especially the rich and the powerful, for slothful habits and lack of public spirit. Strict obedience to his commands he made a condition for his help. The people enthusiastically approved of his leadership —until he gave his first command. When he ordered that private money be confiscated, there was great lamentation. But the complaints were silenced by Cleora, daughter of the Praetor of Syracuse, who made an impassioned appeal to their sense of honor and patriotism. Timoleon next turned his attention to the formation of an army. To his disgust, they suggested that slaves and laborers be used to fill the ranks. A second appeal by Cleora, however, inspired the men to volunteer their services. An army was formed to take immediate action against the Carthaginians.

Among the most eager to go to war was Leosthenes, who saw in martial glory a chance to win the hand of Cleora. She had encouraged his suit, but her father, Archidamus, had prevented their mar-

riage. At their parting, Leosthenes expressed his love for her and also revealed his fear that during his absence she would not remain chaste. With her father, her brother, and her lover gone, he doubted her ability to resist the enticements of a seducer. Deeply wounded by his distrust, she had him bind her eyes with a scarf, and she pledged not to remove it nor to utter a word until he returned.

After the army had gone, the city was populated by women, slaves, and men too old or too weak to fight. Among the men who remained were miserly Cleon and his cowardly son Asotus. The indignities that Asotus suffered because of his craven nature, he compensated for by his cruel treatment of slaves. The slaves fared little better with his stepmother, Corisca. The war was hard on Corisca. Married to an impotent old man, she was accustomed to entertaining young men. But the war left her only with slaves, who did not appeal to her, and with Asotus, who was a bungler. She decided one day to help Asotus overcome his awkwardness by enacting with him a love scene. In this practice session, Corisca played the part of Cleora, whom Asotus for a long time had been wooing unsuccessfully. So proficient was Corisca in her part that Asotus was inspired to perform his role effectively. Soon he began to think of Corisca as herself rather than as an actress. But they were prevented from playing the final act by the arrival of Cleon.

Unknown to their masters, the slaves were preparing to shake off their bonds. The revolt was led by Pisander, a Theban gentleman disguised as a slave. Having fallen in love with Cleora and having had his suit denied by her father, he, in order to be close to her, had himself sold as a slave to Archidamus. His chief reason for stirring up the rebellion was to advance his suit of Cleora, although he also felt sympathy for the bondmen. The ill-treated slaves, easily moved to insurrection, encountered no difficulty in taking the city.

With Pisander in Syracuse was his sister Statilia, also disguised as a slave. At Pisander's request, Statilia rendered an exaggerated account to Cleora of the insolence, bloodshed, and rapes that had accompanied the bondmen's victory. She also stated that Pisander had devised the plan so that he might rape her. Cleora was terrified by this announcement, but her fears were promptly allayed by Pisander himself. Treating her with great respect, he vowed his love but denied any intention of taking her by violence. Although Cleora, because of her vow, did not speak to him, she appeared to be moved by his generosity.

Adversity affected the citizens in various ways. Cleon, Corisca, and Asotus were brought closer together by their misery. While Cleon still displayed his selfishness and Asotus his cowardice, Corisca was radically changed. Accepting her position as a just punishment for her lust and pride, she rejected her former life as a courtesan and turned to the solace of a stoic philosophy.

In the meantime the army under Timoleon had been victorious over Carthage, and in the action Leosthenes' heroism had been outstanding. He, however, was unable to take joy in his feats because of the remorse he felt for having wronged Cleora's innocence.

On returning home, the soldiers expected a glorious welcome. Instead, they were shocked to find the gates of the city closed and the walls armed by their slaves. Pisander, who had inspired the bondmen to take a stand against their masters, demanded that they be given their liberty as a condition for surrendering the city. Timoleon, regarding the terms unreasonable, gave orders to attack. The slaves at first made a valiant stand against the army, but when, at the suggestion of the general, their masters exchanged their swords for whips, they immediately surrendered.

Leosthenes was fully convinced that Cleora, if she had not submitted willingly, had at least been raped. Only after

the repeated protestations of Cleora and Statilia did he abandon his belief. When he asked Cleora who her preserver had been, she, having had her gratitude increased by Statilia's accounts of Pisander, gave a glowing report of her benefactor. The passion of her speech again filled Leosthenes with jealousy and doubt.

Pisander, after the defeat of the bondmen, hid himself in Cleora's chamber. Discovered, he was seized and taken to prison. Cleora, whose interest in Pisander continued to increase, asked her father to intercede for him. Told that he was being tortured, she rushed to the prison.

When Leosthenes and Timagoras, Cleora's brother, heard of her action, they too hurried to the prison. There they found her comforting Pisander and even offering some encouragement to his suit. Timagoras, infuriated that his sister could associate with a bondman, was preparing to kill her when Archidamus and the officers arrived and restrained him. In answer to Leosthenes' claim on Cleora, Archidamus said the matter must be decided in court.

At court, Leosthenes and Pisander were permitted to speak in their own behalf. Leosthenes, stressing the degradation of having to argue with a slave, accused Cleora of being ungrateful and of having loose desires. Pisander, in contrast, spoke of the pureness of his love for Cleora. Timagoras, indignant at the impertinence of a slave, suggested that he be whipped. Pulling off his disguise, Pisander revealed his reasons for coming to Syracuse. Leosthenes had once been plighted to Statilia. After he had deserted her, Pisander had come to Syracuse to kill the false suitor, but love for Cleora had stayed his intent. Now, having undergone danger and suffering, he felt that he had a just claim to her. With her father's blessing, Cleora readily consented to marry him. Leosthenes returned to Statilia. The slaves, ably defended by Pisander, were given full pardon.

BOOK OF SONGS

Type of work: Poetry
Author: Heinrich Heine (1797-1856)
First published: 1827

Although it is generally conceded that Heine's finest poetry was not written until his last years, the *Book of Songs* (*Buch der Lieder*), which assembled his entire lyrical output to the age of twenty-six, remains the core of his poetic work. The book gained an immediate popularity and appeared in a new edition every other year for decades. German critical opinion of the period cited Heine for writing in the spirit and with the simple accents of German folk song, but he was soon to become a controversial figure. His merits are still fiercely disputed in German territories, much of the controversy centering about his later prose writings, in which the unquenchably poetic nature of his approach to religion and political philosophy yielded, along with chilling prophetic insights, considerable rhetorical muddle.

His own feelings toward Germany were intensely ambiguous. He was later to become, through his Paris exile, "a link that spanned the Rhine"; but the French influences which surrounded him in his first sixteen years (during which time the Rhineland was mostly under French military occupation or French civil rule) apparently had little effect. He said in his *Memoiren* that early school experiences imbued him with a permanent prejudice against French literature, and he went through a phase of nationalistic fervor which ended only when he discovered that he breathed more freely under the French than the Prussian regime; ultimately he denounced Gallo-

phobia and German national egotism. "The Grenadiers," one of his earliest poems, expresses his boyish admiration for Napoleon—typically an admiration not for the deeds but only for the genius of the man. When Heine lived among the French, however, his admiration was chiefly directed toward their freedom from the idealism, prudery, and sentimentality which he deplored in the German "Philistine," at whose expense his satirical wit waxed especially brilliant. In the North Sea cycle which closes his *Book of Songs*, Heine describes his deep love of Germany, a love which flourished in spite of the fact that Germany's "pleasant soil" was "encumbered with madness, hussars, and wretched verses." There are passages, especially in the early poems, in which he expresses identification with the German character, either lamenting the passing of the nobility and virtue of the old Germany or praising the Oak which stands for the essential hardihood and "holiness" of the Fatherland; but there is something in his love for Germany that is similar to his commitment to the lost beloved, the false fair, the maiden with flowering beauty and decaying heart, that constitutes his poetic stock in trade and is, in fact, almost his whole *Nibelungenhort*. Nevertheless, he considered himself from first to last a German, and his poetry is deeply rooted in the German Romantic Movement. He liked to refer to himself as the last of the Romantics, marking the close of the old lyric school of the Germans, but he attacked the political, realist, engagé "Young Germany" group with much the same exuberance as he did the old "poesy" and regressive spiritualism.

Heine, experimenting in most of the modes of Romanticism but ultimately taking from the movement only what suited him, provided finally one of the paths by which the Romantic spirit was deflected toward Symbolism. Individual lyrics of the *Book of Songs* sometimes suffer from a facile outpouring of stock diction and sentiment, but here is poetry which avoids from the beginning either the heights or the depths of the abysmal absolute. Its dealings with the absolute are rather directed at maintaining a perilous equilibrium, buoyed by Heine's fresh, vigorous idiom, his delicate music with its constant play of assonance, and his frequent ironic twists. Reacting from the artifice of eighteenth-century diction, Heine sympathized with the Romantic interests in a return to the German folk tradition and in a poetic approximation to the supposedly purer aesthetic impact of music. Nevertheless, in spite of the fact that some of his ballads ("The Loreley," for example) were actually admitted into the canon of German folk song, Heine himself insisted of his poetry that it was only the form that was somewhat akin to the folk song; the subject matter was that of conventional society. Perhaps more important to Heine's poetry than the Romantic exaltation of the *Volk* was the concern, distinctive to the German Romantic school, with developing a rationale of the comic. This concern provided a sympathetic climate for Heine's particular form of mockery, itself partially a product of the satirical wit native to his Jewish cultural inheritance.

The Romantic Movement itself was later to provide one of the most obvious targets for Heine's irony, and the lyrical preface to the third edition of the *Book of Songs* is not without its implicit comment on that subject. It was Heine who once defined the German Romantic school as a return to the medieval poetry that sprang from Catholicism in which men derived voluptuous pleasure from pain. The prefacing verses satirically summarize that pleasure as it finds expression in his own lyrics. It is the "old enchanted wood" through which the poet wanders, listening to the nightingale singing "of love and the keen ache of love." He comes to a gloomy castle before which lies a marble sphinx, half lion, half woman, which the song of the nightingale prompts him to kiss. The kiss awakens the statue, who proceeds to embrace him rapturously in return, mean-

while sinking her claws into him, kissing and rending at the same time. As the poet submits to this "exquisite torture," the nightingale sings, "O wondrous sphinx, O love,/Why this always distressing/Mingling of death-like agony/With every balm and blessing?" The whole effect involves the same burlesque by exaggeration that is operative at the end of the "Lyrical Intermezzo," in which he describes the enormity of the coffin that would be necessary to lower all his sorrows into the Rhine—a facetious note not entirely confined to his earliest poems. On the whole, the *Book of Songs* contains Heine's exploration of the Romantic Movement rather than his rejection of it, if only because it contains expressions of the sentimental attachments of various adolescent periods. The first section, titled "Junge Lieden (Sorrows of Youth)," represents roughly Heine's *Sturm und Drang* period. It contains such characteristic pieces as "The Minnesingers" in which, with "word for sword," the singers engage in a tournament whose victor is the one who enters the fray with the deadliest wound. The section is subdivided into Dream Pictures, Songs, Romances, and Sonnets; the romantic décor of the poet's sensibility is rendered in its most studied garishness and most rollicking meter. We find the enchanted garden and the graveyard vision, the wedding festivities and the attendant corpse conjuring, the shining dream that turns to nightmare or to daylit delusion; and we find Poor Peter, alias the clumsy knight, alias "King Heinrich"—a primordial Prufrock. Not all of the skeleton-rattling in this group is as delightful as that of "I came from my love's house." Here a minstrel sits on his crumbling tombstone and plays a delirious dance to arouse the graveyard's other inhabitants, and each tells how he came to be there —"How he fared, and was snared in love's mad and furious chase."

By the time of the "Lyrical Intermezzo" and the "Homecoming" sequence, which follow "Junge Lieden," Heine had largely abandoned his supernatural baggage in favor of a more natural imagery and a more personal, direct form of address:

> God knows where I'll find that silly
> Madcap of a girl again;
> I have searched this endless city,
> Wet and cursing in the rain . . . .

The imagery of sea, storm, seasonal change, and the like is never employed for its own richness, but for its directly evocative effect, as in the famous "Der Tod, Das Ist Die Kühle Nacht." Heine also proves himself capable of a restraint and lightness of touch in the most ageless tradition:

> The golden flame of summer
> Burns in your glowing cheek;
> But in your heart lies winter,
> Barren and cold and bleak.
>
> Soon it will change, my darling,
> Far sooner than you seek;
> Your heart will harbor summer,
> While winter lines your cheek.

In the "Lyrical Intermezzo," a subtle spring to autumn progression is threaded through the whole sequence.

Max Brod has noted the remarkable cohesion which was revealed by assembling the whole of Heine's early poetry into a single book. The experiences of the hero of the poem sequences form a consistent whole in which the action develops with almost the progression of a verse novel. A biographical basis for these experiences is easy to establish, but it is only detracting to do so; and Heine was himself extremely opposed to any biographical reading.

A unity less restricted to the theme of the rejected lover is attempted in the two North Sea cycles. Short, parallel sequences which exhibit a kind of symphonic development, they are often discounted as set pieces because they were written partly in order to escape the confines of a reputation for "lyrical, mordant, two-stanza" verse. They are not without rewarding moments, however, and

their parallelism is curious and revealing. In the beginning the poet invokes the sea, the great symbol of inhuman immensity and constant change. In the poems that follow, the poet is actually at sea, witnessing and participating in various phenomena—storm, calm, seasickness, sunset, the progression of twilight, and night. There are also apostrophes to the ancient gods. Finally the poet comes to port, in the first sequence to the Peace of Christ, and in the final sequence, in a poem which parodies Christian metaphor throughout, to the haven of the wine cellar of Bremen. In a final burst of exuberance he writes:

Well, I have always declared
That not among quite common people,
Nay, but the best society going,
Lived for ever the King of Heaven!

BOUVARD AND PÉCUCHET

Type of work: Novel
Author: Gustave Flaubert (1821-1880)
Type of plot: Psychological realism
Time of plot: Nineteenth century
Locale: France
First published: 1881

Principal characters:
BOUVARD, one of the bourgeoisie
PÉCUCHET, his friend
MADAME BORODIN, a neighbor
ABBÉ JEUFROY, the village priest
M. FOUREAU, the mayor
M. VAUCORBEIL, the village doctor

Critique:

This unfinished novel presents an example of Flaubert's passionate feelings against the middle class. It shows his persistent pessimism regarding their aspirations and abilities, and also his hatred of every aspect of their lives. Indeed, the novel becomes almost a caricature of the way in which a great mass of people lived in his time. Although it was unfinished at his death, Flaubert's notes showed that he planned to make the two men move in a full circle, eventually returning to the same point at which the novel began. In doing this he meant to show them incapable of ever overcoming their plight.

The Story:

Bouvard and Pécuchet met quite by accident one summer evening while each was out for a walk. They sat down to rest at the same moment on the same bench and soon noticed that they had both written their names on the inside of their hats. On this common ground they began talking and soon found out that they were alike in practically everything except appearance. They held the same political views and the same kind of job as clerks, and both were bachelors living alone. Pécuchet, however, was fairly tall and thin while Bouvard was shorter and much heavier. After a lengthy conversation they decided it was time for them to return to their homes, and they then spent much more time walking each other to their respective doors. A friendship had already developed; from that time on they spent every available moment together.

Soon afterward Bouvard learned that he had inherited a considerable sum of money from a man who he thought was his uncle but who was really his natural father. Because the friends shared everything by this time, Bouvard considered and consulted Pécuchet before making any plans for investing his fortune. It was decided between them that they

should buy a house and farm far from the city and their desks and, after much deliberation about location, they finally obtained one. They thought that now they could forget their rather plebian tasks as clerks and give themselves up to more rewarding labors. They had long ago convinced themselves that they possessed great minds and that only circumstances prevented them from becoming great men.

One of the first things they undertook after settling on their farm was the care of the kitchen garden. They made elaborate plans, did a great deal of work, and subsequently had some success. Confident of their abilities they decided to undertake the care of the entire farm, work which had previously been done by a tenant. For this project they consulted the successful farmers of the neighborhood, read all the authorities to discover the best methods, and even subscribed to an agricultural journal. But there were far too many theories advanced and they were compelled to guess which were the best. At this they were unsuccessful. Soon all of the livestock had broken through the fences and run off, or had died from excessive bloodletting. The wheat caught fire and was completely destroyed because of their own ignorance and carelessness. Bouvard and Pécuchet realized that such farming would completely ruin them within two years.

These failures they decided were simply a result of their trying to do too much at once. It was then resolved to give up the major part of the farm and concentrate their efforts on making a beautiful formal garden. They planted the rarest flowers, trees, and shrubs, and they pruned and cut the trees and bushes into unusual shapes. They included sculpture in their design and they even made a pool for which they carried water by hand every day. When the garden was completed they invited all the important people of the neighborhood to dinner and planned to surprise them afterwards with a view of the garden. But the dinner was a failure, and when the blinds were pulled to show the garden they discovered that the evening light was a great disadvantage. The guests found fault everywhere and eventually laughed at the whole thing.

These failures, however, were easily attributed to the ignorance of the guests, and, thinking they had achieved some degree of success, Bouvard and Pécuchet went on to something else. The fruit trees in the garden had done fairly well, so they determined to use their produce from the farm and attempt to find better ways of preserving their food. In this experiment they almost succeeded in blowing themselves up, but in nothing else. This time the failures were attributed to a lack of knowledge about chemistry; they then began to study that science.

Chemistry quickly led them to an interest in medicine, which they took up in even greater detail. Here again they were merely confused by the great number of contradictory theories. They practiced this art on some of the local people, much to the anger of M. Vaucorbeil, the local doctor, but the experiment ended when they began imagining that they were themselves suffering from many different ailments. The study had, however, awakened an interest in the secret of life and the universe, and they soon took up geology in an attempt to find out the truth about the world. But this pursuit led only to controversy with the curé because their findings apparently contradicted the teachings of the Church.

Within six months geology had led them into a study of archaeology, and soon they had turned their home into a museum, filling it with all the great treasures which they had discovered in the neighborhood. Again their neighbors came to see what was being done but none appreciated their efforts to the extent that Bouvard and Pécuchet thought they should have; however, they were not to be daunted. Their interest in ancient objects led to an interest in the

people, but they soon realized they could not understand people without knowing something of psychology. In an attempt to learn this science they began reading historical romances. From this point they proceeded through various types of literature, including the drama, and soon they began acting out certain plays for their own amusement. Again the villagers became interested in the doings of Bouvard and Pécuchet, and it was in this connection that Bouvard developed a romantic interest in Madame Borodin.

He began to see her frequently and was quickly overcome with a strong desire to marry her. She consented to marry him, but at the same time extracted the promise of a favor. When Bouvard learned that the favor was for him to fulfill her desire to own a certain piece of property in his possession, his hopes ended. He could not give her the property and she would not marry him otherwise. In the meantime Pécuchet had been carrying on his own affair with their servant girl. He was quite successful in his attempts but because of them he contracted a venereal disease which caused him an extreme amount of embarrassment. The two friends became more and more dejected.

For diversion they became interested in athletics, then spiritualism. Soon they were again practicing medicine and studying psychology. Logic and metaphysics also occupied them for a time; then they turned to religion. But in each case they became disgusted or frustrated in their attempts and soon gave them up. About this time they decided to adopt a boy and girl who were to be sent away to a reformatory and an orphanage, respectively. They wanted to devote all their time and energy to the education and training of these two children, but again they simply became confused by the divergent ideas on education and even by the subject matter they were supposed to be teaching. The worst part came when they discovered that the children would not respond to education and, in fact, were incorrigible delinquents. They had to be sent away.

[At this point Flaubert's manuscript broke off but a plan found among his papers after his death indicated the following conclusion to the story: Bouvard and Pécuchet were to proceed in the same manner for some time, lecturing to the people on such topics as morals, ethics, and government. In time they were to get to a consideration of the condition of mankind and the world and from there they were to proceed to speculation about the future. Finally they were to realize how foolish they had been ever since they had come to the country. The remedy, the thing that would really make them happy, would be to go back to their desks and continue the routine work of copying. Thus they ordered a desk and writing materials and prepared to go to work.]

THE BRAGGART SOLDIER

Type of work: Drama
Author: Titus Maccius Plautus (c. 255-184 B.C.)
Type of plot: Comedy of intrigue
Time of plot: Third century B.C.
Locale: Ephesus, in Asia Minor
First presented: c. 206 B.C.

Principal characters:
PYRGOPOLINICES, a braggart army captain
PLEUSICLES, a young Athenian
PERIPLECOMENUS, an old gentleman, Pleusicles' friend
SCELEDRUS, a servant of Pyrgopolinices

PALAESTRIO, another servant of Pyrgopolinices, former servant of Pleusicles
PHILOCOMASIUM, Pyrgopolinices' mistress
ACROTELEUTIUM, an Ephesian courtesan

Critique:

Miles Gloriosus, or *The Braggart Soldier,* provided the prototype of the vainglorious, cowardly soldier for many characters in later drama, not the least of whom is Shakespeare's Falstaff. Pyrgopolinices' character, however, is not worked out with nearly the depth that Falstaff's is. Plautus tends to give a jerky movement to the play by his failure to integrate character development with plot development: the action is frequently brought to a full stop while discussions take place that have little function other than to give the audience a notion of what the characters are like. Nevertheless, the action is ingeniously contrived. Even though the trickery seems in excess of that required by the situation, the tone of the play is sufficiently light to prevent the audience from feeling any strong desire for verisimilitude.

The Story:

Pleusicles, a young Athenian, was in love with and loved by Philocomasium, a young woman of Athens. But while he was away on public business in another city, a captain of Ephesus, Pyrgopolinices, came to Athens and, in order to get Philocomasium into his power, worked his way into the confidence of her mother. As soon as the opportunity presented itself, he abducted the daughter and carried her off to his home in Ephesus.

News of ravished Philocomasium soon reached Pleusicles' household, and Palaestrio, a faithful servant, immediately embarked for the city in which his master was staying, intending to tell him what had happened. Unfortunately, however, Palaestrio's ship was taken by pirates; he was made captive and was presented by chance to Pyrgopolinices as a gift. In the captain's house, Palaestrio and Philocomasium recognized each other but tacitly agreed to keep their acquaintance a secret.

Perceiving that the girl bore a violent hatred for Pyrgopolinices, Palaestrio privately wrote to Pleusicles, suggesting that he come to Ephesus. When the young man arrived, he was hospitably entertained by Periplecomenus, an old gentleman who was a friend of Pleusicles' father and who happened to live in a house adjoining that of Pyrgopolinices. Since Philocomasium had a private room in the captain's house, a hole was made through the partition wall, enabling the two lovers to meet in the approving Periplecomenus' house.

One day Sceledrus, a dull-witted servant appointed to be the keeper of Philocomasium, was chasing a monkey along the roof of the captain's house when he happened to look through the skylight of the house next door and saw Pleusicles and Philocomasium at dalliance together. He was observed, however, and before he could report his discovery to the captain, Periplecomenus told Palaestrio how matters stood. Palaestrio then evolved an elaborate hoax to convince Sceledrus that he had not seen what he thought he had. Philocomasium was to return immediately through the hole in the wall and pretend never to have left the captain's house. In addition, she was to make a reference at the proper time to a dream she had had regarding the sudden advent in Ephesus of a pretended twin sister. This ruse was carried out before the ever more confused Sceledrus, Philocomasium first playing herself and then changing clothes, going through the hole to the other house, and playing her nonexistent twin sister. The dull Sceledrus was slow in taking the bait, but at last he swallowed it and became as unshakably

convinced that he had not seen Philocomasium as he had previously been to the contrary.

The danger of discovery temporarily averted, Palaestrio, Periplecomenus, and Pleusicles conferred together on how they might trick Pyrgopolinices into giving up Philocomasium and Palaestrio. The servant again formulated an elaborate ruse. Since the captain was ridiculously vain regarding his attractiveness to women as well as his pretended prowess in battle, it was decided that the plotters would use an Ephesian courtesan to undo him. Periplecomenus, a bachelor, was to hire her to pretend to be his wife but so infatuated with Pyrgopolinices that she was willing to divorce her aging husband for the captain's favor.

This plan was executed. Acroteleutium, chosen as the courtesan and using her maid and Palaestrio as go-betweens, sent the ring of her "husband" to the captain with word of her infatuation. Pyrgopolinices was immediately aroused, but as he was discussing the situation with Palaestrio, it occurred to him that he would be compelled to get rid of Philocomasium before he could take advantage of Acroteleutium's offer. When Palaestrio informed him that Philocomasium's mother and twin sister had just arrived in Ephesus looking for her and that the captain could easily put her out and let her return to Athens with them, Pyrgopolinices eagerly accepted this suggestion. Overwhelmed by Palaestrio's flattery, he even agreed to let Philocomasium keep the gold and jewels he had given her.

When Pyrgopolinices went in to tell her to leave, however, she feigned immense grief. Finally she agreed to leave quietly but only after he promised that she might take Palaestrio with her as well as the gold and jewelry. The captain, amazed at this sudden display of affection, attributed it to his irresistible masculine charm. When he returned to Palaestrio he was given to understand that Acroteleutium wanted him to come to her in Periplecomenus' house. Although he was at first reluctant to do so for fear of the old man's wrath, he was told that Acroteleutium had put her "husband" out and that the coast was clear.

At that moment Pleusicles, disguised as the master of a ship, appeared and said he had been sent to take Philocomasium and her effects to the ship where her mother and sister were waiting. Pyrgopolinices, overjoyed that the matter was being handled with such dispatch, sent the girl and Palaestrio off as soon as he could manage it.

After their departure he hurried into Periplecomenus' house in expectation that Acroteleutium would be waiting for him. Much to his dismay, however, Periplecomenus and his servants were waiting instead, armed with rods and whips and intent on giving Pyrgopolinices the beating that a real husband would have inflicted under such circumstances. This punishment they accomplished with great alacrity, extorting from the captain, under threat of even more dire punishment, the promise that he would never retaliate against any of the persons involved.

When they were finished, Sceledrus came up and crowned the captain's beating with the news that the ship's master was Philocomasium's lover and that he had seen them kissing and embracing each other as soon as they were safely outside of the city gate. Pyrgopolinices was overwhelmed with rage at the way he had been tricked, but as Sceledrus and he entered the house the servant observed that the captain had received only what he deserved.

BRAND

Type of work: Drama
Author: Henrik Ibsen (1828-1906)
Type of plot: Social criticism
Time of plot: Nineteenth century
Locale: West coast of Norway
First published: 1866

Principal characters:
BRAND, a priest
HIS MOTHER
AGNES, his wife
EINAR, a painter
THE MAYOR
THE DOCTOR
THE DEAN
THE SEXTON
THE SCHOOLMASTER
GERD, a gipsy girl

Critique:

Immensely popular when first published, *Brand* took the whole Scandinavian world by storm, and with it Ibsen's European fame began. Four editions appeared in the year of its publication; the eleventh, in 1889. Four translations were made in Germany between 1872 and 1882. Though not intended for the stage, Act IV has been played repeatedly; only in Sweden has the whole drama been performed. The play was written in Italy, where the author had exiled himself in protest against the national shame when Norway remained neutral and failed to support Denmark in its war against invading Prussia. From Italy, Ibsen was able to catch in clearer perspective the strength as well as weakness of his native land. The writing of *Brand* seemed to act as a personal catharsis, and he was able thereafter to return to his northern home and produce in regular succession, almost every two years for the rest of his life, his original and stirring dramas. Though *Brand* is addressed to the people of Norway, it is universal in its appeal, depicting the never-ending struggle of the soul, relentless and tragic, in its search for uncompromising truth.

The Story:

Brand, a young priest, met three types of people as he made his way down the mountainside to the tumble-down church in his home valley. The first was a peasant whose daughter was dying, but for whom he would not give his own life. The second was Einar, a young painter returned from travel overseas, and Agnes, his betrothed, who were gaily on their way to the town of Agnes' parents. The third was a half-gipsy girl named Gerd who taunted him to climb up to her church of ice and snow. In the peasant, Einar and Agnes, and Gerd—the faint-hearted, the light-hearted, and the uncontrolled—Brand saw exemplified the triple sickness of the world: and he vowed to heaven to bring about its cure.

In the village Brand gained the admiration of the crowd when he risked his life to aid a man. Later he saw Agnes sitting by the shore, disturbed and uplifted by new powers awakening in her, a vision of God urging her to choose between two paths. Then he saw his aged mother, who offered him all her savings on condition that he would preserve them for family use. Brand refused and urged her to give up all her earthly possessions. The mother left unrepentant, unwilling that her life-

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time savings should be scattered. By these encounters Brand was convinced that his mission lay close at hand in daily duties, even if he were unapplauded by the world. As he started to return to the village, Einar suddenly appeared and demanded that Agnes return to him. But Agnes, having seen the vision, refused to go with Einar, even though Brand warned her it would be gray and sunless in his fissure between the mountains; he demanded all or nothing.

Three years passed. Although success had marked Brand's work, he realized that, married to Agnes and blessed with her love and that of their son Alf, he had yet made no real sacrifices. The tests soon came. First his mother died, unrepentant. Then the child became ill, and the doctor advised them to leave their icy home or the child would die. When Brand agreed, the doctor pointed out that, in leaving, Brand would belie his own stern attitude towards others; his words would become mere preachments. Agnes made ready to go, but Brand was haunted by the larger issues. Should they go or stay? As mother of the child, Agnes—Brand thought—should make the decision. When Agnes said that she would abide by her husband's choice, Brand chose the only way he could, though he knew his decision meant death for the child they loved.

A year later, the mayor, with elections near, arrived to seek Brand's aid in building a house for the poor. When Brand said he himself was going to build a new church which would cost the people nothing, the mayor left.

Agnes felt that she must challenge her husband with what he demanded of others, all or nothing. If she were to return to her old life, Agnes asked, would he choose her or his holy work? There could be only one answer. Agnes rejoiced, knowing indeed that for the husband she loved it was all or nothing. Soon afterward she died, leaving Brand alone.

A year and a half later the new church was complete and a great throng gathered for the consecration. The mayor and the dean congratulated Brand on his great accomplishment. Einar appeared, emaciated, fanatic. He had become a missionary. He brushed aside as unimportant the news of the death of Agnes and her child; his only interest was the faith in which she died.

Einar left, but the encounter had made things clear to Brand. He exhorted the people to lead a new life. It had been wrong, he said, to lure the spirit of God to their heart by simply building a larger church. There should be no compromise. It must be all or nothing. He waved them away from the church and locked the door.

When he called the people to the greater Church of Life where every day was dedicated to God, they lifted Brand on their shoulders. Up toward the mountains he urged them. As the rain began to fall, the sexton warned them they were on the way to the Ice-church. The older ones complained of feeling faint and thirsty. Many cried out for a miracle. They felt the gift of prophecy was on Brand and called on him to speak. Uplifted, he told them they were waging a war that would last all their lives; they would lose the wealth of mammon but gain faith and a crown of thorns. At this the crowd cried out that they had been misled, betrayed, and they were ready to stone and knife the priest.

Brand toiled upward, followed far behind by a single figure, Gerd. Now he heard an invisible choir which mocked him, saying his work on earth was doomed. The apparition of Agnes appeared, saying he could be reunited with his wife and son if he would blot out from his soul three words which had characterized his old life: nought or all. When Brand spurned the tempter, the phantom vanished. Gerd, with her rifle, caught up with him. She saw that Brand's hands were pierced and torn, his

brow marked with thorns. To Gerd he was the Lord, the Redeemer. Brand bade her go, but Gerd told him to look up. Above him towered the Ice-church. Brand wept, feeling utterly forsaken. With his tears came sudden release. His fetters fell away, and he faced the future with renewed youth and radiant faith.

In the forms of snow from the mountain heights Gerd saw a mocking sprite, and she raised her rifle and shot. With a terrible, thunderous roar an avalanche swept down. As it was about to crush him, Brand called out to God. Above the crashing thunder a voice answered with assurance of a God of love.

THE BRIDE OF LAMMERMOOR

Type of work: Novel
Author: Sir Walter Scott (1771-1832)
Type of plot: Historical romance
Time of plot: Late seventeenth century
Locale: Scotland
First published: 1819

Principal characters:
EDGAR, MASTER OF RAVENSWOOD
SIR WILLIAM ASHTON, Lord Keeper of Scotland
LUCY ASHTON, his daughter
LADY ASHTON, his wife
CALEB BALDERSTONE, Ravenswood's old servant
FRANK HAYSTON OF BUCKLAW, a young nobleman
THE MARQUIS OF A——, Ravenswood's powerful kinsman
ALICE, a blind old tenant on the Ravenswood estate

Critique:

The Bride of Lammermoor has many elements of good melodrama: murder, insanity, ghosts, a beautiful and good young heroine, a noble hero, and a diabolical villainess, Lady Ashton, a character as thoroughly unpleasant as Scott ever created. In spite of the lurid aspects, however, the author's fine portrayal of both nobility and village folk and his subtle use of historical events to lend authenticity to his action make this novel an enthralling one. It furnishes the plot for Donizetti's opera *Lucia di Lammermoor.*

The Story:

Sir William Ashton, the new master of the Ravenswood estate, was delighted to hear of the disturbances at the late Lord Ravenswood's funeral. He hoped that the brave stand of Edgar, the young Master of Ravenswood, which made it possible for the Episcopal service, prohibited in Scotland, to take place, would put him in disfavor with the Privy Council and prevent his attempt to reclaim his family's property. However, when the Lord Keeper and his daughter Lucy visited old Alice, a tenant on the estate, they were warned about the fierce Ravenswood blood and the family motto, "I bide my time."

The Ashtons' first encounter with Edgar seemed fortunate; he shot a bull as it charged Sir William and Lucy, saving them from serious injury. The sheltered, romantic girl was fascinated by her proud rescuer, who left abruptly after he identified himself. Her more practical father gratefully softened his report of the disturbances at Lord Ravenswood's funeral and asked several friends to help Edgar.

On the evening of the rescue Edgar joined Bucklaw, the heir to a large fortune, and the adventurer-soldier Captain Craigengelt at a tavern where he told them that he would not go with them to France. As he started home, Bucklaw, who thought himself insulted, challenged

him to a duel. Edgar won, then gave his opponent his life and invited him to Wolf's Crag, the lonely, sea-beaten tower that was the only property left to the last of the once powerful Ravenswoods.

Old Caleb Balderstone did his best to welcome his master and his companion to Wolf's Crag in the style befitting the Ravenswood family, making ingenious excuses for the absence of whatever he was not able to procure from one of his many sources. The old man provided almost the only amusement for the two men, and Edgar thought often of the girl whom he had rescued. Deciding not to leave Scotland immediately, he wrote to his kinsman, the Marquis of A——, for advice. The marquis told him to remain at Wolf's Crag, hinted at political intrigue, but offered no material assistance to supplement Caleb's meager findings.

One morning Bucklaw persuaded Edgar to join a hunting party which was passing by the castle. An ardent sportsman, Bucklaw brought down the deer, while his friend watched from a hillside. Edgar offered Wolf's Crag as shelter against an approaching storm for an elderly gentleman and a young girl who had come to talk to him.

Poor Caleb's resourcefulness was taxed to its limit with guests to feed, and when Bucklaw thoughtlessly brought the hunting party to the castle he closed the gate, saying that he never admitted anyone while a Ravenswood dined. The old gentleman's servant sent them to the village, where Bucklaw met Captain Craigengelt again.

At Wolf's Crag, Edgar soon realized that his guests were Sir William and Lucy; Sir William had planned the hunt with the hope of securing an interview with Edgar. Lucy's fright at the storm and Caleb's comical excuses for the lack of food and elegant furnishings made relations between the two men less tense. When Edgar accompanied Sir William to his room, after a feast of capon cleverly stolen by Caleb, the older man offered his friendship and promised to try to settle in Edgar's favor certain unresolved questions about the estate.

An astute politician, Sir William had heeded a warning that the Marquis of A—— was likely to rise in power, raising his young kinsman with him, and he feared the loss of his newly acquired estate. He felt that Edgar's good will might be valuable, and his ambitious wife's absence allowed him to follow his inclination to be friendly. Lady Ashton, a stanch Whig, was in London, where she was trying to give support to the falling fortunes of her party.

Although Edgar's pride and bitterness against the enemy of his father kept him from trusting Sir William completely, the Lord Keeper had an unexpected advantage in the growing love between Edgar and Lucy. Anxious to assist the romance, he invited Edgar to accompany them to the castle where the young man had grown up.

Edgar and Lucy went together to see old Alice, who prophesied that tragedy would be the result of this unnatural alliance of Ravenswood and Ashton. Edgar resolved to tell Lucy goodbye, but at the Mermaiden Fountain he asked her to marry him. They broke a gold coin in token of their engagement, but decided to keep their love secret until Lucy's much-feared mother arrived home.

Sir William correctly interpreted the confusion of the pair when they returned, but he overlooked it to tell them of the approaching visit of the Marquis of A—— to Ravenswood. He urged Edgar to stay to meet his kinsman.

Sir William's elaborate preparations for his distinguished guest left Edgar and Lucy alone together much of the time, to the great disgust of Bucklaw, who had inherited the adjoining property. He unfairly resented Edgar, thinking that he had ordered Caleb to dismiss him summarily from Wolf's Crag. Bucklaw confided to his companion, Captain Craigengelt, that a cousin of his had become intimate with Lady Ashton and had made a match between himself and Lucy. He

sent the captain to tell Lady Ashton of Edgar's presence and of the Marquis of A——'s impending visit. Bucklaw hoped that she would return and intervene on his behalf.

Lady Ashton was so much upset by the news that she left for home immediately, arriving simultaneously with the marquis and striking fear into the hearts of her husband and daughter. She immediately sent Edgar a note ordering him to leave, thereby incurring the displeasure of his kinsman. She became still more furious when Lucy told her of her engagement.

As Edgar passed the Mermaiden Fountain, traditionally a fateful spot for his family, he saw a white figure which he recognized as old Alice, or her ghost. When he went to her cottage and found her dead, he realized that her appearance had been her final warning to him.

The marquis joined his young cousin, who had been helping with the funeral preparations, and reported that all his entreaties had failed to make Lady Ashton tolerate the engagement. He asked Edgar to let him spend the night at Wolf's Crag, insisting over the young man's protests about the lack of comfort there. However, when the two approached the old castle they saw the tower windows aglow with flames. Later, after the people of Wolf's Hope had provided a bountiful feast for the marquis and his retinue, Caleb confessed to Edgar that he had set a few fires around the tower to preserve the honor of the family. Henceforth he could explain the absence of any number of luxuries by saying that they had been lost in the great conflagration.

Edgar went to Edinburgh with his kinsman, who very shortly acquired the expected power when the Tories took over Queen Anne's government for a short time. In prospect of better fortunes Edgar wrote to Sir William and Lady Ashton asking permission to marry Lucy. Both answered negatively, the lady with insults, the gentleman in careful phrases hopefully designed to win favor with the marquis. A brief note from Lucy warned her lover not to try to correspond with her; however, she promised fidelity. Edgar, unable to do anything else, went to France for a year on a secret mission for the government.

Bucklaw, whose suit was approved by the Ashtons, requested an interview with Lucy and learned from Lady Ashton, who insisted upon being present, that the girl had agreed to marry him only on the condition that Edgar would release her from her engagement. Lucy had written to ask him to do so in a letter dictated by her mother, but Lady Ashton had intercepted it, hoping that her daughter would give in if she received no answer. Lucy confessed, however, that she had sent a duplicate letter with the help of the minister and that she expected an answer before long.

She was little like the girl with whom Edgar had fallen in love, for she had been held almost a prisoner by her mother for weeks. Unable to stand the constant persecution, she had grown gloomy and ill. Lady Ashton hired as nurse for her an old woman who, at the mother's instigation, filled the girl's wavering mind with mysterious tales and frightening legends about the Ravenswood family. Sir William, suspecting the reason for his daughter's increasing melancholy, dismissed the crone, but the damage had already been done.

Edgar, who had finally received Lucy's request that their engagement be ended, came to Ravenswood Castle to determine whether she had written the letter of her own free will; he arrived just as she was signing her betrothal agreement with Bucklaw. Unable to speak, the girl indicated that she could not stand against her parents' wishes, and she returned Edgar's half of the gold coin.

Lucy remained in a stupor after this encounter. Meanwhile, her mother continued making plans for the wedding. Old women outside the church on the marriage day prophesied that a funeral would soon follow this ceremony. Lucy's

younger brother was horrified at the cold clamminess of the girl's hand. Later, she disappeared during the bridal ball, and Lady Ashton sent the bridegroom after her. Horrible cries brought the whole party to the girl's apartment, where they found Bucklaw lying stabbed on the floor. After a search Lucy was discovered sitting in the chimney, gibbering insanely. She died the next evening, reaching vainly for the broken coin that had hung around her neck.

Bucklaw recovered, but Edgar, who appeared silently at Lucy's funeral, perished in quicksand near Wolf's Crag as he went to fight a duel with Lucy's brother, who blamed him for her death. Lady Ashton lived on, apparently without remorse for the horrors her pride had caused.

THE BRIDGE

Type of work: Poem
Author: Hart Crane (1899-1932)
First published: 1930

Hart Crane was considered the most promising young poet of the early 1930's. His motivation and central symbol, the sea, he realized brilliantly in his first volume, *White Buildings,* published in 1926. From this source of inspiration and from his vantage point in Brooklyn, in a house once owned by the engineer who designed the famous bridge, Crane conceived a great plan for a poem expressive of his own urban America. A wealthy patron subsidized the volume which, ironically, was written in Cuba and France and first published in Paris. As a result of the reception given *The Bridge,* Crane was awarded the Levinson Prize by *Poetry* and granted a Guggenheim Fellowship; but while returning from Mexico, where he had chosen to write, he jumped overboard and drowned in the Gulf of Mexico. His short, disordered life has become one of the legends of the "lost generation." *The Bridge,* inspired by the Brooklyn Bridge, has created a view of life which extends its span beyond the present.

Taking his cue from Whitman, the poet he most loved and imitated, Crane wished to establish a mythology for America, a country created too late for such a cultural tradition. In "Proem: To Brooklyn Bridge," the poet invokes the genius of this utilitarian work of art to synthesize the chaos of the modern world, for this span joins city, earth, machine, river, sea, and man:

> O Sleepless as the river under thee,
> Vaulting the sea, the prairies' dreaming sod,
> Unto us lowliest sometime sweep, descend
> And of the curveship lend a myth to God.

The successive sections of the poem, while unequal in poetic merit and historical significance, extend this symbol from America's discovery to the present. *Ave Maria,* Part I, is a dedication to Columbus, the source of the original myth and legend, who seeks to unite his divided world, to sustain his vision of cosmography.

Part II, *Powhatan's Daughter,* containing several hundred years of American history and legend intermingled, opens on "The Harbor Dawn," in which two lovers awaken to bridge noises and city sights. As an above-ground Dante led by a Beatrice-Pocahontas vision, the poet walks abroad with the fabled past and the strenuous present. In "Van Winkle," the poet's school-day recollections of Pizarro, Cortez, Priscilla, and John Smith

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combine with his most vivid recollection of Rip Van Winkle. Crane's own boyhood discoveries and tragedies are here synthesized with Van Winkle's, ending on this note of discord for all those who are out of time:

Macadam, gun-gray as the tunny's belt,
Leaps from Far Rockaway to Golden Gate. . . .
Keep hold of that nickel for car-change, Rip,—
Have you got your *"Times"*—?
And hurry along, Van Winkle—it's getting late!

"The River," perhaps the best single poem in this spiritual odyssey and anthology, holds the star-spangled jazz beat of Vachel Lindsay coupled with John Dos Passos' itinerary, expanded from coast to coast but centered on the Mississippi River:

The River, spreading, flows—and spends your dream.
What are you, lost within this tideless spell?
You are your father's father, and the stream—
A liquid theme that floating niggers swell.

Damp tonnage and alluvial march of days—
Nights turbid, vascular with silted shale
And roots surrendered down of moraine clays:
The Mississippi drinks the farthest dale.

Having started from Brooklyn, as did Whitman, and passing by subway to the outer rails and the river with the ghosts of America's past, the poet gives his reason for his Pocahontas theme in "The Dance": the Indian heroine's marriage with a white man gave us all a different flesh and blood, a distinct lineage. This unison makes a life dance celebrated vividly in America's childhood and expanded to an idyl, the myth of our Eden. "Indiana," the final poem in this section, envisions another myth, Eldorado, seen through the eyes of a pioneer mother bereft of a son who goes off to sea. Here is suggested the last frontier, possibly symbolizing modern man's rootlessness.

In Part III, *Cutty Sark,* the image is jumbled; the vision fades as the poet traverses Manhattan's dark night with a drunken sailor. The loss of Eden, the frontier, makes drink a necessity and distortion a result.

Part IV, *Cape Hatteras,* takes up a different history, the orogeny which lifted the Appalachians above the sea as well as the cosmic eruptions which gave us the machine and genius, an airplane and a Whitman.

Dream cancels dream in this new realm of fact
From which we wake into the dream of act;
Seeing himself an atom in a shroud—
Man hears himself an engine in a cloud!
. . . . . .
Walt, tell me, Walt Whitman, if infinity
Be still the same as when you walked the beach
Near Paumanok. . . .

Part V, *Three Songs,* is an interlude in praise of three women, Eve, Magdalene, and Mary, but with satiric overtones. Part VI, *Quaker Hill,* becomes a personal, lyrical celebration of humble pursuits, rural scenes, and seascapes intermingling with the cacophony of the disparate, the distraction of modern life, and death.

In Part VII, climactically, the poet returns to the city by air, to *The Tunnel,* the subway, which is the chute to hell. Here Dante-Crane meets Vergil-Poe in what must have been intended as a modern *Inferno,* however fragmented.

And why do I often meet your visage here,
Your eyes like agate lanterns—on and on
Below the toothpaste and the dandruff ads?

--And did their riding eyes right through your side,
And did their eyes like unwashed platters ride?
And Death, aloft,—gigantically down
Probing through you—toward me, O evermore!

The conclusion, *Atlantis,* must then be the *Paradiso,* the bridge the concentric circles. The symbol of Atlantis makes this an earthly-unearthly pilgrimage in time and space.

The final vision is prophetic, possibly, of more spiritual, less materialistic things to come, the eternal bridge to God:

Always through spiring cordage, pyramids
Of silver sequel, Deity's young name
Kinetic of white choiring wings . . . ascends.

BRITANNICUS

Type of work: Drama
Author: Jean Baptiste Racine (1639-1699)
Type of plot: Neo-classical tragedy
Time of plot: A.D. 55
Locale: Rome, the palace of Néron
First presented: 1669

Principal characters:
BRITANNICUS, Claudius' son by the wife who preceded Agrippine
AGRIPPINE, Claudius' widow
NÉRON, Agrippine's son, Emperor of Rome
JUNIE, betrothed to Britannicus
NARCISSE, Britannicus' tutor
ALBINA, Agrippine's confidante
BURRHUS, Néron's tutor

Critique:

Racine's third play, *Andromache,* had established his mastery of the "sentimental" drama. In his fifth, *Britannicus,* he intended to prove his ability to write a Roman "political" tragedy to rival, and if possible surpass, Corneille. The first performance was only moderately successful. Later its reputation improved after Louis XIV spoke highly of it. The play is constructed in keeping with Aristotle's unities, as was obligatory in seventeenth-century French drama after the success of Corneille's neo-classic plays. The theme is Néron's first crime, which sets the pattern for the rest of his reign. Burrhus attempted to keep uppermost the good elements of Néron's character, while Narcisse, a supreme opportunist, worked on the emperor's baser instincts. His attitude toward Britannicus was the proving ground of that conflict. Agrippine was a woman dominated by lust for power. It was Néron's reaction against her that crystallized his evil destiny. Although other plays by Racine have greater emotional insight and poetic beauty, *Britannicus* is a fine example of his command of verse and language and of his dramatic perception of the motivation of his characters.

The Story:

In the anteroom of the imperial palace Agrippine waited to speak with Néron, her son. The impatient nature of his character had at last revealed itself in antagonistic behavior toward Britannicus, and Agrippine feared that she would next incur his disfavor. Albina was convinced of the emperor's continued loyalty to his mother. Agrippine felt that if Néron were indeed noble, the fact that she had won the throne for him would insure his devotion; but if he were ignoble, the fact of his obligation would turn him against her.

On the previous night Néron had abducted Junie, to whom Britannicus was betrothed, a deed possibly motivated by resentment against Agrippine, who had begun to support Britannicus in an attempt to preserve her position in the future if Néron were to turn against her. Albina assured her that her public power and honor, at least, had not decreased. However, Agrippine needed the assurance of a more personal trust. She confided that once Néron had turned her aside from the throne on which she customarily sat in the Senate. Also, she was now denied all private audience with him.

Agrippine, reproaching Burrhus for disloyalty to her, accused him of attempting to gain power over Néron. Burrhus was convinced that his prime loyalty was to the emperor who ruled well by his own authority. Néron feared that Britannicus' children would inherit the throne if he married Junie.

Britannicus, distracted by his loss of Junie, complained of Néron's harshness. Agrippine sent him to the house of Pallas, the freedman, where she would meet him later. Britannicus told Narcisse, who encouraged him to join Agrippine, that he still wished to claim the throne.

Néron decided to disregard his mother's reproaches, which he called unjust, and to banish Pallas, the friend and adviser of Agrippine, who, he thought, had corrupted Britannicus. Narcisse assured him that Rome approved of his abduction of Junie, and Néron confessed that now that he had seen her he had fallen in love with her himself. He was convinced by Narcisse that Britannicus was devoted to Junie and that she probably loved him in return. Narcisse insisted that the love of Junie would be won by a sign of favor from the emperor. He advised Néron to divorce Octavia, Britannicus' sister, and marry Junie. Néron feared Agrippine's wrath if he did so; only when he avoided her completely did he dare defy her wishes, for in her presence he was powerless. Narcisse informed Néron that Britannicus still trusted him; he was therefore dispatched to bring Britannicus for a meeting with Junie.

Junie asked Néron what her crime had been and insisted that Britannicus was the most suitable person for her to marry, as he was the only other descendant of Augustus Caesar at court. When Néron said that he himself would marry her, Junie, appalled, begged him thus to not disgrace Octavia. Finally she realized that she could save Britannicus' life only by telling him, when they met, that he was to leave Rome. Néron intended to listen to their conversation.

At their interview, Britannicus was bewildered by Junie's coldness toward him and by her praise of the emperor. When he left, Néron reappeared, but Junie fled, weeping. Néron sent Narcisse to comfort Britannicus.

Burrhus reported that Agrippine was angry at Néron, and he feared that she might plot against the emperor. When Néron refused to listen to Burrhus as he begged him not to divorce Octavia, the tutor realized that the emperor's true character was at last appearing.

Meanwhile, Agrippine planned to take Britannicus before the Roman army and to declare that she had wronged him by exalting Néron to the throne. By this action she hoped to win their allegiance to Britannicus. Burrhus told her that her scheme was impossible. Agrippine told Albina that if Néron married Junie and banished Britannicus, her own power would be ended. That condition she would never accept. Although Britannicus did not trust her, she planned with his coöperation to prevent Néron's marriage to Junie.

Although Narcisse had persuaded Britannicus that Junie was faithless, she nevertheless managed to see him and insisted that he flee to save his life. Accused of unfaithfulness, she explained that Néron had been listening during their previous meeting. Britannicus fell at her feet in gratitude for her continued love. In this situation Néron came upon

them and demanded from Britannicus the obedience that through fear he intended to extort from all Rome. Later Néron ordered Britannicus arrested and Agrippine detained in the palace.

Burrhus advised Agrippine, before her audience with Néron, to be affectionate and even apologetic, and to make no demands on him. Instead, she explained to him exactly how she had procured the throne for him and reproached him for his present behavior. Néron, infuriated by her continued claims on him, realized that she had made him emperor only for her own glory. Accused, Agrippine denied that she had attempted to replace Néron with Britannicus; all she wanted was that Junie should be allowed to choose her own husband and that she herself should be able to see Néron when she wished. When Néron appeared to yield, Burrhus congratulated him. But Néron had merely deceived Agrippine; he still intended to punish Britannicus. Burrhus then implored him to continue his just reign and be reconciled with Britannicus. Néron, again wavering, decided to meet Britannicus.

Narcisse had already prepared poison for Britannicus, but Néron declared he would not now use it. Narcisse, counseling him against clemency, said that Agrippine already publicly boasted of her regained control. He also insinuated that Burrhus was not to be trusted. Néron decided to plan his future actions with Narcisse.

Britannicus informed Junie that he was to be reconciled with Néron and voiced his conviction that she would be returned to him, but Junie, doubting Néron's sincerity, feared that Narcisse had deceived them. Agrippine, on the other hand, believed that her words had changed Néron completely and that her plans would be executed.

Sometime after Britannicus had left for his audience with Néron, Burrhus returned and informed the women that Narcisse had poisoned Britannicus and that Néron, unmoved, had watched him die. Appalled by Néron's callousness, Burrhus determined to leave Rome.

Although Néron declared that the death of Britannicus had been inevitable, Junie fled from the palace. When Agrippine accused Néron of murder, Narcisse attempted to explain that Britannicus had been a traitor. Agrippine foretold that Néron had now set the pattern for his reign.

After a public disturbance, Albina informed the court that at the statue of Augustus Junie had pledged herself to become a priestess of Vesta and that the crowd, to protect her, had killed Narcisse. Agrippine and Burrhus went to Néron to try to console him in his despair.

THE BROKEN JUG

Type of work: Drama
Author: Heinrich von Kleist (1777-1811)
Type of plot: Farce
Time of plot: Late eighteenth century
Locale: A village in the Netherlands
First presented: 1808

Principal characters:
ADAM, the village judge
WALTER, a counselor-at-law
LICHT, clerk of the court
MARTHE RULL, a villager
EVE, her daughter

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RUPRECHT, Eve's suitor
BRIGITTE, Ruprecht's aunt
VEIT TÜMPEL, Ruprecht's father

Critique:

Heinrich von Kleist's *The Broken Jug* was written as the result of a jest which von Kleist and two of his friends arranged. They had seen a painting called "La Cruche Cassée," which showed a village judge involved in controversy with a group of villagers over a broken pitcher. Each of the three friends decided to write a play about the possible events leading up to the disagreement about the pitcher, and though the other two plays did not survive, von Kleist's was a great success. A robust farce, strongly reminiscent of Molière, though it lacks the physical action typical of the earlier French farces, the play is, in actuality, a highly humorous attack upon the somewhat questionable methods of the courts of the period in bringing about justice. It has become a classic in German literature and is performed in Germany to this day.

The Story:

Licht, clerk of the court of Huisum, a village near Utrecht in the Netherlands, appeared at the courtroom one morning to prepare for the day's proceedings. He discovered Adam, the village judge, in a generally disreputable state, nursing a badly lacerated face and an injured leg. When he asked the judge how he had come to be in such a condition, he received a highly questionable story about an altercation with a clothesline and a goat. Licht, sensing that there had been some philandering afoot, hinted as much to Adam, but the judge quite naturally denied the clerk's suggestions.

Besides, there were more important matters to discuss. A peasant passing through Holla, a neighboring village, had heard that Counselor Walter, of the High Court at Utrecht, had inspected the courts in Holla and was preparing to come to Huisum on a tour of inspection this very day. That was serious business, particularly when Adam learned that in Holla both the clerk of the court and the judge had been suspended because their affairs were not in order and that the judge had narrowly missed death when he tried to hang himself in his own barn. Needless to say, Adam's affairs were in no better shape than those of his unfortunate neighbors. Before he could get his clothes on and make an attempt at restoring order, however, Counselor Walter's servant came to announce that Walter had arrived. Adam tried to defer immediate action by telling an even more unlikely story about his accident and begging that the inspection be delayed. Licht was calmer, however, and insisted that Adam receive the counselor.

At the height of the chaos in preparations for Walter, Adam, discovering that he could not find his wig, was informed by a spying servant girl that he had come home without it after eleven o'clock the night before. He naturally denied this claim also and told the servant girl that she had lost her mind; he suddenly remembered that the cat had kittened in his wig and therefore he could not use it. So the girl was sent to borrow a wig from the verger's wife, after being reminded not to mention the matter to the verger himself. Before the girl could return, Counselor Walter appeared, expressing regrets that he had not been able to announce himself in advance and assuring Adam and Licht that he knew matters would be only tolerably in order but that he expected little more. He then demanded that the court proceedings get under way, just as the servant girl returned bearing the calamitous news that she could not borrow a wig. Though it was highly irregular for a judge to sit without his wig, Walter insisted that the petitions begin, wig or no wig.

When the doors were opened, Marthe

Rull and her daughter Eve, and Veit Tümpel and his son Ruprecht charged in, obviously in a high state of agitation over a broken pitcher. Marthe accused Ruprecht, who was engaged to marry Eve, of breaking the pitcher, but Ruprecht denied doing so. Eve was in a mild case of hysterics because she was about to lose Ruprecht, who swore that he never wished to see her again and kept calling her a strumpet. Marthe, wanting to see justice done, demanded it vociferously because she felt that Eve's good name had been destroyed along with the pitcher.

In the middle of this confusion Judge Adam appeared in his robes, but wigless, to open his court; he was visibly shaken at the scene which greeted him. Eve continued to plead with her mother to leave well enough alone and Adam tried unsuccessfully to talk with Eve about a piece of paper; but she would have none of it. Counselor Walter insisted that court begin.

Marthe, brought at last to the stand, accused Ruprecht of breaking the pitcher. He denied the charge and demanded that she prove her accusation. Adam agreed completely with Marthe and tried to dismiss the case, but the counselor would not let him. So the trial proceeded.

As the evidence was presented, it came out that the pitcher had been broken at eleven o'clock the night before when Marthe had heard voices coming from Eve's room and had rushed in to find the pitcher smashed, Eve in tears, and Ruprecht standing in the middle of the room. Naturally Ruprecht was suspect; but according to Ruprecht there had been a third party present whom he could not identify. According to Marthe, Eve had also admitted that there was a third party in the room but the girl had refused to identify him. When Ruprecht finally took the stand, he testified that he had come to make a late call on Eve and had found her near the gate to her house with another man. He had watched until they went to Eve's room; then, moved by passion, he had rushed after them and broken down the door, smashing the pitcher just as someone jumped out of the window and got caught in the grape vine. He had seized the door latch and beaten the culprit over the head with it, receiving in return a handful of sand in the face. He thought the man was the village cobbler, but he could not be sure.

Adam was quite anxious to assign the blame to the cobbler and thereby prevent Eve from giving testimony; but his attempts were unsuccessful. Eve, taking the stand, cleared Ruprecht of smashing the pitcher but refused to identify the third party.

However, there had been another participant in the affairs of the preceding evening—one Brigitte, the aunt of Ruprecht. She appeared in court with a wig which was identified as Adam's and a story of having seen the devil leave Eve's house around eleven o'clock the night before. She had followed the tracks in the snow the next morning in order to find the devil's abode and the tracks had led to the judge's very door. Adam, declaring that this account had nothing to do with the case, proceeded to sentence Ruprecht.

The judge's decision prompted Eve to confess the whole story. It seemed that Adam had told Eve that Ruprecht would be drafted and sent to India but that he had the power to save Ruprecht from this fate; and he had forged a certificate which he made Eve go to her room to sign. There he tried to seduce her, at which time Ruprecht burst in, smashed the pitcher, and beat Adam, who had jumped out of the window. Before the whole story was out, however, Adam had already run off to escape a beating, and the only person who was not satisfied was Marthe, who planned to take her pitcher to the High Court in Utrecht and demand justice.

THE BROTHERS

Type of work: Drama
Author: Terence (Publius Terentius Afer, c. 190-159 B.C.)
Type of plot: Social comedy
Time of plot: Second century B.C.
Locale: Athens
First presented: 160 B.C.

Principal characters:
MICIO, an aged Athenian
DEMEA, his brother
AESCHINUS, Demea's son, adopted by Micio
CTESIPHO, Demea's other son
SOSTRATA, an Athenian widow
PAMPHILA, Sostrata's daughter
SANNIO, a pimp
HEGIO, an old man of Athens

Critique:

Revolving around the question of whether discipline or understanding tolerance is best for rearing children, *The Brothers* (*Adelphi*) is one of the first "problem plays" in European literature. Although the action does not lead to an unambiguous conclusion on one side or the other, Terence clearly leans toward tolerance. The plot is built around traditional romantic attachments and misunderstandings, but its action is resolved by elements inherent in the characters as Terence depicts them and not by the usual farcical tricks and coincidences. Terence keeps comic irony alive by maintaining his audience's awareness of the true state of affairs out of which the characters' misunderstandings arise.

The Story:

Micio was an aging, easygoing Athenian bachelor whose strict and hard-working brother Demea had permitted him to adopt and rear Aeschinus, one of Demea's two sons. Unlike his brother, Micio had been a permissive parent, choosing to let pass many of Aeschinus' small extravagances on the assumption that children are more likely to remain bound to their duty by ties of kindness than by those of fear.

Micio came to wonder if his policy had been the best. One day, shortly after Aeschinus had told him he was tired of the Athenian courtesans and wanted to marry, Demea came to Micio and informed him angrily that Aeschinus had broken into a strange house, beaten its master, and carried off a woman with whom he was infatuated. It was a shameful thing, Demea said, especially since Aeschinus had such a fine example of continence and industry in his brother Ctesipho, who dutifully spent his time working for Demea in the country. It was also shameful that Aeschinus had been reared the way he had, Demea suggested; Micio was letting the youth go to the bad by failing to restrain his excesses.

After quarreling about their methods for rearing children, the two men parted. Demea agreed not to interfere and Micio, although confused and grieved by Aeschinus' apparent change of heart and failure to inform him of the escapade, determined to stand by his adopted son.

As it turned out, however, Demea's report of Aeschinus was correct only in outline. The house into which the young man had broken belonged to Sannio, a pimp and slave dealer, and the woman carried off was a slave girl with whom, ironically, the model son Ctesipho had fallen in love, but whom he could not afford to buy. Demea's restraint had been more than Ctesipho could bear, and because he was afraid to indulge himself

before his father he had chosen to do so behind his back. Aeschinus had agreed to procure the girl for his brother but had kept his motives secret in order to protect his brother from Demea's wrath.

Sannio, furious at the treatment he had received, hounded Aeschinus for the return of the girl. But because he was soon to leave on a slave-trading expedition, he had no time to prosecute the case in court; moreover, an obscure point of law created the possibility that the girl might be declared free and that Sannio could lose his entire investment. In consequence, he finally consented to sell her for the price he had paid for her.

Meanwhile, other complications arose. Long before the slave girl episode, Aeschinus had fallen in love with Pamphila, the daughter of Sostrata, a poor Athenian widow. Aeschinus had promised to marry Pamphila and they had anticipated this union with the result that she was about to be delivered of his child. Then, while she was in labor, it was reported that he had abducted the slave girl and was having an affair with her. The mother and daughter were of course extremely upset at Aeschinus' apparent faithlessness, and in despair Sostrata related her dilemma to her only friend, Hegio, an impoverished old man who had been her husband's friend and who was also a friend of Demea. Hegio, indignant, went to Demea to demand that justice be done. Demea, having just heard that Ctesipho had played some part in the abduction and assuming that Aeschinus had seduced the model son into evil ways, was doubly furious at Hegio's news. Immediately he went off hunting for Micio, only to be misdirected by one of Aeschinus' slaves, who was attempting to prevent the old man from discovering that Ctesipho and his mistress were both in Micio's house.

A short time later Hegio encountered Micio, who, having learned the truth regarding the abduction, promised to explain everything to Sostrata and Pamphila. As he was leaving the widow's house, he met Aeschinus, who was himself coming to try to explain to the women the muddle he was in. Pretending ignorance of Aeschinus' situation, Micio mildly punished the young man for his furtiveness by pretending to be at Sostrata's house as the representative of another suitor for Pamphila's hand; but when he saw the agony which the prospect of losing Pamphila produced in Aeschinus, Micio put an end to his pretense and promised the grateful and repentant youth that he could marry Pamphila at once.

Demea, finally returning from the wild-goose chase that the servant had sent him on, accosted Micio in front of his house. Although Micio calmed his brother somewhat by telling him how matters really stood, Demea still retained his disapproval of Micio's parental leniency. The crisis occurred shortly afterward when Demea learned the full truth about Ctesipho—that the model son had not only been a party to the abduction, but that the whole affair had been conceived and executed for his gratification. At first the knowledge nearly put him out of his wits, but Micio gradually brought him to a perception of the fact that no irreparable harm had been done. Also, since Demea's strictness and severity had ultimately not succeeded, perhaps leniency and generosity were most effective after all in dealing with children. Demea, realizing that his harshness had made Ctesipho fearful and suspicious of his father, decided to try Micio's mode of conduct, and he surprised all who knew him by his cheerful resignation. Indeed, he even went so far as to have the wall between Micio's and Sostrata's houses torn down and to suggest, not without a certain malice, that the only truly generous thing Micio could do for Sostrata would be to marry her. At first Micio hesitated, but when the suggestion was vehemently seconded by Aeschinus, Micio at last gave in.

Demea also persuaded Micio to free Syrus and his wife Phrygia, his slaves, and to give Hegio some property to support him in his old age. Then he turned

to his sons and gave his consent to their amorous projects, asking only to be allowed in the future to check them when their youthful passions threatened to lead them astray. The young men submitted willingly to his request.

THE BRUTE

Type of work: Verse chronicle
Author: Layamon (fl. twelfth century)
Time: Fall of Troy to the seventh century
Locale: Britain
First transcribed: c. 1205

Principal personages:
BRUT, legendary first king of Britain
ARTHUR, legendary king of Britain
UTHER PENDRAGON, Arthur's father, king of Britain
WENHAVER (GUINEVERE), Arthur's queen
WALWAIN (GAWAIN), a knight, Arthur's nephew
MODRED, Walwain's brother
KAY, a knight
BEDUER (BEDIVERE), Arthur's steward
GORLOIS, Earl of Cornwall
YGÆRNE, wife of Gorlois

Layamon's *Brut* is the work of an English priest of Worcestershire who took Wace's *Roman de Brut* (c. 1155) and, following its outline, nearly doubled its length with the addition of imaginative passages and selections from Welsh tradition. Wace's verse chronicle was a Norman version of the prose history composed by Geoffrey of Monmouth (c. 1100-1152 or 1154), who first drew the elements of the Arthurian legend together in his *Historia Regum Britanniae*. By emphasizing the Saxon character of the Arthurian period and by incorporating fanciful Celtic additions to the narrative, Layamon added considerably to the dimensions of the Arthurian story inherited from Geoffrey and Wace. From his *Brut* later writers such as Chrétien de Troyes and Sir Thomas Malory borrowed the essential elements of their own masterpieces.

The language of the *Brut,* closer to Middle English than to the Anglo-Saxon, is a product of the transition. The verse retains the Anglo-Saxon features of alliterative lines and rhymed couplets. Layamon's work contains 32,241 verses as compared to the 15,300 verses in Wace's *Brut.* The translation available to modern readers is that of Sir Frederic Madden in a three-volume edition published in 1847.

Although the *Brut* is a literary version of the history of Britain from the fall of Troy and the arrival of Brutus in Britain to the death of Cadwalader, the seventh-century British king, the heart of the poem and the part most favored by the author and readers alike is the story of Arthur, the central figure in this chronicle of early, legendary kings.

The Layamon version, following Wace, chronicles the rise and fall of Arthur's predecessors, telling, among others, of Constantine, the Roman king, allegedly murdered by Vortiger (Vortigern) of Wales, a schemer who managed to secure the election of Constance (Constantius), Constantine's oldest son, as his father's successor. Constantine is important because he was the father not only of Constance, but of Aurelie Ambrosie (Aurelius Ambrosius) and of Uther (later, Uther Pendragon), Arthur's father.

According to the *Brut,* Vortiger arranged the murder of Constance by the Peohtes and became king. He formed an alliance with Hengest from Alemaine, introducing the Saxons to political power in Britain. Vortiger's romantic interest in

Hengest's daughter Rowenne provoked a revolt against him—for consorting with the heathen Saxons—and Vortimer, Vortiger's son by his first wife, became king. Vortiger plotted to have Vortimer poisoned by Rowenne, and thus he regained his throne.

It is at this point that Merlin, the magician and prophet, is introduced. According to the legend, a sage named Joram had declared that if anyone were to discover a male child that had never had a father and were to open his breast, take his blood, and mix it with lime, any castle wall made with the mixture would stand forever. Some knights subsequently overheard a quarrel between two boys, the one charging the other with having no father, since his father was unknown. The knights, remembering Joram's prophecy, took the latter boy, whose name was Merlin, to the king, together with Merlin's mother, a nun. She told of a golden knight who had come to her in a dream and got her with child. Vortiger was interested in using Merlin's blood to repair his castle's walls, for the walls fell down every night; but Merlin proved that Joram was a false prophet by showing that the walls fell because of a nightly battle between two dragons far down in the earth. Merlin then told Vortiger that the dragons were signs of kings yet to come, of Aurelie and Uther, who would, in that order, follow Vortiger as kings. And then Merlin made mention of Arthur, describing him in the most glowing terms and predicting great deeds for him. He revealed that Arthur would come out of Cornwall and that he would be indomitable, like a wild boar in ferocity as he destroyed all traitors. In addition to his bravery, Arthur would also be noble in thought and would one day rule in Rome. He would fell all his foes; none would be able to stand against him, such would be his might and his valor.

It is just such a mixture of historical legend and fanciful folklore that gives the early chronicles their charm, inviting other writers to extend the material with inventions of their own. Layamon, an imaginative monk, must have entertained himself by embellishing Wace's poem with colorful details or new features altogether.

As prophesied, Aurelie and Uther, like two fire-breathing dragons, came upon Vortiger in his castle and set fire to it, so that it collapsed and Vortiger was killed. Aurelie became king and fought Vortiger's son Pascent. After Aurelie's death by poisoning, Uther came to the throne.

Uther was in Wales when Aurelie died. He saw a comet and at the end of the comet's tail a dragon. Merlin interpreted the comet's tail as a sign of Aurelie's death and the dragon as a sign of Uther's reign. A gleam from the dragon's mouth was another sign of Arthur's coming.

References such as these prepare the reader for Arthur, the greatest king of ancient British legend. By surrounding Arthur's birth with the mystery of other worlds, the chroniclers give him something of the eminence of a god; and when Layamon, in the tale of Arthur's death, finally speaks of his being borne away to Avalun (Avalon) where Argante (probably Morgan le Fay), queen of the elves, will heal his wounds so that afterwards he will return to his kingdom and live among the Britons with great joy, he is merely joining the enduring faith of the Britons with the Celtic imagery he inherited.

A similar magical aura surrounds the account of Arthur's birth. Arthur was Uther's son by Ygærne, the wife of Garlois, Earl of Cornwall (hence, "out of Cornwall" as Merlin prophesied). The fact that Uther had access to the earl's wife was in itself the result of Merlin's magic, for Merlin disguised Uther as the earl so that the king could enter the castle and make love to Ygærne. Uther married her after Cornwall's death, but Arthur had already been conceived. Arthur was born after Ygærne had become queen.

Immediately upon his birth the elves endowed him with magical qualities. They gave him three things: the strength to be the best of all knights; the assurance that he would become a rich king; and the promise of a long life. The elves also decreed that the child be endowed with the virtue of generosity so that Arthur became the most generous man in all the world. Such were the princely attributes bestowed upon the legendary Arthur at birth.

Perhaps no part of Arthur's legend has done more to fix him in the minds of those who know the story than the account of the Round Table. According to Layamon, who developed earlier references, the Round Table was suggested to King Arthur by a clever carpenter after a battle about precedence at the board resulted in the death of several knights. The table was designed to seat sixteen hundred knights in one large circle, so that none need ever feel that he has been slighted.

The carpenter made the table portable so that Arthur could take it with him and avoid future squabbles. In this way Arthur need never fear that any sensitive knight, feeling that he deserved a place nearer the "head" of the table, might cause trouble.

The *Brut* tells of Arthur's wars to win Scotland, Ireland, Iceland, Norway, Denmark, and France—all of which became parts of his kingdom. He won France in single combat with King Frolle.

Arthur's chivalric spirit is made evident by the tale of his combat with a giant capable of eating six swine at a sitting. Arthur found the giant sleeping, but the king refused to kill the ogre while he lay defenseless. He awoke the giant, downed him after a great struggle, and beheaded him.

After fighting Luces (Lucius) the Roman and gaining control of Rome, Arthur had a dream that Modred, his nephew (in some versions, also his son), and Wenhaver (Guinevere), his queen, were destroying his castle. The dream was prophetic. In a battle with Modred at Camelford, Modred was slain; Arthur had already lost his favorite knights, Kay and Beduer, while fighting the Romans, and he had lost Walwain in an earlier battle against Modred.

The descriptions are detailed and vivid. According to Layamon, after the last battle with Modred, of more than two hundred thousand men who were engaged in the battle, only Arthur and two of his knights remained alive after the struggle ended. Arthur's wounds were fatal; he is described as having fifteen dreadful wounds from a broad slaughter-spear, wounds so large that two gloves could be thrust in even the smallest of them.

Layamon's final words about Arthur are encouraging: he recalls that Merlin, the sage soothsayer, has promised that an Arthur would yet come to aid the English in time of need.

THE BULWARK

Type of work: Novel
Author: Theodore Dreiser (1871-1945)
Type of plot: Social realism
Time of plot: 1890 to the mid-1920's
Locale: Dukla, Pennsylvania, Philadelphia, New York City, Atlantic City
First published: 1946

Principal characters:
SOLON BARNES, a Quaker banker
BENECIA, his wife
RUFUS BARNES, Solon's father

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HANNAH BARNES, Solon's mother
PHOEBE KIMBER, Hannah's sister
CYNTHIA, Solon's sister
RHODA KIMBER, and
LAURA KIMBER, Phoebe's daughters
JUSTUS WALLIN, Benecia's father
ISOBEL, oldest child of Solon and Benecia
ORVILLE, second child of Solon and Benecia
DOROTHEA, attractive third child of Solon and Benecia
ETTA, fourth child of Solon and Benecia
VOLIDA LA PORTE, Etta's friend
HESTER WALLIN, Justus Wallin's sister
WILLARD KANE, an artist, Etta's lover
STEWART, youngest child of Solon and Benecia
VICTOR BRUGE, and
LESTER JENNINGS, Stewart's friends
PSYCHE TANZER, a young girl

Critique:

The Bulwark deals with three generations of the Barnes family, and the impact of social change in America on themselves and their Quaker faith. Once again, as is frequently the case in Dreiser's novels, the control advocated by Quaker belief is unable to stem the impact of the modern and commercial world. Children desert the faith for worldly pleasures, following the call of their inevitable natures; even Solon, the most dedicated of adherents, finds his own faith warped and made rigid by his increasing attention to business. *The Bulwark* is less crowded and repetitious than are some of Dreiser's earlier novels. Less of the social background and fewer economic details are given. The novel, characteristically and powerfully, although at times somewhat clumsily, pits man's best efforts to channel his experience into a meaningful and worthy pattern against the inevitable forces working in his own nature and in the life about him.

The Story:

Rufus Barnes was a farmer and tradesman living near Segookit, Maine. He and his wife Hannah were good Quakers. When Hannah's sister, Phoebe Kimber, living in Trenton, New Jersey, lost her husband, she asked Rufus to come to New Jersey to help settle her husband's affairs. Rufus, finding himself the executor of a rather large estate, did a thorough and competent job. In gratitude for his help and in hopes that he would move his family close to her, Phoebe offered Rufus one of her properties, an old, rundown, but elegant house in Dukla, Pennsylvania, just across the Delaware from Trenton. Rufus was willing to restore the house and try to sell it, but Phoebe was eager to give the house to him. At last Rufus agreed to take the house and move his family to Dukla. He and his wife had the house restored to great taste and beauty.

Rufus and Hannah became somewhat more worldly in Dukla. Rufus went into business, dealing in real estate, but he applied his Quaker principles to his business and helped the poor farmers make their land yield more profit so that he would not have to foreclose. Respected and prosperous, he and his wife still followed their faith and taught it carefully to their two children, Cynthia and Solon.

Solon Barnes cut his leg with an ax. An incompetent doctor bungled the treatment and for a time they all feared that the boy might die. But his mother prayed devoutly and Solon recovered, an event that kept the family strictly loyal to their faith.

Sent to school with their cousins, Laura and Rhoda, Phoebe's children, Cynthia

and Solon began to acquire more polish and knowledge of the world. At school, Solon also met Benecia Wallin, the daughter of a wealthy Quaker. The other children, Cynthia, Laura, Rhoda, and Benecia, were all sent to a Quaker finishing school at Oakwold, but Solon chose to remain at home and help his father in the real estate business.

Justus Wallin, Benecia's father, was impressed by the Barnes family. He admired the way Rufus and Solon conducted their business; he was impressed with Hannah's faith and her behavior at Quaker meetings. The families became friendly, and Justus asked Rufus and Solon to become the agents for his extensive holdings. Solon and Benecia fell in love. Justus found for Solon a job in his Philadelphia bank and, although Solon had to start at the bottom, it was clear that he had both the talent and the influence to rise quickly to the top. Solon and Benecia were married, to the delight of both families, in a Quaker ceremony.

The years passed. Solon and Benecia were happy and successful. Solon did well at the bank in Philadelphia; Benecia was a quiet, principled, and religious woman. After the death of Solon's parents, Solon and Benecia moved into the house in Dukla. Although Solon occasionally experienced metaphysical doubts, he lived in complete adherence to the moral principles of the Quakers. He became a bulwark of the community, an honest forthright man who did not approve of smoking, drinking, art, music, literature, or dancing. He and Benecia brought up their five children in accordance with these strict Quaker principles.

Each of the children reacted differently to this upbringing. The oldest, Isobel, was an unattractive girl, not popular in school, who found it difficult to make friends. She began to read books and decided, against the ideas implanted by her parents, that she wanted to avoid the Quaker finishing school and go to college. Solon managed to compromise and send her to Llewellyn College for Women, a Quaker institution, where she remained to do postgraduate work. Orville, the oldest son, inherited Solon's severity, although not his kindness. Orville became interested in business at an early age, although his materialism was not tempered by any principle deeper than respectability. He married a wealthy socialite and went into her father's pottery business in Trenton. The third child, Dorothea, was the beauty of the family. She had been taken up by her father's cousin Rhoda, who had married a wealthy doctor, one of Benecia's cousins, in the Wallin family. More worldly than the Barnes family, Rhoda gave elegant parties, approved of dancing, and soon had Dorothea married to a wealthy and socially acceptable young man. None of these three children, however, overtly abandoned the Quaker faith or caused their parents serious concern.

The fourth child, Etta, was more interesting. Sensitive, pretty, highly intelligent, she soon began to read forbidden books. She became friendly with a young girl named Volida La Porte, who introduced her to French novels and gave her the idea of studying literature at the University of Wisconsin. When Solon insisted his daughter attend the Llewellyn College for Women, Etta ran away to a Wisconsin summer session after pawning her mother's jewels to provide the fare. Solon went after her, and the two were reconciled. Etta acknowledged the theft and returned the jewels. In the meantime old Hester Wallin had died and left Etta, as well as each of her sisters, a small income.

Solon allowed Etta to remain at Wisconsin for the summer session. After she left the university, Etta moved to Greenwich Village to continue her studies. There she met Willard Kane, an artist, and eventually had an affair with him, even though she realized that he had no intention of jeopardizing his artistic career by marriage. The Barnes family knew of the affair—Orville had discovered it—and they disapproved highly.

The youngest child, Stewart, was the wildest of all. He lacked the essential honesty of his brothers and sisters. Spoiled by his cousin Rhoda, who took him up as she had taken up Dorothea, and sent to a snobbish private school, Stewart was interested only in his conquests of lower-class girls on riotous trips to Atlantic City. With his friends, Bruge and Jennings, Stewart would pick up girls and take them off for the weekend. He often had to steal money from his parents or his brother to finance his escapades. His reckless life was paralleled by wild financial speculations, in the business world, that increasingly worried Solon. Solon's bank was involved in some questionable activities, but Solon, true to his religious principles, felt he could not pull out of the situation without hurting others who depended on him. Similarly, he could not abandon Stewart.

One weekend Stewart's friend Bruge gave a young girl, Psyche, some of his mother's "drops" because Psyche had not yielded to Bruge and he felt the "drops" might make her comply. They did, but they also killed Psyche. The boys, frightened, left her body on the road. The police soon apprehended them and charged all three with rape and murder. Unable to face his family and feeling some vestiges of religious guilt, Stewart killed himself in jail.

The shock of Stewart's suicide caused Benecia to suffer a stroke. Etta left her lover and returned home shortly before her mother's death. She found Solon greatly changed. In his despair, he had lost his severity and no longer felt he had the right to judge others. Realizing that his concern with business and with strict standards had cut him off from the kindness and light at the center of his faith, he had learned to love all things, all creatures of nature. Etta, who often read to him, found herself more and more attracted to the central "Inner Light" of the Quaker belief. Always the most understanding child, she and her father developed a genuine closeness and affection for each other before Solon died of cancer six months later. Etta, left alone and removed from the commercial contemporary world, became the embodiment of essential Quaker principles.

CAESAR AND CLEOPATRA

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: Autumn 48-Spring 47 B.C.
Locale: Egypt: the Syrian Border and Alexandria
First presented: 1901

Principal characters:
JULIUS CAESAR
CLEOPATRA, Queen of Egypt
PTOLEMY DIONYSUS, her brother and husband, King of Egypt
FTATATEETA, Cleopatra's nurse
BRITANNUS, a Briton, Caesar's secretary
RUFIO, a Roman officer
POTHINUS, the king's guardian
APOLLODORUS, a Sicilian

Ever since the publication, in 1579, of North's translation of Plutarch's *Parallel Lives,* Cleopatra has been one of the great romantic figures of English literature. To be sure, Dante had briefly glimpsed her, "tossed on the blast," in the Circle of the Lustful; but he had hurried on to give the famous story of Paolo and Francesca. It remained for Shakespeare, in *Antony and Cleopatra,* to make her immortal as

"the serpent of old Nile," the epitome of the eternal and irresistible feminine, who, even in death, seemed

> As she would catch another Antony
> In her strong toil of grace,

and to lavish on her some of his greatest descriptive poetry:

> The barge she sat in, like a burnish'd throne,
> Burn'd on the water. . . .

so that Shakespearean critics have exhausted themselves in their efforts to do justice to the poet's creation. As Marc Parrot said, "Of Shakespeare's Cleopatra it is hard to speak without breaking into rhapsody of praise." Even the neo-classic Dryden, in 1678, still found her the archetype of an all-consuming passion, for whose sake Antony held "the world well lost."

As for Caesar, his imprint has been upon the European mind since 44 B.C. To Dante—who saw him in Limbo as "Caesar armed, with the falcon eyes"—he was the founder of the Empire, and his murder was so terrible an example of treachery to lords and benefactors that Cassius and Brutus were placed with Judas in the jaws of Satan in the lowest pit of Hell. To Shakespeare, he was a man who in spite of arrogance and a thinly disguised ambition for absolute power actually bestrode "the narrow world like a Colossus." These are the figures of world history and world legend whom Shaw chose to bring together in a modern comedy.

So strongly has Shakespeare stamped his interpretation of Cleopatra upon our literary consciousness that it is with a distinct shock that we meet Shaw's heroine: a girl of sixteen, crouched, on a moonlit October night, between the paws of a sphinx in the desert where she has fled to escape the invading Romans. She is the typical schoolgirl: high-strung, giggly, impulsive, terrified of her nurse, ready to believe that Romans have trunks, tusks, tails, and seven arms, each of which carries a hundred arrows. She has the child's instinctive cruelty; after she has encountered Caesar—whom she does not recognize—and he has forced her nurse to cringe at her feet, she is eager to beat the nurse and can talk gleefully of poisoning slaves and of cutting off her brother's head. For Shaw has set his plot at the moment in history when Egypt is divided: Ptolemy Dionysus has driven Cleopatra from Alexandria; and the opposing children—Ptolemy represented by Pothinus and Cleopatra by Ftatateeta—are at swords' points, while Egypt is ready to fall into the conqueror's hand. It is the familiar situation of an immensely old and decadent civilization at the mercy of a rising world power, represented by Caesar.

Again, the reader, with memories of Caesar's commentaries on the Gallic War and of Mark Antony's funeral oration, receives a shock when Caesar comes upon the scene and finds Cleopatra hiding between the paws of the sphinx. The conqueror of the world is presented as a middle-aged man, painfully conscious of his years, somewhat prosaic, very far indeed from "Caesar armed, with the falcon eyes." He is past fifty, and the fateful Ides of March are less than four years away. As most men of his age in any period of history would be, he is somewhat amused and yet wholly fascinated by the lovely child he has met under such strange circumstances. He is quite aware of his weakness for women, so that the reader begins to foresee a romantic turn to the plot. But Shaw was not a romantic dramatist. When Caesar returns Cleopatra to her palace, reveals his identity, and forces her to abandon her childishness and to assume her position as queen, we recognize him as a man who is eminently practical, imperturbable in moments of danger, endowed with the slightly cynical detachment of the superior mind surrounded by inferiors.

The basic story that Shaw used for his somewhat rambling plot is to be found in Plutarch's *Life of Caesar* and in Cae-

sar's *Civil War*. As Plutarch tells it, Caesar arrived in Egypt to find that his great rival Pompey had been killed at the instigation of Pothinus, a eunuch and the favorite of Ptolemy. Caesar, overcome with grief at Pompey's murder, took into his service the latter's friends who had been left wandering in Egypt. Meanwhile, Pothinus, having banished Cleopatra, had begun to plot against Caesar in the interest of the king, thus compelling Caesar, in self-defense, to take Cleopatra's side. Plutarch gives the famous story of her ruse to get to Caesar: with the assistance of Apollodorus she hid herself in a roll of bedding and was carried into Caesar's apartments. Then, at a feast in the palace, Caesar learned that Pothinus was plotting his murder, and so he killed the eunuch. Achillas, Ptolemy's general, raised the city against Caesar and cut off Roman communications by sea, forcing Caesar to burn his own ships and, by accident, the Alexandrine library. It was while he was besieged on the Island of Pharos that Caesar performed his famous exploit of leaping into the sea and swimming to his own men who were defending the mole. Later he defeated Achillas in a battle in which young Ptolemy was killed, thus leaving Cleopatra sole ruler of Egypt.

This is the story that Shaw followed quite closely, except for his invention of the meeting of Caesar and Cleopatra in the desert and the added device of having Pothinus killed by Ftatateeta at Cleopatra's instigation after Caesar had given him a safe-conduct from the palace. There is also a possible debt to the almost-forgotten drama, *The False One*, written by John Fletcher and Philip Massinger about 1620, which deals with exactly the same story. Certainly Shaw's blunt-spoken Rufio appears to be a reworking of the Sceva of the old play.

Shaw has also added two characters of his own to the story: the savage Ftatateeta, who is eventually killed by Rufio; and Britannus, Caesar's secretary. The latter is Shaw's picture of the eternal Englishman—conventional, easily shocked, unable to understand any customs but those of his own island. It is in characterization, rather than in plot, that the play excels, and it excels through the element of surprise. The surprise is, of course, created by the device of presenting familiar literary figures from new angles, for it is obvious that Shaw intended to rub some of the romantic gilding from them. Cleopatra, although she has become, at the end of the play, a precocious adult under Caesar's influence, has lost her girlish charm without becoming a particularly attractive woman. She has never really loved Caesar—nor he her, for Shaw rearranged history in this aspect of their relationship—and her one thought is of the arrival of Antony, whom she has met before and never forgotten. She has a presentiment of her coming tragedy, yet, eternally childish, is poised to run to meet it. Perhaps Leigh Hunt's phrase best describes her: "The laughing queen that caught the world's great hands."

James Huneker maintained that this drama "entitled [Shaw] to a free pass to that pantheon wherein our beloved Mark Twain sits enthroned." But this play is no *Connecticut Yankee* with its smug conviction of the vast progress achieved since the Middle Ages. It is Shaw's conviction that there has been no perceptible progress since Caesar's day. Caesar himself knew that history would continue to unroll an endless series of murders and wars, always disguised under the most high-sounding and noble names. He was a great man, not because he was "ahead of his age," but because he stood outside it and could rule with mercy and without revenge. Such a man would be great in any period of history.

CAMPASPE

Type of work: Drama
Author: John Lyly (c. 1554-1606)
Type of plot: Historical-romantic comedy
Time of plot: c. 325 B.C.
Locale: Athens
First presented: 1584

Principal characters:
ALEXANDER, King of Macedon
CAMPASPE, his captive, a maiden of Thebes
HEPHESTION, his chief general
DIOGENES, a philosopher
APELLES, a painter
MANES, the servant of Diogenes

Critique:

Lyly's primary effort in his writings was to refine the rude speech of the Elizabethan age. In *Campaspe* (also titled *Alexander and Campaspe*) this effort is clearly evident. The play lacks many of the qualities of great drama—character development, careful plotting, and a dramatic climax, for example—but its diction is elevated and graceful, of a piece with the nobility of the characters and their sentiments. Another noteworthy feature is the inclusion of several charming lyrics, including the famous "Cupid and my Campaspe played/ At cards for kisses." Despite the lack of dramatic unity, as exemplified by the absence of interaction between the main plot and the subplot, this play, along with Lyly's other dramas, helped to supply the greater playwrights to follow with a delicacy of language and sentiment that greatly enriched English drama.

The Story:

The great King Alexander had conquered the city of Thebes and taken prisoner the beautiful and virtuous Campaspe, whom he promised to treat gently.

In Athens, at that time, was Diogenes, the ill-tempered philosopher. His servant Manes complained to the servants of Plato and Apelles, the painter, that Diogenes was a man of exceedingly frugal habits and that his servant, in consequence, often went hungry.

Also in Athens were Plato, Aristotle, and several other great philosophers whom Alexander had called to his headquarters. The great thinkers disputed the difference between divine and natural causes until Alexander came to them and asked each a difficult question about such things as animals, gods and men, life and death, and the composition of the world. After each philosopher had answered wisely, Alexander departed, satisfied with their sagacity. Then Diogenes entered and berated them for toadying to the king. Upon the entrance of Manes and his fellow servants, after the departure of the philosophers, there ensued a witty exchange between Diogenes and the servants, in which Diogenes abused them all.

During a long dialogue in the market place, Alexander admitted his love for Campaspe, at which Hephestion was horrified. While his loyal general decried love as a weakener of men, Alexander defended the passion and told Hephestion to allow him to love in peace.

Alexander, seeing Diogenes in his tub, went to him and asked if he had no reverence for kings, to which Diogenes replied that he had none and wished nothing from anyone. Apelles entered and said that the portrait he was painting of Campaspe was not quite finished.

While Campaspe posed for the painting, Apelles praised her beauty, but

Campaspe, saying that she did not believe men's flattery, cut short the painter's questions about her feelings toward love with a request that he get on with the painting.

Although several of Alexander's lieutenants declared their concern for the king's martial inactivity, Alexander was planning a campaign against Persia. After telling Hephestion that he wished only a brief respite from war, the conqueror went to talk with Apelles and Campaspe about the painting. Apelles excused his delay by saying that Campaspe was so beautiful that it was difficult to paint her as she really was. Alexander was pleased with the work, and his love for Campaspe grew even greater, despite Hephestion's warnings against love.

Returning to his house, Apelles, in a long soliloquy, revealed his despair over his hopeless love for Campaspe, whom he knew he could never obtain because she was loved by a king. In a melancholy song he praised her beauty and bemoaned his helpless condition.

Several of the servants met in the market place to witness a strange event: Diogenes had said that he would fly. Manes entered, followed by a crowd of citizens, and they all approached Diogenes' tub. It soon became apparent that Diogenes had made the promise so that he could gather a group of Athenians about him and berate them for their lack of virtue and wisdom. After a heated debate, the citizens left in disgust. The servants, however, were amused by the philosopher's biting criticisms.

Alone in the palace, Campaspe debated with herself whether she preferred Apelles to the great Alexander. Apelles entered, and in a veiled dialogue revealed his love for her. Later, at Apelles' studio, he and Campaspe vowed their love for each other, but their feeling of mutual devotion was mixed with fear of Alexander's displeasure. A page entered and told Apelles that Alexander wished him to take the painting immediately to the palace; the conqueror suspected, rightly, that the painter had finished the portrait but did not wish to part with it.

When Sylvius, a citizen, brought his sons to Diogenes to be educated, the father made his three sons dance, do acrobatics, and sing. Diogenes, unimpressed, criticized the boys' performances and called them trivial. Neither the boys nor Diogenes wanted anything to do with the other, and Sylvius departed in anger.

A short time later two of Alexander's soldiers, accompanied by a courtesan, passed by Diogenes' tub. Bent on pleasure, they paused to ask him what he thought of their intention, and he insulted them harshly. One offered to strike him, but, afraid of being found by Alexander, they left after singing a short song.

Soon Alexander and Hephestion approached the tub. Alexander, believing that Apelles was in love with Campaspe, told his page to summon Apelles and then to cry out that his studio was on fire. The page left, and the two great warriors talked with Diogenes about love, which the philosopher scorned.

Soon Apelles appeared. While he was talking with Alexander about a new painting, the page entered and shouted that Apelles' studio was afire. The painter revealed his love for Campaspe by being concerned only about her portrait. Alexander then told him of the ruse and had the page call Campaspe. After he had forced the two lovers to admit their true feeling for each other, Alexander, in a sudden burst of generosity, ordered them to marry.

Alexander then commanded the page to summon his generals so that they could prepare to invade Persia. When Hephestion praised the king's conquest of his feelings, Alexander replied that a man should not wish to command the world if he cound not command himself, and that he would fall in love when there were no more countries to conquer.

CANDIDA

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: 1894
Locale: London
First presented: 1897

Principal characters:
THE REVEREND JAMES MORELL, a Christian Socialist clergyman
CANDIDA MORELL, his intelligent, vivacious wife
EUGENE MARCHBANKS, a poet in love with Candida
MR. BURGESS, Candida's father
THE REVEREND ALEXANDER MILL, Morell's idealistic, admiring young curate
PROSERPINE GARNETT, Morell's secretary

George Bernard Shaw's critics often bring a two-fold charge against his plays: (1) his characters are too academic and lifeless; (2) his plays are merely tracts for expressing Shavian ideas on love, war, property, morals, and revolution. This charge, however, is not usually leveled at *Candida.* Usually the most completely anti-Shaw critic concedes that here is one play free, for the most part, from any really revolutionary ideas, aside from a few comments on socialism and corruption in government. In fact, in the lively *Candida,* Shaw is saluting an old, established institution: marriage. But as he salutes, the author is, as usual, winking.

Candida belongs to the group of his *Plays, Pleasant and Unpleasant* published in 1898. It was given its first public London production in 1904, after a private presentation in 1897, and has gone on to become one of the most popular plays in the Shaw repertory, probably ranking second only to *Saint Joan.* It was an early favorite with Shaw himself. He held on to it for some time before allowing its production, preferring to read it privately to his friends, who, it is said, would weep loudly at the more touching scenes.

Shaw and the English and American theaters are correct in their veneration for *Candida,* for the play is put together in masterly form, with respect for a uniformity that is often lacking in some of his other works. Here is a play that gives an audience highly comic scenes on the one hand, and yet moments of highly serious insights on the other. Finally, here is an extremely actable play. Candida herself is one of the great roles in the modern theater, that of the self-possessed woman who, as in many homes, subtly runs the household while appearing subservient to her husband. The Reverend James Mavor Morell, the husband in question, is another excellent role: the hearty Christian Socialist clergyman, the popular speaker always in demand, the unintimidated man who is happy and secure in his important position until untoward events began to occur, brought about by a young, wild, seemingly effeminate friend of the family, the poet Eugene Marchbanks. The role of Marchbanks, the eighteen-year-old worshiper of Candida, has also been a favorite of many stage juveniles though others have seen it as a highly distasteful, unrealistic part to play. As the boy who grows faint at the thought of Candida's peeling onions, who rants, raves, and whines over the thought of the earthly, boorish Morell being married to such a poetic delight and inspiration as Candida, Marchbanks often reminds us of the young and ethereal Shelley, and is possibly a younger Bernard Shaw.

Most readers and viewers are quick to note that *Candida* bears a great resemblance to Ibsen's *A Doll's House.* Shaw, however, has reversed Ibsen. In the lat-

ter's play, Nora is the doll, the puppet; but in *Candida* the tables are turned. Morell, though a likable, high-principled fellow, is actually the doll. It is his wife, as he eventually learns, who is responsible for his success. Thus when Candida is "forced" to choose between Marchbanks and Morell, she chooses Morell, the weaker of the two. This is, supposedly, Shaw's Virgin Mother play; certainly Candida plays the role of Morell's wife, mother, and sisters rolled into one. She is the one who arranges his affairs, who keeps him happy and content, who peels his onions for him. Her true status Morell finally comes to realize, though later he will probably rationalize his way out of his paradoxical victory. Here, then, is one aspect of the play, and to many the main idea behind it: the coming of a husband and wife to a fuller understanding of each other.

All of this bears a certain resemblance to romantic drama, and perhaps that is the secret of the play's success among non-Shaw theatergoers. Shaw tiraded against romanticism, but *Candida* is often romantic. Although Candida discovers a typical Shavian thought—that service and not necessarily contentment is the greatest triumph in life—the play and its celebration of the wife-mother role seems greatly romantic in comparison with other Shavian drama.

If one takes the view that the play concerns growing awareness between a husband and wife, Marchbanks serves as the catalyst bringing about the final result. Through the poetic railings of the young poetaster, Morell begins to wonder if he is actually too commonplace for Candida. But when Morell is accepted and the poet is spurned in the famous choosing scene, Marchbanks leaves as a more adult being with a secret in his heart, and apparently quite eager to go out into the night. It may well be that Marchbanks realizes that this mundane domesticity is not for him—he has a greater destiny than this. Candida has revealed the average happy marriage to him, and he realizes there is no poetry in it. A poet must go out into the night, and on to greater and more exalted triumphs.

This, quite possibly, is another of Shaw's main ideas in the play—that the man of genius is out of place in conventional society. However, the fact that the role of Marchbanks is often unrealistic and overdrawn reduces the total effect of this particular Shavian premise. Through his excessive behavior, the conflict between Marchbanks and Morell fails to convince many readers and viewers; to some, there is no choice at all between the likable clergyman and the effeminate boy.

Most others, however, are willing to overlook this flaw and to ignore the charge that Candida, in the "choosing" scene, behaves in a most conceited fashion. Audiences have much more preferred to delight in the high comedy of *Candida,* its amusing situations and the witty, sparkling dialogue which is generally consistent throughout the play. This is, next to *Saint Joan,* Shaw's best-constructed drama. And there is no doubt that its great popularity is due not only to its form, but also to the fact that in *Candida* we have Shaw's safest play.

CANTOS

Type of work: Poetry
Author: Ezra Pound (1885-)
First published: 1925-1956 and continuing

The *Cantos* of Ezra Pound constitute an ambitious work of poetry that has been appearing in various drafts over many years, and fairly late sections of the *Cantos* bear such designations as these: *The Pisan Cantos* (1948) and *Section: Rock-Drill* (1956). This ambitious work is not yet complete and, for

reasons that will at once appear, it is not likely to be complete.

The work is more often talked about than read, and for several causes. First, the poem does not escape association with the controversial career of its author. Pound, for many years prior to 1939, lived abroad as an expatriate, critical of the economic systems of Anglo-Saxon culture. During World War II he broadcast from Italian radio stations against various aspects of Anglo-Saxon cultural life and economic systems. For these activities he was taken into custody at the end of the war; he did not face trial, however, and after a period of confinement for psychological reasons, he was released and returned to Italy to live. During this time Pound continued to add new cantos to his work; he was also the controversial recipient of an award—the Bollingen—for meritorious literary service in poetry.

The *Cantos* are also much talked about for reasons less sensational and more valid. To the reader who makes a hasty inspection—and possibly to the person who spends a good deal of time studying them—the work offers a surface that is daunting. One finds that many sections of the poetic discourse written in English are interrupted by quotations from Provençal, Italian, German, French, Latin, and Greek, not to mention Anglo-Saxon and Middle English. Even more, many pages are adorned with the completely enigmatic ideograms which Pound derives from classical Chinese. These syllabic symbols stand for ideas precious to Pound.

A closer inspection of the actual employment of language offers no further comfort to the beginning reader; the tone of the verse is extremely varied. There are passages in the earlier *Cantos* that are among the finest lines fashioned by English-writing poets in our century: elegiac passages of lament for the virtues of "good" cultures, vitriolic attacks on the defects of what Pound regards as Anglo-Saxon finance-capitalism. These passages of excellence alternate with others that, as poetry, seem very strange materials indeed. There are quotations from the prosy diplomatic correspondence of John Adams, phrases more than a century old and deader in intrinsic interest than that. There are quotations from the fiscal regulations of Leopold of Hapsburg-Lorraine, who instituted good financial conditions in Tuscany before the disaster of Napoleon's arrival. There are abundant references to historical and literary figures good and bad, Oriental and Western. There are references to many people, both well-known and obscure, contemporaries familiar to Pound himself; through them, the literary crusades and battles of the first half of the twentieth century find adequate memorial in some sections of the long poem.

All this, as suggested, is included and woven into a tight but anecdotal structure which Pound introduces and embroiders with great metrical variety and dexterity. His language varies from noble simplicity and elegance through imitations of the banality (with which all men in all ages have conducted the affairs of the world) to the argot of the illiterate. A special interest appears in the section entitled *The Pisan Cantos,* in which we are allowed to view Pound in a prison camp at Pisa, working away on an installment of his masterwork.

Strange and without many literary parallels in its lack of plan, in its preference for jumble rather than clarity, the *Cantos* should not, however, be regarded as a hoax or a fraud. The continuing poem is, rather, a record of the workings of a sophisticated and ingenious mind that has conducted a decades-long war with a world out of joint. In this work language is in decay, social life is ebbing, and the economic system is a center of rot.

To thread one's way with utter confidence through the poem one would have to be as erudite as Pound himself. But one can make some progress and have some profit if one reminds oneself of what Pound's abiding gustos and disgusts

are. Then one will see that the disorder of the poem is a transcription of the mixture of pleasure and nausea which the twentieth century—and the rest of human history, for that matter—have aroused in the poet's sensorium.

More systematically than the *Cantos* ever present the matter, a list could be drawn up thus: There are ages that are (or have been) human; and there are ages that have not been human. The twentieth century, as Pound himself experienced it in American "learneries" and in the British countryside, is an age that has not been particularly human, has not afforded superior men a good chance to investigate their own natures and inspect the resources of art and language. Thus, our age (or parts of our age) is "against nature": an upside-down world in which money has ceased to be a necessary convenience and has become, in many minds, the most real entity which man can handle. Nature and the man-fashioned grandeur of art have become sources of only second-rate experience.

Such an impression Pound repudiates. To him, our money culture places us in the midst of ordure, and this is a view attested to in all sorts of ways. Leisure is not understood and used; language itself, that ultimate and precious human possession, is debased by the uses business and "affairs" make of it; it is more subtly and more thoroughly debased by the use which Victorian and Georgian poets made of it. These facile poets, Pound is convinced, merely sweetened the air to wealthy nostrils that did not want to smell the stench that money making and interest taking created.

Thus, the *Cantos* represent a break with the going social order and the modes of literary expression grateful to that order. Pound, in a phrase he derives from the Chinese, must "make things new." The techniques of confusion, blending, and non sequitur in the poem are techniques of assault; indurated sensibility must be awakened, and new habits of direct, nonabstract apprehension must be set up. Pound gathers hints from Homer, Confucius, the Provençal poets, and countless other writers who managed to be "human." By tearing apart the tapestry of the conventionally viewed past and weaving the threads into a new pattern of his own, Pound assaults ingrained and complacent sensibilities; in *Rock-Drill,* for example, the agile reader must be willing to experience all stages of man's history at once, with each stage held before his attention for no more than a moment or so.

Pound also startles conventional and unreflective moral tastes by expressing admiration for such "natural" monsters as Sigismundo Malatesta, whose evil was at least direct and not transmogrified into a neutral entry in a ledger. One must have, in the world of the *Cantos,* a considerable amount of sin; but in "good" ages, unlike our age, sin and virtue declare themselves for what they are and do not masquerade as something else.

Thus the organized confusion of the *Cantos* becomes the pattern of Pound's own outraged and crusading sensibility. What the poem expresses is always clear to that sensibility. If it is not clear to ours, according to the poet, so much the worse for us and our responses and our blindness. Such, at any rate, is the intransigent accent of many a canto.

One can, at any rate, say that Pound's long work is a representative poem which belongs to the same century as Eliot's *The Waste Land* and Joyce's *Ulysses.* It also attempts to interpret a world that is on the verge of escaping all interpretation. Long sections of the *Cantos* testify to a power with language that both W. B. Yeats and T. S. Eliot thought it worth their while to attend to. Pound may or may not be a great poet; beyond question, he has been schoolmaster to a generation of poets.

CAPTAIN SINGLETON

Type of work: Novel
Author: Daniel Defoe (1660-1731)
Type of plot: Adventure romance
Time of plot: Eighteenth century
Locale: The navigable world
First published: 1720

Principal characters:
CAPTAIN BOB SINGLETON, a sailor, explorer, and pirate
WILLIAM WALTERS, a Quaker surgeon

Critique:

Defoe can justly be called the first English novelist. The three outstanding works of prose fiction before Defoe wrote were Lyly's *Euphues,* a courtly and philosophical work; Sidney's *Arcadia,* a chivalrous romance, and John Bunyan's religious and symbolic allegory, *The Pilgrim's Progress.* Realistic characters and the common-sense point of view were Defoe's contributions to prose fiction. In *The Life, Adventures and Piracies of the Famous Captain Singleton,* unlike Robinson Crusoe to which it is undoubtedly inferior, character is subordinated to action. In both books Defoe relied heavily on Dampier's accounts of voyages, travelers' tales and available maps and geographies. However, the novel contains also a wealth of clearly imagined detail in its objective narrative, and two contrasted characters: the courageous, egocentric Singleton and the shrewd pacifist, William. Here and in the rest of Defoe's fiction is the germ of the English novel.

The Story:

Captain Bob Singleton was stolen as a child and reared by the gipsy who bought him. His first voyages, which began when he was twelve, were to Newfoundland. On one of these voyages the ship was captured by Turks. The Turkish vessel was subsequently captured by a Portuguese ship. After many months on shore Singleton sailed as a cabin boy from Portugal on a voyage to Goa on the Malabar coast. At this time Singleton began to learn the arts of navigation, and he also became an accomplished thief.

On the return voyage a storm drove the ship to the shore of Madagascar. There Singleton enthusiastically joined a group of malcontents who plotted the harsh captain's death, and he barely escaped hanging. However, he and twenty-six companions, with guns, tools, and provisions, were abandoned on shore. The natives were friendly and traded food with the sailors in exchange for metal charms cut out of beaten coins, as they had no knowledge of the value of currency. After exploring the island and the shore, the party was able to build a frigate and sail for the mainland.

Landing at Mozambique, they decided to trek across the entire unknown continent to the Atlantic. They began the journey with buffaloes loaded with their provisions and with some sixty captured natives as guides and bearers. Singleton was by this time their appointed leader. At first they marched only when travel by river was impossible. By hunting and foraging they survived well enough until they came to the first desert. After nine days on the desert they reached a lake, fished, and renewed their water supply. In sixteen days they completed the desert crossing and entered another fertile region where travel was easy until they came to an impassable river—possibly the Nile.

When the chief native prisoner found gold in a small stream flowing into the main river, they panned as much as they could and agreed to share it equally. After a time they built a garrisoned camp to

avoid traveling in the rainy season. Protected by palisades from wild animals that roamed the region, the travelers remained there through the rainy season. On the subsequent march they almost perished while crossing a further stretch of arid land. Beyond this desert they obtained meat from a native village and soon moved into a mountainous region. While proceeding along the main valley, they were astonished to meet an Englishman who had been captured and robbed by the French. Having managed to escape inland, he had stayed in the country of friendly natives. He joined the travelers and told them where to find more gold. After two profitable years they continued on to the Gold Coast. There the party disbanded and Singleton sailed to England.

In England, during the next two years, Singleton spent lavishly and was often cheated. When his money was gone, he sailed for Cádiz. Off the coast of Spain he broke his journey at the instigation of a friend and went aboard a vessel whose crew had mutinied and taken possession of the ship. Thus began Singleton's career as a pirate.

Having obtained provisions in Cádiz, the pirate ship sailed for the Canary Islands and thence to the West Indies. After the capture of a Spanish sloop, Singleton sailed aboard her and arranged to meet the other ship in Tobago. He found that the crew of a captured ship was often willing to join him. One man who did so was a Quaker surgeon named William Walters. William and Singleton became friends and the Quaker often saved him from wasteful maneuvers and bloodshed. After a meeting in Tobago the pirates arranged to cruise separately again and later to join forces in Madagascar.

In a successful engagement off Brazil, Singleton captured and took command of a forty-six-gun Portuguese man-of-war. From the next ship captured they acquired many slaves. William persuaded Singleton and the crew not to kill these men. Instead, he sold them on the Rio Grande for gold and a fine French sloop. Continuing the voyage, they rounded the Cape of Good Hope to land on Madagascar for provisions.

During the night which followed the sighting of a wrecked European ship on the African shore, William and the coxswain both dreamed that if they landed they would find gold. They discovered a group of their former companions who, shipwrecked on Tabago, had been taken aboard another ship and subsequently had captured several ships of their own and thereby gained much gold. The whole pirate fleet, including ships under Captain Wilmot and Captain Avery, gathered at Mangahelly. Some stayed in a camp on shore. Eventually William and Singleton sailed for Ceylon in the man-of-war.

Off Ceylon they captured a ship from the Mogul's court. The vessel yielded so much gold that the sailors wished to return at once to Madagascar. Together, William and Singleton persuaded them to continue the voyage.

Singleton's ambition was to capture ships from the Dutch Spice Islands. After sailing north of the Philippines they finally overtook a vessel laden with nutmegs. Unfortunately, they grounded the man-of-war on a group of rocks and were forced to beach and repair her. Soon after they resailed they were hit by a violent storm which shook the ship and momentarily so terrified Singleton that he believed the lightning to be the punishment from Divine Providence for his crimes. However, nobody was hurt and, with the ship only slightly damaged, they continued as before.

North of Manila three Japanese ships yielded cinnamon, nutmeg, cloves, and some gold. From there they sailed two months until they reached Formosa. By this time everybody was agreed that they were rich enough. Off the Chinese coast they made contact with merchants with whom William traded spices and cloth for gold. Then they began the long journey southward and westward home.

The vessel sailed to Java for provisions and then to Ceylon, where they had great

trouble with natives who nearly ignited the ship with fire-arrows. Finally, after tricking the native leaders through a Dutch interpreter who was a prisoner there, they managed to take him on board and to sail away unharmed.

William continued to trade, and when he had satisfactorily disposed of most of the booty he talked earnestly to Singleton about his crimes. Together they agreed to abandon piracy. Furthermore, Singleton said that from then on he would be under William's command. William made two more trading trips. On the second Singleton and another surgeon accompanied him in the sloop with their accumulated treasure. William sent a letter to the man-of-war saying that they had been captured and that they must sail away to save their own lives. The men quickly obeyed.

William and Singleton disguised themselves as Persian merchants. During this time Singleton became profoundly troubled by his conscience. William dissuaded him from suicide that they might be able to put their illegal fortunes to some good use. They traveled in caravan to Alexandria and thence sailed to Venice.

In time William wrote to his widowed sister in England. He and Singleton both sent her money to buy a house for her children and themselves. Finally, still disguised as merchants, they returned home. Singleton, whose repentance was complete, married William's sister and lived with her in great quiet and contentment.

CARMINA

Type of work: Poetry
Author: Gaius Valerius Catullus (c. 84-c. 54 B.C.)
First transcribed: c. 50 B.C.

Catullus, greatest of the Latin lyric poets, was born in Verona in northern Italy, only a few years after it had been conquered from the Celts. Some scholars believe him to have been Celtic, not only because of his name, but also because of his use of Celtic words like "basium," for "kiss," instead of the Latin "osculum."

He was one of the "New Poets," whose leader was Valerius Cato. Beginning about 90 B.C., these revolted against the conservative poets who treated only wars, history, and mythology. In their experiments with Greek meters and Greek words, under the inspiration of Sappho, Archilochus, and especially the Alexandrians, Catullus was a pioneer. One cannot know how radical his fellow poets were, for most of their work has been lost, and the poetry of Catullus survived only by chance.

During his lifetime he probably published a number of books—"libelli," the Latins called them—made by pasting together sheets of parchment or papyrus into a long strip and rolling it on a stick. About a thousand lines constituted a book. Someone arranged all the poems of Catullus, by length rather than by subject or chronology, on one roll. It could not have been the poet himself, because the dedication provided was hardly suitable for such a volume. This roll of 116 poems was disregarded for fourteen centuries. (Catullus was not an important classical poet like his friend Vergil, whose indebtedness to him is evident both in his earlier poetry and in the *Aeneid,* or Ovid or Martial, both of whom praised him highly.) Then the roll came to light briefly in Catullus' native city in the fourteenth century, long enough for two admirers to make complete copies. After that it was lost forever; but from those two copies the world learned to admire the lyric genius of Catullus. Petrarch owned and used one copy.

After the *Carmina* (*Poems*) appeared in print, the cult of Catullus began to spread. The pious Fénelon, overlooking the Roman's occasional vulgarity and obscenity, accounted in two words for his

greatness: "simplicité passionée." And that has been the critical judgment of him ever since: one of the supreme poets of love, a singer of ardent and sincere passion expressed with fiery earnestness, but also with simplicity.

The date of Catullus' first poems cannot be determined. It is known that he went to Rome when he was about twenty. There he met the object of an overpowering love, a woman whom he addressed in his verses as Lesbia, a name suggested by the homeland of Sappho, whose meter he used in several of the poems. Scholars later identified her as Clodia, wife of the praetor Quintus Caecilius Metellus, a highly sexed, talented, cruel beauty, described as ox-eyed, even by her enemies. She still had a husband when Catullus, meeting her, was so upset that he could not speak. But he wrote for her one of the most famous of all love poems, in which he declared that a man becomes godlike

> who sits and constantly in your presence
> watches and hears you laugh.

Possibly about this same time he courted her in a charming and well-known lyric (Number 2 in his collected verse), addressed to her pet sparrow, who could be happy though its mistress and the poet were miserable and thwarted.

Before he had progressed very far in his courtship, his older brother, a diplomat in the east, died suddenly. Perhaps he had financed Catullus' literary career in Rome. Certainly the poet never mentioned his father's assistance. At any rate, Catullus returned home in 60 B.C. Verona was not then the romantic city of Romeo and Juliet. In it, the poet, with no kindred spirits, was frankly bored. One rhyme to a friend complained that he found no poetic inspiration. Another lyric begged a fellow poet to come and visit him. Julius Caesar is known to have lodged with his father several times when going from his Gallic campaigns to Rome, but Catullus did not like him.

In 57 B.C., apparently believing it was time for him to get into politics, the poet secured an appointment to the staff of Memmius, Governor of Bithynia, in northern Africa, but from the evidence of Catullus' satirical poems, his superior appropriated all the art treasures and the gold. All that fell to the poet was a yacht:

> Stranger, the bark you see before you
> says
> That in old times and in her early days
> She was a lovely vessel that could make
> The quickest voyages and overtake
> All her competitors in sail or oar.

This vessel brought him home the following year. On the way he stopped to visit the tomb of his brother near the site of Troy, where he wrote one of the most beautiful of his elegiac poems (Number 101):

> By ways remote and distant waters sped,
> Brother, to thy sad graveside am I come
> That I may give the last gifts to the
> dead
> And vainly parley with thy ashes
> dumb. . . .
> Take them, all drenched with a
> brother's tear,
> And, Brother, for all time, hail and
> farewell.

Back in Rome, trouble-making Clodia, after her husband's suspiciously sudden death, had become the mistress of Caelius. When his ardor cooled, she tried to destroy his political career by bringing all sorts of charges against him. Cicero, the greatest orator of his time, defended Caelius in an oration, still existing, that completely demolished the reputation and character of Clodia. But the returning Catullus still felt some of "Lesbia's" old charm, and again he wrote impassioned lyrics to her. Some scholars have tried to arrange the score or more in a pattern to show the growth of their love, their quarrels, charges of infidelity, reconciliations, and the final break, but their suppositions are pure guesswork. There is not, for instance, any chronological clue to the shortest and most memorable poem about her (Number 85):

I hate and love. You ask perhaps how
that could be?
I know not, but I feel its agony.

Determined to leave her, Catullus wrote (Number 8):

She-devil, damn you! What life's left
for you? . . .
Whom will you kiss? In whose lips set
your teeth?
Stop, Catullus! It's over; don't give in.

But he did write one more poem about her, in Sapphic meter, asking several friends to take her a message, "short and not kindly," bidding farewell to her and her "hundreds of lovers, whom she exhausts sexually."

Poets ever since have been inspired to translate and adapt these love lyrics. Robert Herrick (1591-1674), has been called an English Catullus, though he certainly lacks the Latin poet's depth of passion. Nearer in spirit was John Donne (1572-1631), who claimed that Catullus was only one of the "1,400 authors" the English poet had analyzed.

Among the 116 poems of Catullus are themes other than those on love. About twenty-five deal with friendship in various forms. Some, fewer but fiercer, poetize his hates: false friendship, pretension, infractions of the moral code, and corruption in high places. His dislike of Julius Caesar he expressed in the invective of Number 93. Later, however, he felt more kindly toward Caesar and made amends by praising Caesar's undoubted personal charm and military ability.

Among Catullus' works are several long poems, including two wedding hymns and two epyllia, or little epics, modeled on those of the Alexandrian poets. One, celebrating the marriage of Peleus and Thetis, includes the story of Theseus and Ariadne. The other, a translation of Callimachus' "Lock of Berenice," is one of the sources for Alexander Pope's "The Rape of the Lock."

The largest number of the *Carmina* of Catullus were satiric poems, sometimes with invective or humor so vulgar that they have shocked readers of later centuries. Perhaps forty-six can be so considered, but those are not the verses for which Catullus will be remembered. He is immortal because of his expressions of passion and love, and for his inspired poems of sadness, which, though only a few, are enough to have made Tennyson refer to Catullus as the tenderest of Latin poets.

THE CASTLE OF FRATTA

Type of work: Novel
Author: Ippolito Nievo (1831-1861)
Type of plot: Historical chronicle
Time of plot: 1775-1852
Locale: Italy and England
First published: 1867

Principal characters:
CARLO ALTOVITI, an Italian patriot, the narrator
GIOVANNI, Count of Fratta
COUNTESS CLEONICE, his wife
CLARA, and
PISANA, their daughters
AQUILINA PROVEDONI, Carlo's wife
MONSIGNOR ORLANDO, the count's brother
LUCILIO VIANELLO, a young doctor, in love with Clara
LEOPARDO PROVEDONI, Carlo's friend

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DORETTA, his wife
RAIMONDO DI VENCHIEREDO, Doretta's lover
FATHER PENDOLA, a Jesuit
ALBERTO PARTISTAGNO, a young nobleman
GIULIO DEL PONTE, a poet in love with Pisana
TODERO ALTOVITI, Carlo's father
AGLAURA, Carlo's half-sister
SPIRO APOSTULOS, son of a Greek banker, later Aglaura's husband
MAURO NAVAGERO, an old nobleman, Pisana's husband
ALMORO FRUMIER, Senator of Venice
THE SPACCAFUMO, a bandit
NAPOLEON BONAPARTE

Critique:

The Castle of Fratta, second only to Alessandro Manzoni's *The Betrothed* among Italian novels of the nineteenth century, is the English title of *Le Confessioni di un ottuagenario,* written between December, 1857, and August, 1858, by Ippolito Nievo, one of Garibaldi's historic "Thousand." Nievo never lived to revise his work, to which he originally gave the patriotic title, *Le Confessioni di un Italiano;* the later change of name was made by his publisher, who thought Nievo's title too forthright for those unsettled times. The novel, a work of tremendous vigor, presents a remarkable gallery of character portraits, both real and imaginary, and tells with passionate patriotic feeling of half a century of strife that led at last to the period of the Risorgimento and the liberation of Italy. Lucilio Vianello is undoubtedly modeled after the life of Mazzini. Carlo Altoviti is a man dedicated to two great passions, his love of freedom and his love for Pisana, that lovely, wayward, sensual woman capable of great loyalty and cruel betrayal. Certainly she must be listed among the notable women of Italian fiction.

The Story:

Carlo Altoviti, born in Venice on the Day of St. Luke the Evangelist in 1775, spent his boyhood in the ancient, decaying castle of Fratta, the neglected, unwanted poor relation in a household of feudal gentry such as he would live to see swept away by war and revolutions. His mother, the sister of the Countess of Fratta, had made a runaway match with an adventurer named Todero Altoviti, but had deserted her husband a few months later. When her child was born, the infant had been dispatched at once to Fratta. In his childhood Carlo knew only that his mother was dead and that his father was reported to have turned Turk somewhere in the Levant.

The household at Fratta was made up of the austere, pompous count and his haughty wife; their daughters, Clara and Pisana; the count's brother, Monsignor Orlando, a stupid, gluttonous priest; the chancellor who managed the count's business affairs; Captain Sandracca, the swaggering but timid captain of militia; the chaplain, and a number of hangers-on and servants. Carlo's place was a menial one, and he spent most of his time in the cavernous, gloomy kitchen with the retainers. Sometimes he slipped away to play with his cousin Pisana, who even as a child was a creature of whims and passions, contradictions and loyalties; in later years she was to make Carlo's life a torment and a delight. The older daughter, Clara, was a grave, lovely girl who devoted herself to the care of her bedridden grandmother, Lady Badoer. It was Clara who drew the young men of the Friuli region to Fratta. Among these were Giulio del Ponte, a writer of graceful verses; Lucilio Vianello, a medical student, and Alberto Partistagno, a young man of noble family.

The Spaccafumo, a bandit who had

once rescued young Carlo from the marshes, was the friend of Antonio Provedoni, the mayor of the commune. When Antonio's son Leopardo courted Doretta, daughter of the chancellor of Venchieredo, he was set upon by some bullies of Venchieredo and the Spaccafumo rescued him. The Count of Venchieredo charged that the chaplain of Fratta had sheltered the bandit and he then laid siege to Fratta; his real purpose was to secure some incriminating documents that a retainer at Fratta possessed. His plan was thwarted by Lucilio Vianello, who put the castle in a state of defense, and by Partistagno, who arrived with his retainers to put the men of Venchieredo to rout. Later Carlo saved the documents from theft. The Count of Venchieredo was sentenced to ten years in prison. With Venchieredo humbled, Leopardo was free to marry Doretta.

When the news of the French Revolution reached Venice and men began to dream of a new kind of freedom, the Inquisition of State began a reign of terror. Seeing troubled times ahead, Almoro Frumier, a Venetian senator and kinsman of the Count of Fratta, moved with his family to Portogruaro. There the people of Fratta went frequently to visit, and Carlo, now an acknowledged member of the family, went with them. The boy was often thrown into moods of depression as Pisana revealed her fliratatious nature among the young gallants of the region. Clara was kinder to him than ever, but Pisana paid no attention to his bitterness and gloom.

For relief, Carlo turned to his studies so earnestly that the count decided to send him to Padua to study for his doctor's degree. About the same time Raimondo di Venchieredo, son of the disgraced castellan, returned to his nearby castle and Pisana began to pay attention to the young nobleman. Meanwhile, Clara was being courted by a number of aristocratic dandies. The countess tried to arrange a match between young Venchieredo and Clara; however, the alliance was unacceptable to Venetian authorities. Partistagno became Clara's accepted suitor, but she refused him; people said that she was really in love with Lucilio. When the countess took her daughter to Venice, Lucilio, after taking his degree at Padua, settled there also.

Carlo, on a scholarship, went to Padua to study shortly before the French invaded Italy. Returning to Fratta for a visit, he found Pisana now a beautiful woman, demanding admiration from all. Her chief aim was Giulio del Ponte. Back in Padua, Carlo came under the influence of Amilcare Dossi, a young man of liberal political views, and became an ardent Voltairian. Then word came that the old chancellor had died at Fratta, leaving affairs disordered; Carlo returned to take over his duties. Clara entered the Convent of St. Therese. The old count died and Pisana went to Venice.

One day news arrived that a young French general, Napoleon Bonaparte, had taken command of the Army of the Alps. Within a few months he controlled the fate of Italy. The people of Fratta fled as the French advanced. Returning from a trip to Portogruaro, Carlo found Fratta deserted and looted and old Lady Badoer dying as the result of French atrocities. When Carlo went to Urbino to protest, Napoleon refused to listen to his story.

A change came in Carlo's fortunes when his father returned unexpectedly to Venice. Grown wealthy in trade, he planned to establish a family of social and political prestige. His hopes failed when Venice capitulated to the French in 1797. The fall of the patricians completed the ruin of the Frattas. Pisana gave in to her mother's urgings and married an aged kinsman, Mauro Navagero. Lucilio begged Clara to marry him, but she refused to return to a world that had no respect for God and the Church. When the French turned Venice over to Austria, Carlo prepared to take refuge in the Cisalpine Republic. His father re-

turned to the Levant after giving him a letter of credit on Apostulos, a Greek banker. Pisana became Carlo's mistress and lived with him until he was forced to flee the city. In Milan he learned that Aglaura Apostulos, his companion in his flight, was his half-sister.

Carlo fought with the Cisalpine Legion under Ettore Carafa, who became Pisana's lover. When English and Russian troops entered Naples, Carafa was captured and hanged. Carlo, Lucilio, and Pisana escaped aboard a Portuguese ship to Genoa. After the battle of Marengo, Carlo served as Secretary of Finances at Ferrara. Returning to Fratta after the Peace of Pressburg, Carlo married Aquilina Provedoni; two children were born to them. Later he fought under General Pepe against the Austrians. Captured, he was sentenced to death but was later pardoned. Accompanied by Pisana, he went to London. There he lost his sight, restored to him through an operation performed by Lucilio. Pisana, who had begged in the streets in order to provide for Carlo during his illness, died.

Carlo returned to Venice in 1823 and engaged in trade until he and Aquilina returned to the Friuli in 1848. Aquilina died soon afterward. At last Carlo found courage to return to the site of the Castle of Fratta. Only a few stones remained of the place so full of memories of the past. Writing his memoirs, he realized that these were memories of sweetness as well as grief.

CATILINE

Type of work: Drama
Author: Ben Jonson (1573?-1637)
Type of plot: Political tragedy
Time of plot: First century B.C.
Locale: Ancient Rome
First presented: 1611

Principal characters:
CATILINE, leader of a conspiracy against Rome
LENTULUS, and
CETHEGUS, his lieutenants
CURIUS, a conspirator and spy
CICERO, defender of the State
CATO, "the voice of Rome"
JULIUS CAESAR, shrewd politician, friend of the conspirators
FULVIA, a courtesan and spy
SEMPRONIA, feminist conspirator
AURELIA, Catiline's wife

Critique:

Even the most ardent Jonsonians are unlikely to agree with the author in giving this tragedy place above the great comedies of Jonson's prime, though certainly there is much to respect and admire in it. To Jonson, historical accuracy was evidently a major merit of his tragedies, and they are based on diligent research. *Catiline* was drawn chiefly from Sallust's *Catiline,* Cicero's *Orations,* and Plutarch's *Lives;* but poets as well as historians furnished source material: the Prologue with Sulla's ghost is modeled on Seneca's *Thyestes,* and various passages in the play recall Statius, Lucan, and other classical poets. Both *Sejanus* and *Catiline* have been called "studies in statecraft"; and they have been wisely considered as the tragedies of a nation rather than of individuals. Most readers and audiences prefer emphasis on individuals in tragedy; hence Jonson's tragedies have not aroused the enthusiasm their excellent workmanship

deserves. Jonson's use of the Chorus in *Catiline* is noteworthy. Whether this Chorus, like Shakespeare's in *Henry V*, is a single speaker, or whether it is a group speaking in unison is not clear from the text. The latter would probably appeal more to a lover of the classics like Jonson; therefore, it is assumed that the Chorus is a group of substantial Roman citizens speaking in concert. In plot, character-drawing, and poetry, the appeal of *Catiline* is more to the intellect than to the emotions. Both the sculptural verse and the characterization foreshadow Milton, whose council in Hell recalls the deliberation of the conspirators.

The Story:

Under the sinister influence of Sulla's ghost, the reckless patrician Catiline organized a conspiracy to overthrow the Roman Republic. The conspirators, including the rash Cethegus and outcast senators Lentulus and Curius, gathered at Catiline's home. Catiline and his wife pandered to the weaknesses of each and skillfully manipulated them without allowing them to realize that they were his puppets. The conspirators concluded their meeting with a gruesome sacrament, pledging faith by drinking the blood of a newly-slaughtered slave. The first step in their plan was to have Catiline elected as one of the two consuls. When four of the candidates withdrew in favor of Catiline, leaving only three men in the race, success seemed very probable. The two remaining candidates were Antonius, impecunious and lukewarm, and Cicero, a "new man" but a dangerous antagonist.

A Chorus of Roman citizens gathered and discussed the uncertainty of the survival of great national powers, which often seem to carry in themselves seeds of their destruction: luxuries and vices soften nations and leave them easy prey to their own malcontents or alien invaders.

Fulvia, the profligate wife of an elderly fool, numbered among her lovers the conspirator Curius and Julius Caesar, the latter on a very casual basis. Since she was interested in wealth, not romance, she forbade her servants to admit the down-at-heels Curius on future visits. While being readied for her social day, she was visited by Sempronia, a feminine bluestocking politician well past the bloom of youth. Sempronia was an eager supporter of the patrician Catiline and a scorner of "that talker, Cicero," who presumed to be more learned and eloquent than the nobility. When Curius arrived to interrupt their gossip, Sempronia overrode Fulvia's objections, ushered him in, and made great play of leaving the lovers alone. Fulvia's reception of Curius was so hostile that he became enraged and dropped threats and hints of future greatness and power. Fulvia immediately shifted to Delilah's tactics and wheedled his secret from him.

The Chorus gathered before the election and prayed for wisdom to choose consuls worthy of Rome's great past. Antonius and Cicero won the election, shocking and infuriating Catiline and his party. Cato praised Cicero warmly; but Caesar and other sympathizers with Catiline regarded the new consul with veiled hostility or open contempt. Catiline masked his fury in public, but in private he planned rebellion and civil war. Fulvia, partly through self-interest and partly through a vain dislike of playing second fiddle to Sempronia, carried information about the conspiracy to Cicero. Using her information to intimidate Curius and appealing to his greed, Cicero won him as a spy in Catiline's inner circle; Fulvia served the same purpose among the feminine conspirators. Alone, Cicero bemoaned the low estate of Rome, which was reduced to dependence on such tools as Fulvia and Curius for safety. He strengthened his position still further by giving a province to Antonius.

Caesar showed Catiline favor and gave him advice, but did not join the assemblage of conspirators. At the conspirators' next meeting, plans were laid for setting fire to the city at strategic points and

starting local uprisings to be timed with invasion from outside. The first move was to be the murder of Cicero that very night. The feminine conspirators entered with Catiline's wife Aurelia. Under cover of their excited chatter, Curius whispered to Fulvia the plan to assassinate Cicero. She left the meeting and warned Cicero in time for him to gather protecting friends and impartial witnesses. Although the attempt on Cicero's life failed, the threat of civil violence terrified senators and citizens. The Chorus expressed horror at the danger, which seemed brought about by the city's guilt.

In the Senate, Cicero delivered an impassioned oration against Catiline and disclosed knowledge of intimate details of the conspiracy. Catiline lost control of himself, threatened Cicero and Rome, and left to join his army outside the city. Lentulus and Cethegus remained in charge of the internal organization of the conspirators. Cato warned Cicero of the danger from Caesar and other concealed supporters of Catiline, but Cicero chose to avoid a break with them. He persuaded the ambassadors from the Allobroges, who had been approached by Catiline's men, to pretend to join the conspiracy and to secure incriminating documents. When the ambassadors were arrested, as prearranged, a conspirator taken with them turned state's evidence to save his life. With the evidence of the conspirator and the ambassadors, the Senate approved the arrest and execution of the conspirators remaining in Rome, though Caesar tried to save their lives. Caesar was accused by Curius, but Cicero chose to pretend that this dangerous man was innocent, allowing him to remain alive and uncurbed.

After the execution of the conspirators, the leader of the Roman forces arrived and reported the defeat of Catiline and his "brave bad death" while leading his troops. Honored and rewarded by the Senate and the Roman people, Cicero pronounced thanks for Rome's rescue.

CECILIA

Type of work: Novel
Author: Fanny Burney (Madame d'Arblay, 1752-1840)
Type of plot: Sentimental novel of manners
Time of plot: Eighteenth century
Locale: England
First published: 1782

Principal characters:

CECILIA BEVERLEY, a beautiful and virtuous heiress
MR. HARREL, her profligate guardian
MR. BRIGGS, her miserly guardian
MR. DELVILE, a proud aristocrat, also a guardian
MRS. DELVILE, his wife
MORTIMER DELVILE, their son
MR. MONCKTON, Cecilia's unscrupulous counselor
MR. BELFIELD, a pleasing but unstable young man
HENRIETTA BELFIELD, his modest sister

Critique:

Cecilia, or, Memoirs of an Heiress is a blend of wit, sentiment, and morality. If, as has been charged, Fanny Burney's writing is marred by caricature and priggishness, it cannot be denied that she had a real gift for maintaining the interest of her readers. Seen in historical perspective, Miss Burney merits credit for being one of the writers who made the novel respectable. She also has a special literary significance in having influenced Jane Austen, whose *Pride and Prejudice*

(1813) got its title from a sentence in *Cecilia.*

The Story:

Cecilia Beverley, just short of her majority, was left ten thousand pounds by her father and an annual income of three thousand pounds by her uncle, the latter inheritance being restricted by the condition that her husband take her name. Until her coming of age, she was expected to live with one of her guardians, the fashionable spendthrift Mr. Harrel, husband of a girlhood friend. One who warned her against the evils of London was Mr. Monckton, her clever and unscrupulous counselor, whose secret intention to marry Cecilia was at present prevented by the existence of an old and ill-tempered wife, whom he had married for money.

The constant round of parties in London and the dissipation of the Harrels were repugnant to Cecilia. Kind but unimpressive Mr. Arnott, Mrs. Harrel's brother, fell hopelessly in love with the girl, but Harrel obviously intended her for his friend, insolent Sir Robert Floyer, whom Cecilia detested. After vainly begging Harrel to pay a bill, which Arnott finally paid, Cecilia became so disgusted with the Harrels' way of life that she decided to leave their household. But she found the abode of her miserly guardian, Mr. Briggs, so comfortless, and was so repulsed by the pride and condescension of her third guardian, Mr. Delvile, that she decided to remain with the Harrels.

At a masquerade party she was pursued by a man disguised as the devil. He was Monckton in disguise, his aim being to keep others away from her. She was rescued first by a Don Quixote and later by a domino whose conversation pleased her greatly. At first she believed the domino was Mr. Belfield, a young man she had met before. Later she was surprised to learn that Don Quixote was Belfield.

At the opera, Sir Robert, angered at Cecilia's courtesy to Belfield, insulted him so that a duel resulted and Belfield was wounded. A young man, courteously attentive to Cecilia, proved to be the domino and Mortimer Delvile, the only son of her guardian and the pride and hope of his family, whose fortune he was to recoup by marriage. Cecilia visited his mother and was charmed by her graciousness and wit. She was disturbed, however, by the knowledge that she was universally believed to be betrothed to either Sir Robert or Belfield. Monckton, feeling that only the Delviles were a threat to him, attempted to destroy her friendship for them.

Cecilia met and immediately liked Henrietta Belfield. When she visited her new friend, she found Henrietta nursing her wounded brother, whom Mortimer wished to aid. Seeing Cecilia there, Mortimer believed that she was in love with Belfield. Having been educated above his station, Belfield had grown to feel contempt for business. He was clever and pleasant but unable to settle down to anything.

Although Cecilia had refused Sir Robert's proposal, she still saw that Harrel was bent on the marriage. Monckton's constant warnings against the Delviles disturbed her, for she was now in love with Mortimer. Knowing his father's pride, however, she determined to conquer her feelings.

Cecilia, who had previously discharged some debts for Harrel, was now so alarmed by his threats of suicide that she pledged herself to a total of seven thousand additional pounds. Since Briggs would not advance the money she was forced to borrow from a usurer.

Mortimer, learning that Cecilia loved neither Sir Robert nor Belfield, betrayed his own love for her—and then avoided her. Cecilia discovered that Henrietta had also fallen in love with Mortimer. Mrs. Belfield, believing that Cecilia loved her son, constantly urged him to propose marriage to her.

Cecilia lent another thousand pounds to Harrel, who was to escape his cred-

itors by leaving the country. Meanwhile, his wife was to live with her brother until Cecilia's house was ready. Harrel shot himself, however, leaving a note for Cecilia in which he revealed that her marriage to Sir Robert was to have canceled a gambling debt.

Monckton discharged Cecilia's debt with the usurer; she was to repay him on coming of age. Against his wishes, she went with the Delviles to their castle. Only Mrs. Delvile was agreeable there. The family was too proud to encourage visitors, and Mortimer still avoided Cecilia. Much later, during a thunderstorm in which he contracted a fever, he betrayed his true emotions. Cecilia was puzzled and hurt, the more so when Mrs. Delvile, who had guessed the feelings of both Mortimer and Cecilia, let Cecilia know that they were not for each other. Mortimer, before going away for his health, told Cecilia that his family would never accept the change-of-name clause in the will.

Cecilia then went to live with an old friend. There she was surprised to see Mortimer's dog, sent, she discovered later, as a joke, unknown to the Delviles. She spoke aloud of her love for its master, and turned to discover Mortimer beside her. She agreed to a secret wedding, but Monckton, chosen as their confidant, persuaded her of the wrongness of the act.

Cecilia went on to London with the intention of breaking off the match. But discovery made her feel she was compromised, and she agreed to go through with the wedding. She could not continue, however, after a disguised woman interrupted the ceremony. Later Mrs. Delvile, whose family pride exceeded her love for Cecilia, made her promise to give up Mortimer. She renounced him in a passionate scene during which Mrs. Delvile burst a blood vessel. Cecilia consoled her misery by acts of charity which Monckton, feeling that she was squandering his money, tried in vain to prevent.

Finally of age, Cecilia went to London with the Moncktons. There she discharged her debt to Monckton. Abused by Mr. Delvile, she was sure that someone had slandered her. When Cecilia went to visit Henrietta, Mr. Delvile, having just heard Mrs. Belfield say that Cecilia loved her son, saw her there and had his suspicions of her impurity confirmed.

Mrs. Harrel and Henrietta moved with Cecilia into her new home. Mortimer came to tell her that both his parents were agreed that if she would renounce her uncle's fortune, he would marry her, though she would have only the ten thousand pounds inherited from her father. Mr. Delvile knew, however, that she had already lost her father's money. Enraged at his father's treachery, Mortimer was determined to marry Cecilia, even though she was portionless. She agreed, but only if his mother would consent. Again a secret wedding was planned, this time with Mrs. Delvile's approbation. They were married; Cecilia returned to her house, and Mortimer went to inform his father.

A woman Cecilia had befriended identified Mrs. Monckton's companion as the person who had stopped the first wedding. Mortimer was prevented from telling his father of the marriage by the scandals with which Delvile charged Cecilia. On learning that the slanderer was Monckton, Mortimer fought and wounded him, and was forced to flee.

The man who was to inherit Cecilia's fortune, since her husband had not taken her name, demanded his rights. Cecilia determined to join her husband. Mrs. Harrel took Henrietta with her to Arnott's house. Cecilia hoped that Henrietta, as miserable in her hopeless love for Mortimer as Arnott was in his for Cecilia, would comfort and be comforted by him.

In London, Cecilia consulted Belfield about her trip. Mrs. Belfield, hoping to get her son married to Cecilia, had left them alone when Mortimer entered. The meeting seemed to confirm his father's accusations, and he sent her to wait for

him at his father's house. Mr. Delvile refused to admit her. Wild with fear that Mortimer would fight a duel with Belfield, she began a distracted search for her husband. Fevered, delirious, and alone, she was locked up by strangers. When Mortimer, convinced of her purity by Belfield, found her, she was too sick to know him.

After many days of uncertainty, Cecilia eventually recovered. Monckton also was out of danger and grudgingly admitted that he had deliberately lied to Mr. Delvile about Cecilia's moral character. Mr. Delvile then accepted her as his daughter. Mrs. Delvile recovered her health. Mrs. Harrel married again and resumed her life of careless frivolity. Arnott and Henrietta married. With Mortimer's help, Belfield finally settled down to an army career. Monckton lived on in bitterness and misery. Cecilia was willed a fortune by Mortimer's aunt, so impressed was she by Cecilia's unselfishness and sweetness. Cecilia was then able to continue her charities, though never extravagantly. She did occasionally regret the loss of her own fortune, but wisely recognized that life cannot be absolutely perfect.

THE CHAINBEARER

Type of work: Novel
Author: James Fenimore Cooper (1789-1851)
Type of plot: Historical romance
Time of plot: About 1785
Locale: Upstate New York
First published: 1845

Principal characters:
MORDAUNT LITTLEPAGE, the narrator, a young landowner
ANDRIES COEJEMANS, called Chainbearer, an old woodsman and surveyor
URSULA MALBONE, called Dus, his half-sister's orphan daughter
FRANK MALBONE, her half-brother
CORNELIUS LITTLEPAGE, and
ANNEKE LITTLEPAGE, Mordaunt's parents
KATE, Mordaunt's sister
TOM BAYARD, Kate's fiancé
PRISCILLA BAYARD, his sister
JAAP, Mordaunt's colored servant
SUSQUESUS (TRACKLESS), an Indian friend of the Littlepages
JASON NEWCOME, the squire at Ravensnest
AARON TIMBERMAN, called Thousandacres, a squatter and timberman
LOWINY, his daughter
TOBIT, and
ZEPHANAIAH, two of his sons
DIRCK FOLLOCK, Cornelius Littlepage's friend

Critique:

The Chainbearer, or, The Littlepage Manuscripts, is the second novel in James Fenimore Cooper's anti-rent trilogy. Told through Mordaunt Littlepage, it combines Cooper's insight into social conditions with his dramatic writing style. The novel suffers from Cooper's consistent weaknesses: lack of subtlety, stereotyped and wooden characters, and extreme romanticism. At the same time it is fast-moving, clearly written, and enjoyable reading. Much of the characterization is too obvious to be considered good literature, but the author's treatment of the relationship between landlord and renter is excellent, although heavily slanted toward the landlord's viewpoint. Like most romantic novels,

good and bad are at loggerheads throughout the work. Equally romantic, the good wins out in the end. Cooper's faithful, surefooted Indian plays an important role on the side of good.

The Story:

Mordaunt Littlepage, son of Cornelius Littlepage, of Satanstoe, was at Princeton for six years studying for his bachelor of arts degree during most of the Revolutionary War. Upon graduation, he served in his father's battalion at the siege of Yorktown and there met sixty-seven-year-old Captain Andries Coejemans, a skilled woodsman and known as Chainbearer because he carried the forward chain in the surveying work he did as a civilian. Mordaunt himself attained the rank of captain by the time of Cornwallis' surrender.

Mordaunt formed a strong attachment to the hale old man and at the close of the war Chainbearer suggested that Mordaunt meet Dus Malbone, his orphaned niece. The captain thought that she would make a fine wife for his young friend, but Mordaunt, determined to remain unattached, returned home. Chainbearer went back to his civilian occupation, which was considered an ordinary laboring job.

Traveling back to Lilacsbush, Mordaunt and his aged servant, colored Jaap, were low in funds because by that time the continental currency was practically worthless. On one occasion they stopped at an inn where Jaap performed and collected plenty of money for their lodging. After stopping at Lilacsbush, Mordaunt and Kate, his youngest sister, rode on to Satanstoe to visit their grandmother. During the ride Kate told Mordaunt that she hoped to marry Tom Bayard, whom they would meet at Satanstoe, where he was visiting with his sister Priscilla, Kate's good friend. Kate had hoped that Mordaunt would fall in love with Priscilla. Mordaunt's grandmother was also conniving to have him fall in love with Priscilla Bayard.

Mordaunt found that Priscilla, as beautiful and intelligent as his sister had promised, was outspoken in her independence and also free in her opinions, which always found Mordaunt in perfect agreement. Tom, her brother, was rather conservative in his beliefs, but Tom and Mordaunt respected each other. Mordaunt readily gave his consent to his sister's marriage.

After a short time Mordaunt announced that he was to travel to Ravensnest, land that his grandfather, Herman Mordaunt, had left him, and that he was to be gone for the entire winter. Before they parted, however, Mordaunt learned that Priscilla was a schoolfriend of Dus, Chainbearer's niece, and had the highest opinion of her. The two discussed the qualities of Dus and Chainbearer, who had been hired to contract for all the surveying work at Ravensnest.

Mordaunt went with Jaap to Ravensnest. It was to be Mordaunt's first visit to the wilderness tract. Jaap had been there several times previously with Mordaunt's father. Chainbearer was already on the ground and surveying the land into small plots for rental. At the Bridge Inn it was learned that he was working with Dus and her half-brother, Frank Malbone. Before reaching Ravensnest, Mordaunt heard a beautiful Indian song sung, as he learned later, by Dus, and he met Susquesus, a faithful Indian hunter who had served Mordaunt's father years before. Susquesus was a good friend of old Chainbearer.

Putting on clothes less fitting a gentleman, Mordaunt with the Indian went to Ravensnest village to learn something of the people there. He learned that a town meeting had been called, with Squire Jason Newcome presiding. Newcome, a powerful and highly respected man, prodded the crowd to vote for the erection of a Congregational rather than a Presbyterian church. Mordaunt watched the proceedings with contempt. The men of the town raised the pikepoles of the church with the help of a

girl who, Mordaunt later learned, was Dus.

Chainbearer welcomed Mordaunt to Ravensnest and took him to the hut where he lived when he was not out surveying. There Mordaunt met Dus formally. She seemed ashamed to meet him and said that she had been working with her uncle; she considered herself below Mordaunt because of her work. Mordaunt convinced her that she was his equal.

Mordaunt made Frank Malbone his agent, replacing Squire Newcome, who had proved himself untrustworthy. This work assured Frank of a good living. Newcome was given a new rental lease to which, it was explained, he had no right other than the liberality of his landlord.

When Chainbearer took Mordaunt to see the land he had surveyed, Dus accompanied them. By that time Mordaunt had fallen in love with her, as he told her one evening. Dus answered that her affections were tied to another. Mordaunt left the hut and that night slept on the open ground.

The next morning Mordaunt found Susquesus camped nearby. The Indian brought word that a hidden sawmill was being illegally operated on Littlepage land. Following his guide, Mordaunt came upon the sawmill of Aaron Timberman, called Thousandacres. Not knowing that his white guest was Mordaunt Littlepage, Thousandacres welcomed him. Later Mordaunt made himself known and was thrown, a prisoner, into the storehouse. Susquesus made his escape, however, and informed Jaap of Mordaunt's capture before returning to aid the prisoner. Captured by several of Thousandacres' sons, the Indian was also imprisoned in the storehouse. Meanwhile, Mordaunt learned that Thousandacres and his sons, Tobit and Zephanaiah, like most squatters, would have nothing to do with the law. Lowiny, the daughter, proved friendly to Mordaunt and did not think that he should be kept a prisoner. From his place of confinement Mordaunt watched Squire Newcome visit the mill and offer to buy the timber at a lower price than Thousandacres demanded, for, as Newcome insisted, the Littlepages were sure to discover the mill before long. Thousandacres sent Newcome away as soon as possible.

That night Lowiny came to the storehouse bringing food. The next morning Chainbearer appeared and, while trying to open the door of the storehouse, was seized and confined with Mordaunt and Susquesus. Dus, hiding nearby, sent Zephanaiah a letter saying that she would not now have him as a husband.

At a family council Thousandacres tried to bargain with Chainbearer, but the old man refused to be disloyal to the Littlepage family. Thousandacres then threw Chainbearer back into the storehouse, leaving Mordaunt in the house with Lowiny. The girl helped him to escape while her father and brothers were otherwise occupied. Thousandacres, looking for Mordaunt, found him with Dus, who had just confessed her love to him. Returned to the clearing, Dus was held in the house and Mordaunt was returned to the storehouse.

At another family gathering to which Mordaunt and Chainbearer were summoned, Thousandacres attempted to coerce Dus into marrying Zephanaiah. Dus refused, however, and Chainbearer became extremely angry at the suggestion. As the angry old man, his arm around Dus, tried to leave the room, someone fired a shot and Chainbearer fell, mortally wounded. Chainbearer, dying on the bed to which he had been carried, said that death was not a bad thing. He told Dus and Mordaunt, who sat by his bedside, that they must follow whatever course their hearts directed, even though he felt that Dus should not marry above her station.

Suddenly rifle shots sounded outside. Frank Malbone, informed by Jaap of his master's capture, had arrived at the head of a rescuing posse. During the attack

Thousandacres was mortally wounded. His sons and the other squatters fled into the forest. Thousandacres was given a respectable burial, and his widow was allowed to remove her personal effects from the cabin. Lowiny, who had been friendly with Dus, decided to stay with her.

The business of the squatters settled, Chainbearer's body was taken back to Ravensnest for burial. There they found Kate, Tom and Priscilla Bayard, and Mordaunt's parents, who had come to pay tribute to Chainbearer after receiving news of his death. Chainbearer was buried with simple but sincere dignity and honor.

Dus, introduced to the Littlepages and now convinced that she was their equal, agreed to marry Mordaunt. Lowiny decided to live with them and be their maid. Priscilla Bayard found herself attracted to Frank Malbone and later they decided to get married. Susquesus, amply supplied by the Littlepages, continued to live at Ravensnest. Jaap, who had become the Indian's good friend, decided to stay with him. The two lived happily together for many years.

Squire Newcome continued his knavery for many years, but in the end he died poor and in debt.

Mordaunt and Dus had a happy marriage, and she gave her husband a child within a year. Feeling deeply indebted to Chainbearer for their happiness, the Littlepages erected a monument at his grave. From then on he was known as Uncle Chainbearer, and his friends remembered him always with affection.

THE CHANGELING

Type of work: Drama
Authors: Thomas Middleton (1580-1627) and William Rowley (1585?-1642?)
Type of plot: Romantic tragedy
Time of plot: Early seventeenth century
Locale: Alicante, a seaport on the east coast of Spain
First presented: 1622

Principal characters:

VERMANDERO, governor of the castle of Alicante
BEATRICE, his daughter
ALSEMERO, her suitor and later her husband
ALONZO DE PIRACQUO, another suitor of Beatrice
ALIBIUS, a jealous doctor
ISABELLA, his wife
ANTONIO, the changeling
DIAPHANTA, Beatrice's waiting-woman
DE FLORES, Vermandero's servant
JASPERINO, Alsemero's friend

Critique:

Despite its pointless title and a trivial, rather coarse secondary plot, *The Changeling* is generally considered the masterpiece of those plays written by Middleton and Rowley in collaboration. Its virtues far outweigh its faults; and the two great characterizations of Beatrice and De Flores are alone enough to lift the drama above the level of the commonplace. De Flores, especially, in his intensity of aim, singleness of devotion, and brutality of cynicism is a creation worthy of Shakespeare himself. The main plot has usually been credited to Middleton, with the exception of the opening and concluding scenes. Rowley's contribution, a distinctly doubtful one in this case, is mainly connected with the minor plot, which, mercifully, is as brief as it is tasteless.

The Story:

Alsemero, after glimpsing Beatrice at church, expressed to himself the hope

that he could gain her hand in marriage. Outside, in the street, his musings were interrupted by Jasperino. To the latter's surprise, he learned that Alsemero, whose enthusiasm for travel was common knowledge, had become reluctant to undertake a projected voyage to Malta. While they were talking, Beatrice entered, accompanied by Diaphanta, and the four talked in friendly fashion. But the mood of Beatrice changed when she was angered by the arrival of De Flores, her father's servant, to whom she had a seemingly unconquerable aversion. She made no effort to hide her feelings from De Flores, who, nevertheless, remained unabashed and continued to follow her about.

Vermandero, Beatrice's father, passed by and met Alsemero for the first time. He was pleased to learn that the young man was the son of an old friend of his, a battle companion now dead. To Alsemero he gave an invitation to visit the castle of which Vermandero was governor. The invitation was eagerly accepted, but Alsemero's pleasure turned to dismay when he learned of Vermandero's determination to wed Beatrice to Alonzo De Piracquo within the next seven days. As they started for the castle, Beatrice dropped one of her gloves. In disdain she threw its mate after it rather than accept the glove from the hands of De Flores, who had picked it up and offered it to her.

Meanwhile, in another part of Alicante, Alibius was giving instructions to his servant Lollio. Alibius, a doctor, made Lollio promise to keep an eye on Isabella, the former's much younger wife. The doctor's establishment, which included facilities for the care of madmen and fools, soon increased with the arrival of a new patient. Antonio, enamored of Isabella, had chosen to pose as an idiot so that he could be near her. Lollio interrogated Antonio in an effort to establish his degree of stupidity, but Antonio cleverly parried the servant's questions.

With the help of Jasperino and Diaphanta, Beatrice and Alsemero communicated with each other and arranged a secret meeting. De Flores, coming to announce the arrival of Beatrice's suitor, Alonzo, was cruelly railed at but he equably prolonged the interview in order to be in Beatrice's presence. His doggedness aroused in her a vague presentiment of evil, which was quickly dismissed when she rallied herself to face Alonzo. He and her father reluctantly agreed to her request for a three-day postponement of the wedding. Her behavior prompted Alonzo's brother, Tomaso, to utter the warning that Beatrice was not in love, but Alonzo shrugged off any intimation that the marriage was not wise.

Beatrice and Alsemero confessed their mutual affection. Beatrice, however, refused her lover's offer to engage Alonzo in a duel because she feared that his death or punishment would be the result of such an affair. Instead, she suggested another scheme to get rid of Alonzo, with De Flores serving as a possible tool through whom to work her will. Seeking him out, she gained his consent to help her, but she did not know the price which he expected her to pay. Fate took a hand in their plotting when Alonzo presently asked De Flores to guide him about the castle's obscure maze of passageways. De Flores cozened Alonzo into disarming, then killed him with a rapier previously hidden behind a door. Before disposing of the body, he cut off a finger adorned by a diamond ring.

Back at the house of Alibius, Isabella complained to Lollio about the strict watch under which she was kept. Out of curiosity, she prevailed upon him to let her visit the quarters reserved for the madmen and fools. There she met Franciscus who, like Antonio, was one of the gentlemen from the castle of Alicante with amorous designs upon Isabella. He managed to convey his feelings to her, and she reflected that, after all, a lady need not leave her home if she has any desire to stray from virtue. Lollio, infected by all this romantic intriguing, forgot his master's commission and made

advances to Isabella; but she repulsed him.

De Flores, to prove that he had done her bidding, brought the finger of the murdered Alonzo to Beatrice. Refusing her offer of gold, he threatened her with exposure for her part in the crime if she refused to reward him with her love. Beatrice, twist and turn as she tried, could find no avenue of escape from his relentless blackmail, and eventually she yielded to his desires.

Vermandero misunderstood the sudden disappearance of Alonzo; angered, he allowed his daughter to make a hasty marriage to Alsemero. Nevertheless, he began to wonder about the prolonged absence from the castle of Antonio and Franciscus; and they were sent for, to be questioned about Alonzo. A few hours before her wedding night, Beatrice began to fear Alsemero's discovery that she was no longer a maid. Pleading timidity, she persuaded Diaphanta, who was still a virgin, to act as her substitute in Alsemero's bed during the early part of the night. Diaphanta was far from displeased at being asked for this favor, even without the gold with which her mistress promised to reward her.

Elaborate nuptial celebrations had been planned for Beatrice and Alsemero. As part of the entertainment, Vermandero had requested Alibius to rehearse some of his madmen and fools so that they might perform a weird dance for the amusement of the assembly. Alibius decided that he would let Isabella accompany him to the castle for that event. Meanwhile that lady, attracted to Antonio, disguised herself briefly as a madwoman in order to converse with him. Lollio played a prank on Antonio and Franciscus by pretending, to each, that Isabella would reward him for getting rid of the other.

Diaphanta, pretending to be Beatrice, amorously overstayed her time with Alsemero, so that her impatient mistress became first dismayed, then suspicious, and at last vengeful. At the suggestion of De Flores, she agreed to Diaphanta's death. A fire was set, to create confusion and arouse Diaphanta from the marriage bed. The unfortunate girl was followed to her own bedroom and slain by De Flores.

By that time Franciscus and Antonio had been apprehended and charged with the murder of Alonzo, since it was learned that they had entered Alibius' house in disguise on the very day of Alonzo's disappearance. But Beatrice and De Flores finally brought about their own undoing. Discovery of their secret meetings, by Alsemero, made him suspicious. Under his questioning, Beatrice broke down and confessed. Although she pleaded her love for him as an excuse for the crime, Alsemero, shocked, took her and De Flores into custody. But the pair were unwilling to face trial; De Flores gave Beatrice a fatal wound and then stabbed himself, unmoved by his fate and unrepentant to the last.

CHARLES DEMAILLY

Type of work: Novel
Authors: Edmond (1822-1896) and Jules (1830-1870) de Goncourt
Type of plot: Naturalism
Time of plot: Mid-nineteenth century
Locale: Paris
First published: 1860

Principal characters:
CHARLES DEMAILLY, a young author
MARTHE MANCE, an actress whom he marries
NACHETTE, a journalist and critic
COUTURAT, another journalist
REMONVILLE, Charles' friend, a writer
CHAVANNES, Charles' boyhood friend

Critique:

Charles Demailly, originally published as *Les Hommes de Lettres,* is among the early works of the Goncourt brothers, whose novels were of great importance in the development of naturalism. Their joined effort to convey contemporary life in all its details is shown here in a realistic dissection of the world of letters, and their interest in the secrets behind man's behavior and in the undiscovered or overrefined aspects of both personality and society led them to depict the impact of this world on a hypersensitive young writer. The course of the story is interwoven with discussions from many points of view on art and literature.

The Story:

A new kind of literary world came into being in Paris during the mid-nineteenth century. This world was that of the journals, the little newspapers which thrived on gossip and superficial aesthetic criticism by creating, or catering to, the shifting fads of the fashionable world yet debasing tastes through a concentration on personality, modishness, and sensationalism.

Two young men among the writers for *Scandal,* one of these journals, were thoroughly immersed in their world. Nachette, a belligerent, clever man who had fled his father's bad name in his home province, enjoyed the power, which he felt the journals possessed, to create or ruin a reputation. Couturat, hiding behind a mask of innocence and gaiety, was a thorough opportunist. Also among the group was Charles Demailly, who disliked these dilettantes and their trivial gossiping but seemed unable to do anything more than observe them ironically as he accompanied them to cafés, salons, and balls.

Charles, after many illnesses as a child, had grown up a nervous and acutely sensitive young man. The heightened perceptivity of all his senses extended to an unusual awareness of emotional nuances in those around him. This oversensitivity, however, kept him from finding satisfaction in real life. His search for perfection always met his uncanny ability to perceive imperfection; pleasure for him paled at the slightest false note. Even in writing, his real refuge, his hypersensitivity was a handicap, for his meticulously keen observation and attention to detail almost precluded true depth and greatness.

A letter from an old friend, Chavannes, urged Charles to visit him in the country and settle down to serious writing. Although Charles declined the invitation, he did shut himself up to work on his novel. At last his book, *La Bourgeoisie,* was finished; but his late friends of *Scandal,* irritated because he had deserted them and jealous of his potential success, decided to harm him. Scarcely bothering to read the book, they ignored its attempt to convey psychological reality. Instead, they used the title as an excuse to generalize wittily on it as an inept social document. Full of anguish at this criticism, Charles wandered about the streets until he met Boisroger, a poet who cared nothing for the fripperies of society. Seeing the worth of the novel, he introduced Charles to a circle of men who were truly artists in various fields. Charles, happy among these vivid, intelligent people, admired greatly their individualism and their informed opinions on art and literature.

Charles' uncle died, leaving him feeling bereft. A discussion of the nature of love led some of his friends to assert that the artist cannot be a true husband or lover; other men seek in love what the artist finds only in creation.

These two factors may have predisposed Charles to fall in love himself as a protest against the loneliness which his friends felt inevitable. At the theater he saw a charming young ingénue, Marthe, and fell violently in love with her. At last he met her at a masquerade ball; three months later they were married.

For a time they created a blissful world

in which only they existed. Marthe entranced Charles with her affection and endearing, childlike ways. Charles worked secretly on a play whose heroine captured Marthe's coquettish innocence. Finding his hidden work, Marthe was enraptured by it because the role was so well suited to her. Charles, delighted by her appreciation, failed to look beneath the surface and assumed, in his idealization of her, that she was actually the character he had created.

After Marthe had read an article by the now fashionable Nachette, criticizing Charles' work, she suggested that he find a collaborator to help him with the play. Realizing that she cared only for his reputation and its effect on her own, and not for his work, Charles began to see her as she really was: an insensitive chatterbox, full of false sentiment and other people's ideas. Marthe, too, had tired of her sweet role. Now she tried another, the woman who despises her husband for the love he bears her, who delights in violent changes of mood and becomes wholly self-absorbed.

His distress at his disillusionment and Marthe's behavior made Charles ill, and the couple went to stay at a provincial spa so that he might recover. Charles rejoiced in the placid beauty of the country. Marthe, bored, posed as the martyred wife. Refusing to leave, she showed her pique in subtle ways. Her banality and insincerity further tortured Charles; but the growing knowledge that she no longer loved him was even worse, for it threatened to destroy what remained of the image he had created.

At a country fête they met the group from *Scandal,* and the visitors returned to dine with them. Nachette, however, stayed on for a week. Shortly afterward a mock play in which a sweet ingénue was held prisoner by a neurasthenic appeared in *Scandal.* Charles was hurt, not by the silly play but by knowing that Marthe had deliberately created the impression on which it was based.

Charles grew well enough to return to Paris. There, however, events combined to break him down again. He first discovered that his wife had borrowed money, ostensibly because he was a madman who never gave her any. In retaliation for his indignation at her falsehoods, she announced that she was leaving her role in his play, which had gone into rehearsal. At length, trying to create a scene, she told him that she loved Nachette. When he refused to give her the opportunity for histrionics, she walked out.

Next day she returned, stricken with remorse, and almost succeeded in captivating Charles again by her winsome affection. For two weeks she behaved as if they were again on their honeymoon. Then she asked to have her role back. When Charles refused, saying truthfully that it was too late for any change before the opening night, she broke into a furious tirade, saying that she had never loved him and that she had spread stories to dishonor him. Overcome with anguish, Charles wept. When she laughed at his tears, he ran into the street. At last he acquired enough self-control to return and order her out of the house.

When Marthe left, however, she took the letters Charles had once written to her while gaily parodying some of his friends in the inner circle of artists into which he had been welcomed. Really innocuous, when lifted out of context and changed slightly they looked like mali cious attempts to scoff at his friends. Marthe, unable to bear the thought that her husband's play might be a success without her, believed that if these influential gentlemen were offended, they might somehow contribute to its ruin.

Spitefully, she gave the letters to Nachette, who was engaged in a silent struggle with Couturat for control of *Scandal.* Nachette recognized their sensational value but told Marthe to leave him; she could do him no good and her ingenuous charms were wearing thin. Couturat, the opportunist, won the paper, however, and saw in the letters, set up on the front page, an excuse to fire Nachette

and to establish himself as a good fellow. He sent one copy of the front page to Charles and burned the rest.

Charles' friend Chavannes brought news that Charles had suffered an attack on seeing the journal. At length Charles himself, wraith-like but calm, appeared to hear Couturat's supposedly profound apologies. To Charles, the knowledge that Marthe had been behind the attempt to ruin him was intolerable. Loathing Paris, the theater, life itself, he refused to allow the performance of his play and withdrew to another part of the city. There only his old nurse cared for him as he sank into apathy and madness. Feeling his reason slipping away, he tried to write, but could only scrawl his own name over and over.

Charles was taken to an asylum where steady treatment brought him gradually to himself. When he was at last well enough to go outside, he rejoiced at a new life opening up. He felt able to attend a small theater, but when he saw his wife on the stage—for Marthe had descended to playing in second-rate theaters—madness overcame him once more. After months of violence, he became calm again, but with the calmness of an idiot or a beast. So he lived, little more than a heap of flesh, to the end of his days.

A CHASTE MAID IN CHEAPSIDE

Type of work: Drama
Author: Thomas Middleton (1580-1627)
Type of plot: Farce
Time of plot: Early seventeenth century
Locale: London
First presented: 1611

Principal characters:
SIR WALTER WHOREHOUND, a man about town
YELLOWHAMMER, a goldsmith
MOLL, his daughter
ALLWIT, a complacent cuckold
MISTRESS ALLWIT, his wife
TOUCHWOOD (SENIOR), a man rich only in progeny
TOUCHWOOD (JUNIOR), his younger brother

Critique:

A Chaste Maid in Cheapside, the only play now extant known to have been acted at the Swan Theatre, belongs to that lively series of farcical comedies which Middleton produced between 1604 and 1612. Bawdy, skillful, and wholly laughter-provoking, it is notable for its exceptional freedom and audacity, even if not for its chastity. Its story interweaves most adroitly the affairs of several households, and it travels at a fast pace through wildly comic situations to a satisfactory conclusion. Despite the lightness of its subject matter, however, the drama is given some ballast by its incidental comment on contemporary manners and customs. In one hilarious sequence, Middleton sees to it that detested police informers are made ridiculous; in another, a realistic christening party provides certain pious Puritan ladies with an excuse for imbibing wine with a zeal over and beyond the demands of mere politeness.

The Story:

In the London shop of Yellowhammer, the goldsmith, a family discussion was taking place, a sharp, even quarrelsome exchange. Maudlin, the goldsmith's wife, was finding fault with Moll, her daughter. Moll, opposed to the distasteful marriage into which her parents were trying to inveigle her, was not attracted to the elderly libertine, Sir Walter Whore-

hound, whose suit the parents had encouraged. Nevertheless, her final consent was being taken for granted by her mother, who railed against Moll for her lack of enthusiasm for the match. So anxious were the Yellowhammers to achieve that connection with Sir Walter that they proposed to cement the family alliance in still another way. As a bride for their son Tim, a bemused student at Cambridge, they had approved Sir Walter's supposed niece, reportedly a Welsh heiress owning nineteen mountains. Actually, the Welshwoman was Sir Walter's mistress, whom he was conveniently preparing to discard as a preliminary to his marriage to Moll.

As the Yellowhammers argued, Sir Walter entered their shop, accompanied by his "niece." From all except Moll, the newcomers received a warm welcome. In the festivities which followed, the younger Touchwood made a casual entrance and, under the very nose of her father, slipped a note to Moll. To the latter, Touchwood posed as a customer, in the shop for the purpose of ordering a wedding ring. He said that he had forgotten the correct size, but he was sure that it would be satisfactory if it would fit the finger of the goldsmith's daughter.

In another household, that of Allwit and his wife, Sir Walter was also held in high esteem, but for very different reasons. Allwit, the nominal master of the household without being its breadwinner, was an arrant but satisfied cuckold whose wife had been Sir Walter's mistress for many years and the mother of Sir Walter's six children. At the time, in fact, she was expecting the imminent birth of a seventh. Allwit, anxiously awaiting Sir Walter's arrival and complacently reviewing the advantages of his singular situation, gloated over the fact that Sir Walter maintained the house, kept it stocked with food, begot Allwit's brood for him, and even—by being jealous of Mistress Allwit—relieved the husband of that irksome prerogative. The only cloud on the Allwit horizon was the possibility that Sir Walter might eventually grow restive and drift into marriage with someone younger and more attractive. Allwit had spiked such disastrous prospects before by making judicious hints to those rich widows and landed virgins who had found favor with Sir Walter. He intended to do the same again before parting with such a prize as his treasured benefactor.

Elsewhere in London, the older of the Touchwood brothers was persuading his disconsolate but understanding wife that they must separate from each other for a while. Touchwood Senior's infallible gift for acquiring paternity had brought their domestic establishment to the verge of financial ruin, and there seemed no other way to slow down the steady increase in the size of his family. This matter settled, Touchwood Senior—a generous man—prepared to help his younger brother, who had requested aid in securing a marriage license.

At the same time, Touchwood Senior was, unknown to him, the subject of conversation between Sir Oliver and Lady Kix, a childless couple who bewailed the fate that kept them without heirs, thereby diverting income and property that should be theirs into the coffers of Sir Walter Whorehound. To achieve parenthood, they had tried numberless remedies in vain, in the meantime endlessly debating the blame for their childless state. Their hope had been quickened when their maid recommended the services of Touchwood Senior, who reportedly worked wonders with a fabulously effective, though quite expensive, type of water.

Mistress Allwit gave birth to a fine girl and in preparation for the christening Allwit and Sir Walter collaborated in the choice of godparents. To allay suspicion, Sir Walter appointed himself, along with his fiancée, Moll; Allwit selected Touchwood Junior. At the christening, the latter was able to exchange a few hurried words with Moll, commenting with satisfaction on the fact that the goldsmith had completed work on the wedding ring.

A short time later Touchwood Junior and Moll met secretly to be married. Their plans were thwarted, however, when Yellowhammer and Sir Walter burst in and took Moll away. The goldsmith promised, henceforth, to keep his daughter under lock and key until her marriage to Sir Walter could be accomplished. Meanwhile, Touchwood Senior, motivated by the prospect of both revenge and profit, agreed to turn the tables on Sir Walter by bringing parenthood to Sir Oliver and his lady. Sir Oliver was induced to drink a dubious liquid and then was sent to ride horseback for five hours. In his absence, Touchwood acquainted Lady Kix with the measures connected with her part of the treatment.

Allwit, disturbed to hear of Sir Walter's wedding plans, told Yellowhammer some colorful details of Sir Walter's behavior. Although the goldsmith professed dismay at the disclosure, after Allwit's departure he reaffirmed his intention to give his daughter to Sir Walter. Moll, however, had once more proved resourceful enough to escape her father's house, only to be brought back dripping wet and dragged by the hair by her angry mother, who had overtaken the runaway after a chase along the river. Angry, Yellowhammer decided to forestall any additional attempts of the kind by setting the next day for Moll's marriage. Desperate at the thought of losing his sweetheart, Touchwood Junior forced Sir Walter into a duel in which they were both wounded.

Sir Walter, distraught, was carried to Allwit's house. His reception there, however, did not follow the usual pattern of unquestioning welcome. Bad news came thick and fast: one moment he heard the rumor that he was guilty of the death of Touchwood Junior; the next, his spirits sank at the news that Sir Oliver Kix's wife was finally pregnant. Allwit, sensing the turn in his benefactor's fortunes, decided to get rid of Sir Walter, even in his wounded condition. When he blusteringly threatened the old libertine with the law, Sir Walter woefully directed his servants to take him away. Left alone, Allwit and Mistress Allwit congratulated themselves on the profits they had gained from Sir Walter's past generosity.

Moll, ill from exposure and grief, received a letter purportedly containing a dying message from her lover. Swooning, she was carried out by Touchwood Senior and the servants of the Yellowhammers. Conscience-stricken, the goldsmith and his wife berated themselves for causing her death.

Later, in church, the coffins of Touchwood Junior and Moll were placed by separate doors. To the surprise of the mourners assembled, however, the supposed corpses rose from their coffins and revealed the lovers as alive and well. The goldsmith and his wife at last conceded defeat and agreed to the marriage of Touchwood Junior and Moll. Since his son Tim had just married the Welshwoman, Yellowhammer consoled himself with the fact that one wedding feast could serve for the marriage of both his son and his daughter.

CHÉRI

Type of work: Novel
Author: Sidonie Gabrielle Claudine Colette (1873-1954)
Type of plot: Psychological realism
Time of plot: c. 1910
Locale: Paris
First published: 1920

CHÉRI by Colette, from CHÉRI AND THE LAST OF CHÉRI. Translated by Roger Senhouse. By permission of the publishers, Farrar, Straus & Cudahy, Inc. Copyright, 1951, by Farrar, Straus & Young, Inc.

Principal characters:
LÉONIE VALLON, called Léa de Lonval
FRED PELOUX, called Chéri
MME. PELOUX, Chéri's mother
EDMÉE, the girl Chéri married
MARIE-LAURE, Edmée's mother

Critique:

Chéri is probably the most perfect example of Colette's exploration of the human heart through the five senses. The emotional truth with which she is concerned is complemented by her disciplined intellect, and a balance is maintained throughout the book between Léa's shrewd personal vision and the wholeheartedness with which she abandons herself, with Chéri, to sensual delight. Colette holds her unique place in French literature in part through the central matrix of sensuous perception in her work. In highly individual language which is both lyrical and precise, she wittily and dispassionately measures the cost of man-woman relationships. Amoral, but never irresponsible in outlook, Colette was at the time of her death the foremost woman novelist in France.

The Story:

In the pink boudoir of Léa, a still lovely courtesan, Chéri, her handsome young lover, demanded her valuable pearls to play with. She discouraged his mood, fearing that the removal of her pearls might cause him to notice that her neck was showing the wrinkles of age. Chéri cursed his luncheon engagement with his mother. Léa gently and teasingly helped him in his erratic dressing. Although he became lazily aroused at her touch, she managed to send him away.

Alone, Léa dressed with efficient care, choosing a white-brimmed hat for her visit to Mme. Peloux. She ate a good lunch before joining Chéri at his mother's house. There she found Mme. Peloux loud-voiced, gossipy and inquisitive; but years of familiarity, and later Chéri, had cemented their relationship. There also were Marie-Laure, an elegant woman of forty, and her quiet daughter Edmée, whose looks nearly equaled her mother's. They left as soon as Léa arrived and the degree to which mother and son then relaxed disgusted Léa. Despite his careless manners Chérie still looked to her like a young god.

She remembered him as a very beautiful and lonely child who had soon developed his mother's miserliness and her keen business sense. In his late adolescence Léa had taken him away to Normandy to feed him well and also to remove him from his dissipated life in Paris. Her offer to do so had been accepted with a kiss which had inflamed them both.

In Normandy they had become lovers. Chéri was devoted to Léa for her passion and solicitude, and she to him for his youth, ardor, and faunlike freedom. At that point Léa would still have been willing to abandon him because of the inconvenience he caused her; he was, in succession, taciturn and demonstrative, tender and spiteful. But after they returned to Paris Chéri still wanted Léa, and he became her established lover. He had remained with her for six years.

When Chéri returned to Léa after the luncheon party, he told her that he was to marry Edmée. Since Léa had always known a marriage would be eventually arranged for Chéri, she did not outwardly react to this news. Chéri declared that his wife would influence him little and that she already adored him. Wounded by Léa's apparent lack of emotion, he declared that he would like her to hide herself in Normandy and grieve. He desperately wanted to be her last lover.

In the few weeks before Chéri's marriage he and Léa were very gay, though

at times she was appalled at his heartlessness toward his future bride and realized that by pampering him she had maintained in him the immaturity of a child. When Chéri chattered about his honeymoon, Léa reminded him that she would not be there. Chéri turned white and gave her great happiness by announcing ambiguously that for him she would always be there.

While visiting Mme. Peloux during the honeymoon, Léa was suddenly overwhelmed by an ill-defined grief. Thinking that she was ill, she returned home and went to bed. When she realized that she was for the first time really suffering from the loss of a great love, she fled from Paris and stayed away for a year.

Chéri and Edmée lived with Mme. Peloux at Neuilly until their own house was finished. Chéri, also miserable, questioned his mother about Léa's uninformative parting note. No one knew where she had gone. Sometimes he fought viciously with his young wife, who loved him and bored him. Again, he would become obsessed with plans for their house and give many and contradictory orders for exotic decorations.

Edmée became so unhappy that at last she resorted to looking for love letters in Chéri's desk. When she accused him of loving only Léa and wept unrestrainedly, Chéri was unmoved but clinically interested; Léa had never cried. Edmée deeply offended Chéri when she suggested that their own love-making was not really love. Chéri explained that no man could tolerate such remarks. Their quarrels finally forced Edmée to suggest a divorce. Chéri calmly rejected the suggestion because he knew that Edmée loved him and because divorce offered no real solution to his problem.

Chéri next went to Léa's house, but her servants had no news of her. In deep despair he dined away from home for the first time. He stayed in Paris, living a miserable and silent life with a young man who had frequently lived on his money before. He recovered the strength to act when at last the lamps in Léa's house were again lighted. Then, without seeing Léa, he bought jewels for his wife and returned home.

Léa did not wholly regret her exile, but she was distressed to discover how much the year had aged her. Only her eyes remained as lovely as before. Although a visit from Mme. Peloux restored her spirit, she was hurt by the news she received of Chéri, and she realized that she was not free of her love for him. While out walking, she twice saw young men who she was convinced were Chéri. Knowing that she was not yet strong enough to meet him unexpectedly, she returned home. She changed her street clothes for a peach-colored robe and paced about her room while trying to face the fact that she was alone.

About midnight Chéri arrived, sullen and disheveled, and declared that he had returned to her. She quarreled with him for a time but at last was so completely disarmed by his pleas that she kept him there. For the first time, that night, they declared to each other that they were in love.

In the morning Léa, unknowingly watched by Chéri, made wild plans for their departure together. She looked old to Chéri and he felt exhausted. Unable to draw him into her plans, she bitterly abused Edmée. He stopped her by insisting that she was not being the fine and lovely woman he had known. She told him gently that their fate had been to love and then part. Chéri, although he knew how he had hurt Léa, was unable to follow any course but return to his family. Léa begged him not to make Edmée miserable and told Chéri how she loved him. Having thus successfully sent him away, Léa last saw Chéri breathing in the air of the courtyard as if it were something that he could savor and taste.

THE CHEVALIER OF THE MAISON ROUGE

Type of work: Novel
Author: Alexandre Dumas, father (1802-1870)
Type of plot: Historical romance
Time of plot: 1793
Locale: Paris
First published: 1846

Principal characters:
GENEVIÈVE DIXMER, a young woman of aristocratic birth
MAURICE LINDEY, an officer in the Civic Guard
LOUIS LORIN, his faithful friend
MONSIEUR DIXMER, a tanner and a royalist conspirator
MORAND, his friend, the Chevalier of the Maison Rouge
MARIE ANTOINETTE, Queen of France
SIMON, a cobbler
HÉLOÏSE TISON, an aide to the conspirators

Critique:

The Chevalier of the Maison Rouge is a particularly striking example of Dumas' genius in catching and holding the reader's interest. With a plot based on the hero's supposed love for Marie Antoinette, the novel tells of his several unsuccessful attempts to free her before she was sentenced to death and executed. The fact that the reader knows these attempts are bound to fail in no way diminishes the interest of a complex story in which the fabricated circumstances fit precisely into the actual ones. A champion of monarchy and of aristocratic virtues, Dumas has endowed his republican heroes with these same qualities. Maurice and Louis are republicans only for the sake of plot. The former is the ideal romantic lover; the latter is the faithful friend and perfect gentleman. The book can in no way serve as a manual of history, but it is captivating reading for amateurs of adventures in fiction.

The Story:

At the beginning of the year 1793, after the death of King Louis XVI on the guillotine, France was menaced at her borders by practically all of Europe at a time when the Convention was torn apart by dissensions between the Montagnards and the Girondins. One night in March, Maurice Lindey, a lieutenant in the Civic Guard, met a group of enlisted volunteers who were taking a woman to the guardhouse because she had no pass permitting her to be out at that time. The woman implored the officer for his protection against these men, who showed the effects of having drunk many toasts to their future victories. He decided to conduct her to the guardhouse himself, but she talked him into escorting her to her home.

Louis Lorin, Maurice's friend, had tried to persuade the lieutenant to avoid involving himself with an unknown woman who was so afraid of the guardhouse and who might well be a *ci-devant,* an aristocrat. But Maurice was already in love with her; he was afraid only that she was returning from a lovers' tryst. He escorted her home, but she refused to tell him her name, and once they had arrived in the old Rue Saint Jacques, in the center of the tanneries, with their horrible smell, she ordered him to close his eyes, gave him a kiss, and, leaving a ring between his lips, disappeared. The next morning he received a short note in which the woman gave him her thanks for his gallant conduct and said goodbye to him forever. This note he treasured with the ring.

Now that he had the lovely unknown woman on his mind he was not too upset

to learn that the same night the Chevalier of the Maison Rouge, back in Paris, had attempted a new conspiracy to free Marie Antoinette. The immediate consequence was that the Dauphin was taken away from the apartment where he was imprisoned with his mother, sister, and aunt. The boy was given to Simon, a shoemaker, to receive a so-called republican education.

On another evening Maurice went back to the same spot where the beautiful stranger had vanished. When he began reading all the names on the doors in the hope that love would prompt him to identify the right one, he was suddenly surrounded by seven men and thrown into a cave with his hands tied and his eyes blindfolded. Behind the door he could hear the men deliberating to determine whether he was a spy and whether they should kill him. The name of Mme. Dixmer was also mentioned. Maurice had gathered from their talk that she was the wife of one of the men, apparently the manager of a large tannery. The men continued talking, emphasizing that Mme. Dixmer must know nothing of this happening. Maurice wondered why a tanner would want to assassinate him.

Meanwhile, he had succeeded in freeing himself, and when the door was opened he jumped out, only to find himself in an enclosed garden where he found no visible means of escape. He leaped through a window and found himself in a room where a woman was reading. Dixmer followed him and ordered the woman to step aside so that he could shoot the intruder. Instead, she stretched out her arms to protect him. Geneviève Dixmer was the unknown woman of his previous encounter. Dixmer offered his apologies, explaining that he was using prohibited acids in his tannery business and that his smugglers had been afraid Maurice was an informer. Maurice was asked to stay for dinner, where he met Dixmer's business partner, Morand. At the end of the evening he was invited to return.

One day in May, Maurice was on duty at the Temple—the apartment where Marie Antoinette was held—when Héloïse Tison came to visit her mother, the prisoner's keeper. She was accompanied by a friend who was allowed to go upstairs. After they had left, a letter was discovered in Marie Antoinette's pocket, a note confirming the death of a friend. The handwriting was familiar to Maurice, and he wondered how Geneviève Dixmer could have anything to do with the queen. The next day Marie Antoinette asked to go to the top of the tower for a walk. After a while, turning to the east, she received signals from a window. Maurice thought he recognized Geneviève and immediately went to the Rue Saint Jacques, where he found everyone very busy with a new dye. He was amused at his own suspicions.

While he believed that Geneviève felt esteem rather than real love for her husband, Maurice was growing more and more jealous of Morand, whom for no reason at all he suspected of being in love with her. One day he did voice his jealousy; Geneviève pleaded with him to remain her friend. On the following day he received a note from her asking him to send a letter to her husband giving any reason he might think of for stopping his visits. Once more he complied with her wish.

His action greatly upset Dixmer and Morand, whose tannery business was only a cover to hide their conspiracies. Morand was the Chevalier of the Maison Rouge. After Geneviève refused to write to Maurice or to invite him back to their home, Dixmer himself went to see him. Maurice, true to his promise, refused to return. However, he became so lovesick that he could not do anything until he received a letter from Geneviève, in which, at her husband's insistence, she invited him to call once more. He had no suspicion that the conspirators had great need of him. They had bought a house close to the Temple and had worked all night to connect its caves with a trapdoor

leading into the prison yard.

Geneviève having expressed a desire to see the queen, Maurice asked her to come to the Temple on the following Thursday. He also invited Morand. When a girl offered them some carnations, Maurice bought a bouquet for Geneviève. Later, as the queen walked by, on her way to the top of the tower, she admired the flowers and Geneviève offered her the bouquet.

Simon, who hated Lorin and Maurice because they protected the Dauphin against his cruelty, picked up a flower that had fallen from the bouquet and discovered a note hidden inside; but the note was blown away by the wind. After Simon had given the affair great publicity, the flower girl was found, tried, and condemned to death. The Chevalier of the Maison Rouge was unsuccessful in his efforts to rescue her, for she was executed immediately. She was Héloïse Tison. Her mother had contributed to her doom by joining her accusations to Simon's.

When the day set for the queen's escape arrived, Marie Antoinette asked to go into the yard for a walk. She was to sit by the trapdoor, then pretend to faint; during the confusion, she and her daughter and sister-in-law could be carried away through the tunnel. But as they were entering the yard, the queen's little black dog jumped forward and went barking toward the concealed trap. The conspirators were forced to retreat. Because the plot confirmed his earlier charge, Simon became the man of the day. Maurice fell under suspicion, together with his friend Lorin.

Lorin, determined to save his friend, insisted that he join the expedition which was to arrest the man who had bought the house to which the tunnel led. Maurice accepted, only to learn that Dixmer was the man. He realized that he had been a mere instrument in the hands of his alleged friends. When he arrived at the house, Geneviève said that she really loved him, and she promised to be his if he would let the chevalier go free. He revealed the password to them, and the conspirators escaped. The house was burned down. As Maurice ran everywhere desperately calling for Geneviève, Lorin realized who the woman was. He followed his friend through the city on a fruitless search for his love, and finally took him home after he had become completely exhausted. There they found Geneviève waiting for Maurice.

Maurice decided to leave France in order to take Geneviève away. She was left alone to pack her few belongings while Maurice went to see Lorin. During his absence her husband came after her and forced her to go away with him.

In the meantime Marie Antoinette had been transferred to the Conciergerie. The chevalier managed to be hired as a turnkey there, replacing the former turnkey, whom he had bribed.

Dixmer also had a plan for the queen's escape. His design was to introduce himself in the Conciergerie as a registrar. He hoped to get into Marie Antoinette's room with Geneviève and kill the two keepers. Geneviève would then persuade the queen to change clothes with her and leave with Dixmer.

The Chevalier of the Maison Rouge had introduced into the queen's room a small file with which she was supposed to cut the bars of her window. Meanwhile, he would keep the jailers busy at the other window.

Unfortunately, the two attempts, taking place simultaneously, worked against each other, and Geneviève was arrested.

Maurice, having searched all Paris in order to find Geneviève again, had gone to live with Lorin after narrowly missing arrest in his own quarters. He and Lorin were definitely marked as suspects.

It was not until Marie Antoinette's trial, at which he met the chevalier, that Maurice learned what had happened to Geneviève. Every day he went to the Revolutionary Tribunal in the hope of finding her there. Finally she was brought in, and Maurice was surprised

to see Lorin brought in also. The commissary who had come to arrest Maurice had arrested Lorin instead when Maurice was not to be found. Geneviève and Lorin were sentenced to death.

Maurice had seen Dixmer in the audience. After the trial he followed him and killed him during a quarrel. He took a pass which Dixmer, in order to harass his wife and accuse her of adultery, had secured for the purpose of entering the room where the prisoners were kept. Maurice ran to the waiting room and, handing the pass to Lorin, told him he, Lorin, was now free. But Lorin refused his friend's offer. Maurice was seized and all three died on the scaffold.

THE CHILDREN OF HERAKLES

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Classical tragedy
Time of plot: The age of legend
Locale: Before the temple of Zeus at Marathon
First presented: c. 430 B.C.

Principal characters:
IOLAUS, aged friend of Herakles
COPREUS, herald of Eurystheus
DEMOPHON, King of Athens
MACARIA, Herakles' daughter
ALCMENE, Herakles' mother
EURYSTHEUS, King of Argos

Critique:

There are so many awkwardnesses in the structure of the *Children of Herakles* (the *Herakleidae*) that critics have suggested that important scenes must be missing or that, like *Alcestis*, it was not intended as a tragedy but as a substitute for a satyr play. Another suggestion is that since the *Herakleidae* was presented in the early years of the Peloponnesian War and glorifies the virtues of the Athenian city-state, Euripides depended upon the high patriotism of the play to carry it. The unity of the play lies in the fact that in the beginning Eurystheus threatens to slay the surviving relatives of Herakles, who are seeking refuge in Athens, and at the end of the play he is himself slain by command of Alcmene, the mother of Herakles.

The Story:

Iolaus, the aged warrior friend of the dead Herakles, together with Alcmene and the Herakleidae, the children of Herakles, had for years been wandering over Greece seeking a refuge from Eurystheus, King of Argos. No city had dared to take them in against the command of the powerful Argive ruler. At last the wanderers arrived in Athens. There, while resting at the temple of Zeus, they were immediately confronted by Copreus, the herald of Eurystheus, who demanded that they proceed at once to Argos and submit to death by stoning. Iolaus stanchly refused, and when Copreus seized the children a violent conflict ensued and Iolaus was thrown to the ground.

The chorus of aged Athenians immediately summoned their king, Demophon, who was warned by Copreus that his refusal to surrender the Herakleidae to the Argives would surely result in war. In response to Iolaus' plea, Demophon offered his protection on the grounds that the children of Herakles were gathered around the altar of Zeus, that they were bound to him by ties of kinship, and that the honor and freedom of Athens were

at stake. Copreus sullenly departed, after warning that he would return with an army and punish Athens for its insolence. The grateful Iolaus praised the Athenians for their willingness to aid the helpless in an honest cause, but he refused to leave the temple until the issue with Argos was settled.

The Argive host appeared, led by Eurystheus himself. Demophon, who had consulted a variety of public and private oracles, came to Iolaus with the news that victory depended upon the sacrifice of some royal maiden and that he could not in good conscience slay his own daughter. When the distraught Iolaus offered to surrender himself to Eurystheus, Demophon pointed out that the Argive king desired only the children.

Macaria, daughter of Herakles, emerged from the temple to offer herself, insisting that she be chosen even after Iolaus proposed that the victim be selected by lot. After she had been led away, a servant of Hyllus, son of Herakles, entered to announce that Hyllus had arrived with an army to aid the Herakleidae. The elated Iolaus summoned Alcmene from the temple to hear the good news. He was so overjoyed that in spite of his age he insisted on donning armor and setting off to take part in the battle.

Later a servant brought Alcmene tidings of victory and described how, after the cowardly Eurystheus had refused single combat with Hyllus, the rejuvenated Iolaus plunged into the fray and took Eurystheus prisoner. Alcmene was astounded that Iolaus had not killed him on the spot. When guards brought the bound Eurystheus before her, she demanded his immediate death.

The messenger of Demophon cautioned her that such an act would violate Athenian custom, but the vengeful Alcmene swore that she herself would kill Eurystheus if necessary. The Argive king explained that he had never had any personal quarrel with the Herakleidae and that he was merely forced to do as he did by the divine power of Hera, the deity of Argos. Nevertheless, he would not ask for mercy; in fact, since an old oracle had predicted it, he was quite willing to submit to death if his body would be buried at Pallene, where in the future his spirit could protect his former enemies. The bloodthirsty Alcmene then demanded that he be taken away from the city, slain, and cast to the dogs. The chorus, observing that so long as Eurystheus was not killed within Athens no stain of guilt would come upon the city, led him away to be executed.

A CHRONICLE OF THE CONQUEST OF GRANADA

Type of work: History
Author: Washington Irving (1783-1859)
Time: 1465-1492
Locale: Spain
First published: 1829

Principal characters:
HENRY IV, King of Castile and León
FERDINAND V, King of Spain, his son
ISABELLA THE CATHOLIC, Queen of Spain
MULEY ABUL HASSAN, King of Granada
BOABDIL (EL CHICO), the last King of Granada
AYXA LA HORRA, his mother
ZORAYA, Abul Hassan's wife
EL ZAGAL, the rebel King of Andalusia
VIZIER ABEN COMIXA
THE COUNT OF TENDILLA

Washington Irving, youngest of the eleven children of a wealthy New York merchant, was sickly as a child. Unable to continue in school, he educated himself along lines that struck his fancy, and his studies included the Spanish language. One of the early books in his scattered reading was *Don Quixote,* which inspired in him a life-long interest in Spain and the Spanish people.

In 1825, while traveling in southern France, he decided to see the land of Cervantes, using as his excuse the need to go to Madrid to consult manuscripts dealing with Columbus. Out of this visit developed *A History of the Life and Voyages of Christopher Columbus* (1828). From material uncovered but unsuitable for this work, and from impressions of his travels, he wrote a chronicle of the conquest of Granada which he attributed to an imaginary historian, the Jesuit Fray Antonio Agapida. While in Granada he visited the Alhambra, then no national monument but a dirty, run-down building, and secured permission to live there while writing the tales contained in *The Alhambra* (1832).

In the introduction to the first edition of *A Chronicle of the Conquest of Granada,* Irving invented details of the life of Fray Antonio and affirmed that the original manuscript was in the Escorial Library. In a note to the 1850 revised edition, however, he confessed that the Jesuit priest was his own invention. He also admitted romanticizing some of the scenes and incidents of the history, but in this respect he was only doing what the Spaniards had done before, especially Ginés Pérez de Hita (c. 1544-c. 1619) in his *Civil Wars of Granada* (1595-1604), which he attributed to an imaginary Arabic contemporary.

The advantage of putting the account of the conquest of Granada into the mouth of a monkish zealot like Fray Antonio Agapida was to keep it in spirit with contemporary accounts by orthodox chroniclers of Spain. It also provided an explanation for its attitude toward religion and the throne, so much a part of the Spanish spirit in the fifteenth century.

After seven centuries of warfare between Moors and Christians, Aben Ismael, King of Granada, became weary of fighting in 1457 and bought a truce from King Henry IV of Castile and León. When his proud son, Muley Abul Hassan, inherited the throne in 1465, he stopped payment of the tribute. King Henry did nothing about the matter, but his successors, Ferdinand and Isabella, after amalgamating the kingdom in 1478 sent Juan de Vera as their ambassador to demand resumption of payment. The Moorish monarch rebuffed the ambassador with the statement that the Moorish mint no longer coined money, only scimitar blades and the heads of lances.

Ferdinand listened to de Vera's report of the strength of the city, whose name means pomegranate, and the impossibility of direct siege, then made a punning threat that he would pick out the pomegranate's seeds one by one. Washington Irving's book tells with fascinating and romantic details how he kept that promise.

Granada in the late fifteenth century was a fortress city of parks, fountains, pools, and architectural gems still to be seen; but it was also a city of intrigue, as Irving bears witness. Among the women of Abul Hassan's harem was the captured daughter of a Christian warlord, Isabella Ximenes de Solís, better known to history by her Arabic name of Zoraya, the Morning Star. As mother of two of the king's sons, she schemed to place one of them on the throne of Granada instead of Abul Hassan's firstborn, Boabdil, the son of Princess Ayxa la Horra. Nobles in the court were taking sides in this intrigue, and one group was plotting to depose the king in favor of Boabdil.

Meanwhile, the ambitious Abul Hassan, unpunished for refusing to pay tribute, decided to break the unwritten truce and reconquer a poorly defended frontier town. Now that war with Portugal had ended, however, Ferdinand was free to retaliate by sending an army against the

Moorish town of Alhama. Irving makes the campaign sound like a chess game. Troops from Granada marched to defend the town. Urged by Isabella, the powerful Duke of Medina Sidonia forgot his quarrel with the Marqués of Cádiz. The combined strength of the Spaniards drove Abul Hassan back to Granada, where his disappointed subjects revolted against him and crowned his son Boabdil, nicknamed El Chico, the young king.

By a wealth of details Irving keeps his account from being a dry catalogue of battles and proves that the war was fought during the age of chivalry. Moors and Christians vied to outdo each other in courtesy. Boabdil, captured by King Ferdinand, was released in exchange for Christian captives. Isabella, marching to visit her fighting husband, was allowed to pass by the Moors, who were unwilling to wage war against women. Fatima, niece of Boabdil's vizier, was captured by the Count of Tendilla while on her way to marry the governor of Tetuan. To ransom her, Boabdil offered a hundred Christians in exchange. Without waiting for their arrival, Tendilla loaded Fatima with jewels as a wedding present and escorted her home. The admiring king increased her ransom by twenty priests and a number of peasant women, and the delighted vizier started a correspondence with Tendilla that lasted through the siege and was useful in persuading the hesitant Boabdil of the uselessness of further fighting.

The author divides his study into two volumes, the first dealing with a succession of brief forays, and the second narrating the slow "picking" of the pomegranate seeds. While the world watched, Málaga, Granada's seaport for trade with Syria and Egypt, was besieged. The Grand Turk and the Soldan of Egypt stopped their feuding to send help to their Moorish brother monarch. Queen Isabella called on all Spaniards under the age of seventy to enlist in the Holy War, and she and her daughter, later to marry Henry VIII of England, came to cheer the fighters. Even the ancient Grand Cardinal of Spain donned armor and promised high pay to all who would follow him into battle.

Eventually the worried Boabdil offered to rule Granada as a vassal of Ferdinand if he were allowed time to prepare the minds of his subjects for the change; but with the capitulation of the last Moorish stronghold in sight, the Catholic monarch refused. When the Moors burned the camp of their besiegers, Ferdinand ordered a permanent city built, called Santa Fe, to prove his intentions of remaining in the field until Granada surrendered.

From legends and ballads, as well as histories, Irving reconstructed the last year of the siege. He told of the brave Moor who rode into the Christian camp and flung an insulting spear at the queen's tent and of Hernando Pérez del Pulgar, who answered the Moorish knight by stealing into Granada and fastening a scroll bearing the words "Ave María" to the door of the chief mosque. There were no pitched battles. At the king's command, Spanish soldiers refrained from fighting while they waited for the starving Arabs to capitulate. Finally, on November 25, 1491, a sixty-day truce was declared. Before it ended, Boabdil surrendered, and on January 2, 1492, he marched out of the fallen city. With the Count of Tendilla appointed governor of Granada, Spain concluded a crusade of reconquest that had lasted for seven and a half centuries.

CHRONICLES OF FROISSART

Type of work: History
Author: Jean Froissart (c. 1338-c. 1410)
Time: 1316-1399
Locale: England and Western Europe
First transcribed: 1373-1410

Jean Froissart, by being so much a man of his age, has become a man for all time. This unpriestly priest, this citizen celebrator of chivalry, took such an intense childlike joy in chronicling his times that he devoted an entire half-century to traveling, interviewing, writing and rewriting. He interviewed over two hundred princes in various courts from Rome and the Pyrenees to Edinburgh, and with such zest that he was a favorite of the nobles on both sides in the Hundred Years' War. In his own time his works were widely copied and —a sure sign of the value placed upon them—illuminated.

Although he recorded the Hundred Years' War on a colorful and unprecedented scale, he is not a reliable historian. Born in Valenciennes, now a city in France but at that time in the Low Country countship of Hainaut, Froissart was a Fleming who shifted his allegiance from one side of the conflict to the other, depending on the court that offered him patronage at the moment. Relying mostly on hearsay evidence from partisan observers, he never consulted official documents, many of which are still extant. As a result his history abounds in anachronisms, erroneous dates, garbled names, and impossible topography. More important, Froissart was afflicted with a psychological astigmatism; he was unaware that the fourteenth century marked the waning of the Middle Ages, and that he was the last of the medieval innocents. The Ottomans had penetrated deep into Europe in the East and Southwest; plagues were ravaging England and the Continent; the incessant wars were gradually increasing in ferocity; the peasants were challenging social order everywhere, the "universal" Church was split between Rome and Avignon—and Froissart was writing to praise famous men. The most significant historian to follow him was Philippe de Comines (c.1447-c.1511), whose *Memoirs* reflect a realism and disillusionment in startling contrast to Froissart's chivalric naïveté.

Froissart's purpose was clear: he wrote "in order that the honorable and noble adventures and feats of arms, done and achieved by the wars of France and England, should notably be registered and put in perpetual memory." His remarkable career was auspiciously launched in 1361 when he went to England as Queen Philippa's secretary and court historian. There he thoroughly ingratiated himself with the aristocracy and began a pro-English account of the wars from the time of Edward III in 1316 to the death of Richard II in 1399. Curiously enough, he makes no mention of Chaucer, a tacitly ignored rival, at court; and Chaucer reciprocated the slight. After the queen's death in 1369, Froissart returned to Valenciennes, went obscurely into business ("je me suis mis dans la marchandise"), and completed Book I of the *Chronicles* under the patronage of Robert of Namur, Philippa's nephew. A very large proportion of that version was directly plagiarized from his pro-English predecessor, Jehan le Bel, but Froissart's fame was such that Count Guy de Blois gave him first a prosperous living at Lestinnes and later a sinecure as a private chaplain. Under Count Guy's patronage Froissart traveled through France, making an especially fruitful trip in 1388 to Gaston de Foix in Orthez. During this period, he rewrote Book I and completed Books II and III, adopting a pro-French perspective on the wars. "Let it not be said," he prevaricates, "that I have corrupted this noble history through the favor accorded me by Count Guy de Blois, for whom I wrote it. No, indeed! For I will say nothing but the truth and keep a straight course without favoring one side or the other." The facts belie these lofty words.

In 1397 Count Guy de Blois died, a sot who had sold his patrimony, and Froissart gained a new patron in the Duke of Bavaria, who sent him again to England. Although Richard II, the new king, did not receive him cordially, when he retired to his home town eighteen

months later, to revise and complete his work, it is interesting to note that the chronicles again took on a somewhat pro-English turn, whether subconsciously or by design.

Froissart more than returned the favors of his patrons by immortalizing them as heroes and heroines of chivalry, and he took immense delight in doing so: "I have taken more pleasure in it than in anything else. The more I work on these things, the more they please me, for just as the gentle knights and squires love the calling of arms and perfect themselves by constant exercize, so I, by laboring in this matter, acquire skill and take pleasure in it." What Froissart loved most was the resplendent panoply and pageantry of jousts and battle and the *Chronicles* are really a pastiche of anecdotes, great and small. His knights are invariably "noble, courteous, bold, and enterprising" and his ladies are eternally noble, beautiful, and gentle. It is no wonder that Sir Walter Scott said of Froissart, "This is my master!"

The *Chronicles* abound in dramatic vignettes: the Black Prince graciously submissive to his own prisoner, King John; the Duke of Brabant's envoy sick almost to death of the treachery he has unwittingly performed; King Henry IV meditatively feeding his falcons as he deliberates on the murder of deposed Richard; Gaston de Foix discovering a purse of poison on his treacherous son's person and unwillingly killing him; the blind King of Bohemia found dead in battle surrounded by the bodies of loyal guardsmen. In these narratives Froissart's style occasionally soars above the conventional rhetoric of the medieval romance. Johan Huizinga is surely too harsh when he says that "poverty and sterility" mark a "style wholly devoid of rhetorical qualities," for Froissart can range from the crude language of peasants and soldiers to the lofty rhetoric of the Bishop of St. Andrew's. A knight storming battlements in Spain leans over the wall to see the defenders, "ugly as monkeys or bears devouring pears." The Earl of Derby greets Pembroke after the battle of Auberoche: "Welcome, cousin Pembroke, you have come just in time to sprinkle holy water on the dead!" "Where is that son of a Jew's whore?" demands de Trastamara before the murder of Don Carlos.

Perhaps one of the finest little dramas concerns Edward III's love-game of chess with the Countess whom he has rescued from a Scottish siege:

> When the chessmen arrived, the King, who wished to leave some possession of his with the Countess, challenged her, saying: "My lady, what stakes will you play?" And the Countess replied: "And you, Sire?" Then the King placed on the table a very fine ring, set with a large ruby, which he was wearing on his finger. The Countess said: "Sire, Sire, I have no ring as valuable as that." "Lady," said the King, "put down such as you have, it is indeed good enough."
>
> The Countess, to please the King, took from her finger a gold ring, which was not of great worth. Then they played at chess together, the Countess playing as well as she could, in order that the King should not consider her too simple and ignorant; and the King made wrong moves, and did not play as well as he might. And there was scarce a pause between the moves but he looked so hard at the Countess that she lost countenance and fumbled her game. And when the King saw that she had lost a knight, a rook, or whatever it might be, he lost too to keep the Countess in play.

Froissart is by no means always so delicately perceptive. He can describe in gruesome detail the dismemberment of Hugh Despencer, the heart thrown into the fire, the head sent to London, and the pieces of his quartered body carried off to be displayed in other cities—and then calmly proceed with the narrative of the queen's joyous arrival for feasting in London. One feels a bizarre sense of the grotesque when Froissart asserts mat-

ter-of-factly that Galeas Visconti murdered his uncle "by bleeding him in the neck, as they are wont to do in Lombardy when they wish to hasten a person's end." He laments when captives are killed because they would have brought a good ransom. There are dozens of accounts of towns sacked and women and children murdered, all related without the least trace of compassion. Perhaps this detachment is explained by the fact that death was common (G. G. Coulton cites the fact that in proportion to the total population, more Christians killed each other then than they do now) or by Froissart's evident commitment to Boethian philosophy of the Wheel of Fortune, dramatically presented in one of the illuminated miniatures of an early manuscript.

Montaigne, who was a touchstone of the Renaissance just as Froissart was of the Middle Ages, said of the *Chronicles* that they were the "crude and unshapen substance of history." If he meant that they lacked any profound philosophical perspective, he was right. The simplicity of Froissart's mind can be seen in his obtuse declaration that "Mankind is divided into three classes: the valiant who face the perils of war . . . , the people who talk of their successes and fortunes, and the clerks who write and record their great deeds." Froissart was a man who could report, without realizing the realistic significance of his account, that French King John's Round Table of three hundred knights, who were to meet annually to tell their tales and have their heroism recorded, lasted only one year because all the knights perished in their foolhardiness.

Nevertheless, the *Chronicles* are rich in the sheer entertainment value of Gothic adventures. Froissart's account of the blazing day when Charles VI went mad is illustrative. As the troupe rode along, a page accidentally struck another's helmet with his spear:

> The King, who rode but afore them, with the noise suddenly started, and his heart trembled, and into his imagination ran the impression of the words of the man that stopped his horse in the forest of Mans, and it ran into his thought that his enemies ran after him to slay and destroy him, and with that abusion he fell out of his wit by feebleness of his head, and dashed his spurs to his horse and drew out the sword and turned to his pages, having no knowledge of any man, weening himself to be in a battle enclosed with his enemies, and lifted up his sword to strike, he cared not where, and cried and said: "On, on upon these traitors!"

Of greater horror are the descriptions of Sir Peter of Be'arn haunted by the ghost of a bear; or of the King of France at a marriage feast almost cremated alive when five of his squires dressed in pitch-covered linen for an entertainment brushed against a torchlight and were consumed in the flames. It is for these tales that Gray dubbed him "the Herodotus of a barbarous age," but it is for his celebration of chivalry that he was first translated into English by Sir John Bourchier, Lord Berners, in 1523-1525. In the preface to that work, Lord Berners cites a reason for reading the *Chronicles* that is still valid five centuries later: "What pleasure shal it be to the noble gentylmen of Englande to se, beholde, and rede the highe enterprises, famous actes, and glorious dedes done. . . ."

CICERO'S ORATIONS

Type of work: Speeches
Author: Marcus Tullius Cicero (106-43 B.C.)
First transcribed: 80-43 B.C.

When one thinks of the greatness of Rome and especially of its government, the name of Cicero is likely to come to mind. While a figure like Julius Caesar

may symbolize the military greatness of imperial Rome, the figure of Cicero is a symbol of Roman justice and law, of the Roman Senate and its traditions, and of Roman greatness in philosophy and literature. Cicero is important in literature primarily for his orations and his numerous writings about oratory and rhetoric. As the author of these writings Cicero set a pattern in public speaking that is still alive in European culture. More than that, because of what he wrote and said, because of the viewpoints he held and defended, even to dying for them, Cicero became historically one of the great advocates of culture and conservatism.

Cicero took ten years to prepare himself as a lawyer before he appeared on behalf of a client in public. In those years of preparation he held, as he did all his life, that a thorough education is necessary for success in any activity. There have been exponents of oratory who have averred that manner is everything; Cicero disagreed, believing that matter is as inescapably a factor in oratorical success as is manner. In the *Orator,* one of his most mature pieces of writing on the art of oratory, Cicero wrote that his own success, like that of any orator, was more to be credited to his study of the philosophers than to his study of earlier rhetoricians, and that no one can express wide views, or speak fluently on many and various subjects, without philosophy. Although Cicero tried to make a science of rhetoric and saw profit in his own attempts at its systemization, he also realized that no simple set of formulas could ever make a great orator. As he put it, an eloquent man should be able to speak "of small things in a lowly manner, of moderate things in a temperate manner, and of great things with dignity."

In Cicero's time there were two prevalent styles in oratory, the Attic and the Asian. In the latter type, Cicero himself discerned two varieties, the one epigrammatic and euphuistic, dependent upon artful structure rather than importance of content, and the other characterized by a swift and passionate flow of speech in which choice of words for precise and elegant effect was a dominant factor. Cicero found both styles wanting in some degree and built his own style upon an eclectic combination of the two.

Fifty-eight speeches by Cicero are still extant, although not all have complete texts. The number of his speeches is unknown, but more than forty are known to have been lost. Not all the speeches Cicero wrote were delivered; sometimes he wrote them for an occasion which did not occur. His second *Philippic* is an example of such a speech. Marcus Antonius was so enraged by Cicero's first speech against him after the death of Julius Caesar that Cicero's friends persuaded the orator to leave the city of Rome temporarily. While absent from Rome, living at a villa near Naples, Cicero wrote the second *Philippic,* which was not spoken in the Senate or even published immediately. A copy was sent, however, to Brutus and Cassius, who enjoyed its invective against their enemy.

Not all of Cicero's speeches are of equal interest to a modern reader. His earliest extant oration, containing relatively little of interest, was delivered in a law court on behalf of Publius Quinctius. Cicero appeared for the defense, as he usually did, and spoke against Quintus Hortensius, the greatest lawyer in Rome at the time. Although Cicero won his case, it is difficult for a modern reader to retain interest in a case decided two thousand years ago when the stuff of the argument is largely points of law. But this speech, along with other early efforts, provided the opportunity for Cicero to prove himself. He made such a reputation that he was chosen to prosecute Caius Verres, who was accused of tyranny and maladministration in Sicily. Once again the famous Hortensius was Cicero's legal opponent. In the second oration he made against Verres, Cicero managed to produce such overwhelming evidence against the defendant that he went voluntarily into banishment. The evidence included

chicanery designed to prevent the case from coming to trial, and even Hortensius could find little to say for the defendant. Although Cicero had no occasion to deliver five additional speeches he had written for the trial, scholars have judged that they are among Cicero's best and have found them excellent sources for material about Sicilian government, history, and art. Another of Cicero's noteworthy speeches is the one given in defense of Aulus Cluentius, who was tried and acquitted on a charge of having poisoned his father-in-law, who had tried a few years before to poison Cluentius.

Cicero's intent was to move his hearers, and his devices to insure victory in court were not always above reproach, as his speech in defense of Lucius Flaccus indicates. The defendant was accused of extortion while an administrator in Asia, and apparently Cicero could find little to say in his client's defense beyond impugning the Jews and Greeks who were witnesses against him, members of groups not much in favor in Rome. Of even greater interest is Cicero's defense of Aulus Licinius Archias, a poet of Greek descent whose status as a Roman citizen had been questioned. In this oration Cicero developed a long passage in praise of literature, saying that literature and its creators are of paramount interest to a nation because they afford excellent material for speeches, because they make great deeds immortal by preserving them in writing, and because they give readers a useful and refreshing pastime.

Not all of Cicero's speeches were intended for courtroom presentation. Some were written for delivery in the Senate and some with a view to Cicero's own benefit. In 58 B.C. Cicero was exiled temporarily as a result of his activities in crushing the conspiracy of Catiline. When Pompey recalled him to Rome a year later, he thanked the Roman Senate in one speech for his recall; in another he thanked the Roman people generally; and in a third he made a request to the Senate for the return of his home, which had been taken over by Clodius for the state.

The most famous of Cicero's speeches are those he wrote against Marcus Antonius after the death of Julius Caesar. Cicero, a conservative, had not been favorable to the autocracy of Caesar and rejoiced when Caesar was assassinated. During an eight-month period in 44-43 B.C., when Marcus Antonius presumed to try to succeed Caesar, Cicero directed fourteen orations against him. These orations, passionate and sincere, are called the *Philippics*, after the famous speeches of Demosthenes against Philip, the father of Alexander the Great. In his first speech Cicero spoke with some moderation, speaking only of Antonius' public life and appealing to his sense of patriotism. In later speeches, especially the second *Philippic*, he made all sorts of attacks on Antonius' private life, accusing him of almost every conceivable type of immorality. Eventually Antonius had his revenge: when he, Lepidus, and Octavianus formed their triumvirate, Cicero was put to death.

Whether Cicero's *Orations* will ever again be popular with readers is doubtful. Orations of any kind are in little favor today. More than that, too few modern readers have the background in Roman history and culture needed to enjoy reading what Cicero wrote and said two thousand years ago.

CINNA

Type of work: Drama
Author: Pierre Corneille (1606-1684)
Type of plot: Neo-classical tragedy
Time of plot: c. A.D. 10

CINNA by Pierre Corneille, from CHIEF PLAYS OF CORNEILLE. Translated by Lacy Lockert. By permission of the publishers, Princeton University Press. Copyright, 1952, 1957, by Princeton University Press.

Locale: Rome
First presented: c. 1640

Principal characters:
AUGUSTUS, Emperor of Rome
LIVIA, the empress
CINNA, the grandson of Pompey
MAXIMUS, his friend and fellow conspirator
AMELIA, engaged to Cinna
FULVIA, her confidante and companion
POLYCLITUS, once Augustus' slave, now freed
EVANDER, Cinna's freedman
EUPHORBUS, Maximus' freedman

Critique:

Although this play is widely known merely by its title, the subtitle, "The Mercy of Augustus" is more revealing. The theme of royal generosity and clemency made a timely commentary of special importance during the years of Louis XIV's minority, and because of this play its author received benefits from the great Richelieu, formerly his antagonist. The third of Corneille's great plays (the others are *The Cid* and *Horace*), *Cinna* displays the writer's unusual ability to utilize the so-called classical unities of time, place, and action heightened by noble sentiments concerning a superior person. The play is chiefly remembered today for Augustus Caesar's brilliant soliloquy on the confusion of good and evil, the nature of egotism and humility, and the strength and weakness that may exist in one person.

The Story:

Amelia, the daughter of Augustus' tutor, sought revenge for her father's death, and she had asked for vengeance as a provision of her marriage to Cinna, the grandson of Pompey and perhaps more deeply wronged than his loved one. Her friend Fulvia felt that the plot against Augustus' life could be successful only if anger and hatred were not apparent, especially since Augustus held Amelia in such high esteem that courtiers often asked her to act as an intermediary in affairs at court. The two women debated the worth of Augustus as compared to the cruelties exercised to establish him in his high position. Amelia thought the winning of love through the destruction of a tyrant worth all the risk involved, but self-glorification seemed to Fulvia more obvious in the design than either love or desire for vengeance — a thought which almost caused Amelia to waver in deference to her endangered and beloved Cinna.

Cinna, however, felt the plot had an excellent chance of success. All the conspirators seemed to him as desirous of vengeance and as eager for the rewards of love as he himself, though their inspiration was the result of his oratorical eloquence in reciting his own as well as the historical grievances against the emperor — especially those of the proscripts who, like Amelia's father, deserved better than they received. Cinna himself would, while bearing the sacrificial cup at tomorrow's thanksgiving to the gods, strike home the dagger. His friend Maximus would hold back the mob while others would surround Cinna. Even though he proclaimed he cared not whether he lived or died as long as honor were upheld — an honor not unlike that of Brutus and Cassius, Amelia hastened to add — he believed that the people would then accept him as emperor.

Evander, a freed servant of Cinna, brought news that Augustus wanted to see both Cinna and Maximus, an event which upset their plans and struck fear into Amelia's heart. She retired to Livia's side while Cinna went to confront Au-

gustus after each had sworn to die for the other.

Augustus prefaced his remarks by a long history of man's desire for the empty bauble of power and then asked the two young men to decide his fate, whether he should be the emperor or a private citizen. Both conspirators swore that Augustus, so much more noble than Julius Caesar, should remain supreme in power as the rightful ruler of a grateful empire. Although the sentiment redounded to Augustus' credit, neither felt it more than weakness to want a republic when a monarchy could be maintained. But Augustus was not convinced that five generations of struggle to eminence proved anything more than that the people wanted democracy. Cinna, disclaiming this idea, even citing his grandfather's claim on the throne as evidence, urged Augustus to name a successor who could carry on this Augustan age to posterity. Cinna was surprised to hear himself so named. Although Maximus wavered after such a noble act by their ruler, Cinna remained resolute in his bloody plan: he will kill Augustus, put his bloody hand in that of Amelia, and marry her on Augustus' tomb.

A short time later Maximus revealed to his companion and confidant Euphorbus that he too loved Amelia; the freedman in turn urged his former master to kill Cinna and gain not only the girl but the emperor's gratitude. Maximus, after much argument, was repelled and yet intrigued by such a prospect. Just such a conflict existed in Cinna's breast as well; he loved the avenger but could not feel true hatred for the object, so dear was his own person to Augustus. Maximus suggested that these sentiments were enfeebling, though he felt the justice of their cause. Cinna, alone with his conscience, reasoned from cause to effect and decided to ask Amelia to release him from his promise of revenge.

Amelia greeted her lover with rejoicing, for she too had heard the news of Augustus' high regard for Cinna; she was, however, relentless in her desire for vengeance. When Cinna pleaded with her to return not only his love but that of Augustus as well, she replied that treason was the only answer to Augustus' tyranny. Finally he agreed to her demands, though not without a commentary on woman's ruthlessness.

In the meantime, perhaps thinking to better his own low position, Euphorbus went to Augustus with news of the plot against him. Augustus was more shocked at Cinna's treachery than at that of Maximus, who at least gave warning of his feelings, and he would have pardoned the latter had not Euphorbus lied and said that Maximus had committed suicide. In a soliloquy Augustus summarized the pity of it all. In the meantime Maximus proposed flight to Amelia as the best of a bad situation. When she spurned his love as traitorous to his friend, he in turn lamented the counsel of Euphorbus.

Augustus summoned Cinna and spoke of the leniency with which he had allowed his traditional enemy to live as recompense for ancient wrongs. For this, he declared, Cinna had planned to kill him at a religious ceremony in the Capitol. The emperor then offered all to Cinna, even though without the help of Augustus the young man could not succeed in his design. Cinna, unrepentant, refused to give Augustus satisfaction over his death.

Amelia and Livia then resolved the conflict, the former taking the blame on herself, even begging to die with Cinna; the lovers quarreled over the seeming break in love and honor, honor and love. Maximus then hastened to reveal his betrayal, through Euphorbus, of the plot. These circumstances moved Augustus to ask the friendship of those whom he most admired and loved. Amelia, the first to respond, was followed by the others, all moved by royal clemency. Livia commended her husband's generosity as a heavenly thing, a bright example to future rulers. Augustus humbly wished

it would be so and appointed the morrow as the day of joyous sacrifice, doubly so because of the plotters' remorse and the forgiveness of the man against whom they had schemed.

THE CIRCLE OF CHALK

Type of work: Drama
Author: Unknown; sometimes attributed to Li Hsing-Tao (n. d.)
Type of plot: Romantic comedy
Time of plot: Before the thirteenth century
Locale: Nanking and Peking
First presented: Thirteenth or fourteenth century

Principal characters:
CHANG-HI-TANG, a concubine
CHANG-LING, her brother
MR. MA, a rich mandarin and tax collector
MRS. MA, his wife
CHOW, an official of justice
CHU-CHU, a corrupt judge
PRINCE PO, in love with Chang-hi-tang

Critique:

A typical Chinese classical play in four acts (with a prologue) of the Yuan dynasty (1259-1368), *The Circle of Chalk* is remarkable for the beauty of its lyrical verse. The plot of the original play is concerned with a case of murder and a disputed son solved by a Solomon-like judge. The love affair between the prince and the commoner was introduced by the German adapter, who also widened the application of the symbolic circle of chalk.

The Story:

Chang-hi-tang, a beautiful girl of sixteen, was sold to a teahouse in Nanking by her mother. Her father, a market gardener and grower of silkworms, had been unable to pay his taxes, and in consequence he and his wife and children were driven from their home. Later, the father had hanged himself. Hi-tang's brother, Chang-ling, was opposed to her sale into the house of ill fame but, being a poor scholar, he could do nothing to help his family. He took a part of the money paid for his sister and left Nanking to seek his own fortune.

On her first night in the teahouse, Hi-tang met Prince Po, one of the emperor's many sons, and the young man was struck with her beauty and many accomplishments. The girl drew a circle of chalk to symbolize her fate. But before their love could be fulfilled, another man visited the teahouse. Mr. Ma, the mandarin and tax collector, outbid the prince and bought Hi-tang as his concubine.

One year later, Hi-tang had given birth to a boy. Mr. Ma, though a man given to sensual pleasure and money-seeking, felt real love for the concubine. Naturally, his childless lawful wife was jealous.

One day Chang-ling, in beggar's rags, appeared at the door of Mr. Ma's house. Hi-tang did not at first recognize him. Then he told her that he had joined a secret society, the Brotherhood of the White Lotus, whose purpose was to take revenge on the oppressors of the poor. Mr. Ma's name was marked in the blacklist, and the gangsters intended to murder him and plunder and burn his house. Hi-tang tried to dissuade her brother by consulting the oracle. She drew a circle and threw a knife. Instead of striking inside the circle, the knife cut the chalk-line; it seemed the gods did not approve

of the crime. Chang-ling then agreed to reconsider the case. Hi-tang gave him her fur jacket to protect him from cold.

Mrs. Ma, who had seen the stranger, reported to Mr. Ma that Hi-tang had been talking to a man, obviously a lover, and had given away her fur jacket. Mr. Ma was satisfied when Hi-tang said that the man was only her brother.

On the same day Chow, an official of justice in the local courts, was invited to Mr. Ma's house to discuss a legal point. Mr. Ma was thinking of getting a divorce and raising Hi-tang to the rank of wife. Divorce to Mrs. Ma would mean the loss not only of her position but also of the inheritance of Mr. Ma's property. Even if she remained the head wife, as Chow explained to her, the concubine and her boy would be the heirs to the property and she could expect to receive only a certain amount of allowance, as she was childless. She was desperate. But Chow was actually her paramour, so she could depend on his help.

Her solution came when Mr. Ma wanted a drink: she put in the tea the poison brought by Chow. It was Hi-tang who served the tea, so she became the suspect when Mr. Ma dropped dead after taking the drink. She was put under arrest and sent to the prison.

Chu-chu, the local judge, accepted a bribe from Mrs. Ma. Her position was further strengthened by the testimony of a midwife who declared that it was really Mrs. Ma who had given birth to the child and that of two coolies who remembered how they were entertained at a feast in celebration of the birth of Mrs. Ma's child. Mrs. Ma swore that Hi-tang had murdered her master in order to obtain the child and the inheritance. Chow suggested the motive of revenge since Mr. Ma had caused the death of her father. Hi-tang, who had been kneeling inside a circle of chalk, was therefore convicted and sentenced to death.

At that moment a courier arrived from Peking with the news that the old emperor had died. The new emperor had ordered that all death sentences be suspended and that the judges and judged alike be summoned to Peking for imperial investigation. So Hi-tang's life was saved for the time being. Chang-ling, who had been in the crowd of people watching the trial, was angry at the kind of justice his sister received; he expressed his indignant doubt that the new emperor would be any more just than the old. His blasphemy was overheard and he, too, was put in the block.

Hi-tang suffered greatly on the way to Peking under the escort of two soldiers. In a big snowstorm she saw her brother, also guarded by two soldiers, struggling onward. When he collapsed, she took off her mantle to buy a glass of wine to revive him. The soldiers had their drinks, too, but did not pay, much to the chagrin of the innkeeper. Chu-chu, Chow, Mrs. Ma, and the child were traveling in sedan chairs.

In the Imperial Palace the young emperor, who was Prince Po, kept thinking of the teahouse girl whom he had been unable to marry in Nanking a year before. When the prisoners from Nanking were brought before him, he and Hi-tang immediately recognized each other, but their recognition was not noticed by anyone else. He questioned her about her life in the teahouse and suggested that surely she remembered the young prince she had met on the night she entered the place. But it was his official duty to reëstablish justice in China before he could declare his love again. He ordered a circle of chalk to be drawn on the floor wherein the child was placed. The two women were to pull the boy out of the circle, one grasping each arm. She who succeeded in pulling him out would prove herself his mother. Mrs. Ma won with one pull, since Hi-tang pulled only gently, not making the least effort. The emperor asked her why she did not pull with enough strength to win. Hi-tang answered that a child's arms were tender and that to pull him hard would hurt him. Since a mother would never harm

her own child, it was decided that Hi-tang was the child's real mother. Also, Mrs. Ma having sworn on oath that the false mother was also the murderess, the murder case was easily solved.

The emperor left his rod of justice in Hi-tang's hand and let her pass sentence on the criminals. She pronounced the judgment that Chow and Chu-chu be deprived of their offices and Mrs. Ma should make herself a cup of tea; the kind of tea she should make was left to her conscience to decide. The emperor approved this judgment and appointed as Chu-chu's successor Hi-tang's brother Chang-ling, whose crime had been pardoned when his criticism of the corruption in government found a sympathetic listener in the emperor, who shared the young scholar's zeal for reform.

After the court had been dismissed, the emperor held Hi-tang for a private talk. She told him that she had had a dream on the first night she was brought to Mr. Ma's house. She was alone, dozing, and she dreamed that a young lord climbed to her bed and loved her as a husband would his wife. The young man was Prince Po. And it was not a dream, for the prince had not given up his desire even after he was outbid, but had followed her to Mr. Ma's house and ravished her while she was still a virgin. Thus, the prince had begotten the child. Hi-tang was made empress.

CLIGÉS

Type of work: Poem
Author: Chrétien de Troyes (c. 1150-c. 1190)
Type of plot: Chivalric romance
Time of plot: Sixth century
Locale: England, Brittany, Germany, and Constantinople
First transcribed: Before 1164

Principal characters:

ALEXANDER, heir to the Greek Empire
SOREDAMORS, Sir Gawain's sister, King Arthur's niece
CLIGÉS, son of Alexander and Soredamors
ALIS, Alexander's brother, later regent for Cligés
FENICE, a German princess, later Empress of Greece
KING ARTHUR
QUEEN GUINEVERE
SIR GAWAIN, Cligés' uncle, a knight of King Arthur's court
THESSALA, a necromancer, Fenice's nurse
JOHN, an artisan in stone

Critique:

This metrical romance, the second in chronological order of the surviving tales of Chrétien de Troyes, marks also the second period in that writer's work, one devoted to combining materials from the Arthurian cycle with classical elements drawn from Ovid, Vergil, Statius, and others. It is generally held that the central situation, the duping of Alis through the drinking of a potion, reflects the influence of an early Byzantine story, now lost, and there is some resemblance to the account of the wife of King Solomon who deceived her husband in the same way. The fusion of the materials, based as it may have been on a lost medieval manuscript, is clearly original, however, and delightful in its subtleties. Also interesting is the fact that this tale contains the writer's most detailed analysis of the anat-

CLIGÉS by Chrétien de Troyes, from ARTHURIAN ROMANCES by Chrétien de Troyes. Translated in prose with introduction, notes and bibliography, by W. W. Comfort. From EVERYMAN'S LIBRARY. By permission of the publishers, E. P. Dutton & Co., Inc. All rights reserved.

omy of love, a matter of absorbing interest to the medieval audience.

The Story:

Alexander, the older son of the Emperor of Greece and Constantinople, scorned to receive knighthood in his own country. Having heard of the famed King Arthur of Britain, the young prince was determined to emulate the brave and courteous knights of that monarch's court and to win knighthood by his own merits. Accordingly, he swore never to wear armor on his face or helmet upon his head until King Arthur himself should gird on his knightly sword. At last he was allowed to have his own way in spite of the disapproval of his father and his mother's grief at being separated from her son, and he set sail at once for Britain. With him went twelve noble companions and a store of rich treasure.

When Alexander and his friends arrived at the royal court in Winchester, King Arthur and Queen Guinevere welcomed them with gracious speech. All who saw him were impressed by the young Greek, not alone for his generosity but for his strong character and handsome appearance as well. Sir Gawain, a knight of great prowess and the nephew of the king, took him for his friend and companion, and King Arthur, about to make a journey into Brittany, included the young man in his retinue. On the trip Alexander and the damsel Soredamors, sister of Sir Gawain, fell deeply in love. Since each felt that such a love was hopeless, they did nothing but grow pale and sigh and tremble, so that Queen Guinevere, observing them, mistook their lovesickness for the effects of the heaving sea.

King Arthur remained in Brittany through the summer, and during that time the young lovers were much perplexed and distressed by emotions they were unable to reveal to each other. At the beginning of October messengers arrived with news that Count Angrès, who had been entrusted with the rule of the kingdom during the king's absence, was raising an army and preparing to withstand King Arthur on his return. Angered by this traitorous deed, the king transported a great host across the Channel and prepared to lay siege to London, where Count Angrès had assembled his forces. Prince Alexander and his twelve companions were knighted while the king's army was encamped outside the city walls. Queen Guinevere's gift to the young knight was a white silk shirt on which Soredamors had embroidered strands of her own hair, indistinguishable from the golden thread of the design.

When Count Angrès and his army slipped away from the city under cover of night and retreated to the strong castle at Windsor, King Arthur and his troops pursued the traitors and besieged the fortress. During the siege Alexander displayed great bravery and prowess. One night, while he was in attendance on the queen, Guinevere noticed that the gold thread on his shirt was tarnishing but that the golden hair of Soredamors was as lustrous as ever. So the damsel's deed was disclosed and Alexander rejoiced to wear on his person a token of the lady to whom he had vowed undying devotion.

A short time later Windsor Castle was taken through his wit and valor. He and several of his companions dressed in the armor of vanquished traitor knights and then went by a secret path into the fortress, where they killed many of the enemy and captured Count Angrès. For this deed Alexander was awarded a gold cup which the king had promised to the most valiant of his knights. In the meantime, believing Alexander killed during the fighting inside the castle, Soredamors had revealed her love for the young prince. After the battle the knight received three joys and honors as the reward for his valor: the town he had capturned, a kingdom in Wales, and, greatest of all, the hand of Soredamors.

From this union was born a handsome son, Cligés. Meanwhile, in Constantinople, the emperor died without hearing again from his older son, and Alis, the

younger heir, assumed the rule of the empire after receiving a report that Alexander was also dead. Hearing that his brother had taken the crown, Alexander set out to reclaim his kingdom, accompanied by his wife, his small son, and forty valiant knights from King Arthur's court. When Alis learned that his older brother was alive, an amicable arrangement was made whereby Alis would rule in name only and the affairs of the kingdom would be entrusted to Alexander. Also, Alis promised never to marry or have heirs, so that Cligés would in time reign over Greece and Constantinople. Before Cligés had grown to manhood, however, Alexander died of a pestilence and Soredamors of grief.

Not long afterward advisers began to urge Alis to take a wife, with the result that the emperor was moved to break the oath made to his brother. The bride proposed was the daughter of the Emperor of Germany, the Princess Fenice, prophetically named for the phoenix bird. The princess had previously been affianced to the Duke of Saxony, however, and that incensed nobleman felt that he had a prior claim to her hand. While arrangements for the wedding were being made, Cligés and Fenice fell deeply in love. About the same time the duke sent his nephew to proclaim that his uncle's claim to the princess would be defended against the Greeks. His defiant speech so angered Cligés that he challenged the young Saxon to trial by arms and in the melee unhorsed him and routed his followers. By this time, although Fenice loved Cligés dearly, she prudently decided that she would not yield herself to either the uncle or the nephew; and with the help of her nurse Thessala, a sorceress, she planned to remain a virgin. A potion served unwittingly, to the bridegroom by his nephew made it seem to the emperor that in his dreams he possessed his bride, though he never did so in reality.

On the return trip to Constantinople, the nephew of the Duke of Saxony set an ambush for the travelers. When Cligés killed the treacherous knight and the duke offered a reward for Cligés' head, that resourceful young knight cut off the head of an enemy and affected a disguise as his father had done before him. Fenice was abducted, however, during the battle that followed. Overtaking her captors, Cligés killed all but one, who survived to carry to the duke news of what happened. The conflict ended when Cligés, inspired by his love for Fenice, defeated the duke in single combat. The lovers then parted, Fenice going to Constantinople with her husband and Cligés traveling to England, there to fulfill his father's wish that he receive knighthood at the hands of King Arthur.

At a great tournament on the plain before Oxford, Cligés, changing his armor each day, defeated King Arthur's most valiant knights and bore himself so bravely that he became the subject of much speculation concerning his origin and whereabouts, for the young warrior retired to his lodgings every night and kept away from the feasting that followed each day's tourney. As the Black Knight he defeated mighty Sagremore; as the Green Knight, Sir Lancelot of the Lake; as the Vermilion Knight, Sir Perceval of Wales. On the fourth day, disguised as the White Knight, he would have defeated Sir Gawain, his uncle, if King Arthur had not intervened. Then Cligés appeared in his own person and at the royal banquet revealed his name and told his story, to the pleasure and astonishment of all. King Arthur and Sir Gawain, in particular, were delighted to find their young kinsman so brave in conduct, so pleasing in modesty and knightly courtesy.

On his return to Greece, Cligés learned that Fenice had missed him as much as he had desired her. Since their great love could no longer be denied, they were able, with the help of Thessala and an artful stonecutter, to devise a plan that would ensure their happiness. From the artisan, John, Cligés got possession of

a tower in which the builder had constructed hidden chambers with secret entrances and exits. Thessala then concocted a potion which put Fenice into a trance so deep that all except three skeptical physicians from Salerno believed her dead. But the three doctors were slain by a mob of indignant women before they could restore Fenice to consciousness by acts of torture, and the body of the empress was placed, amid great mourning throughout the kingdom, in a sepulcher which John had built. From there she was taken in secret by Cligés, restored to life, and hidden in one of the secret chambers of the tower.

There, for a year and two months, they were free to take their pleasure with each other as they pleased. At the end of that time Fenice began to pine for the out of doors, and John revealed a secret door which opened upon a walled garden filled with beautiful blooming trees and flowers. Cligés and Fenice had much joy in their hidden paradise until, one day, a hunter searching for his lost hawk climbed the wall and saw the lovers asleep in each other's arms. Although Cligés awoke and wounded the hunter, the man escaped to tell the emperor of what he had seen. Alis dispatched troops to the tower, but Cligés and Fenice had already fled. Arrested, John accused the emperor of having tried to wrong Cligés by marrying and expecting to produce an heir; then the artisan revealed how Alis had been tricked by the potion he had drunk on his wedding night, so that he had never possessed his wife except in his dreams. The emperor swore that he could never again be happy until he had taken his revenge for the shame and disgrace that had been put upon him.

In the meantime Cligés and Fenice, with Thessala's aid, had eluded their pursuers and enlisted the aid of King Arthur, who promised to fill a thousand ships with knights and three thousand more with men-at-arms in order to help Cligés regain his rights. Before the mighty expedition could set sail, however, messengers arrived in Britain with word that Alis had died of rage and grief because the lovers had escaped him. With Fenice, Cligés returned to rule over Greece and Constantinople, and there the two lived happily in love, as husband and wife, lover and mistress.

Since that time, however, every emperor, remembering the story of Fenice and her potions, has had little confidence in his empress and has kept her closely guarded, attended by no man except one who has been a enunch since his boyhood.

COLLECTED POEMS

Type of work: Poetry
Author: Walter de la Mare (1873-1956)
First published: 1941

Walter de la Mare published his first book of poems, *Songs of Childhood,* in 1902, his last, *O Lovely England,* in 1953, three years before his death; and his career, spanning more than half a century, was productive to the end. Since five books of new lyrics and a supplementary volume of earlier verse followed the 1941 edition of his *Collected Poems,* this collection cannot in any sense be regarded as complete. Rather, it marks an interval stage of revision and regrouping of work which de la Mare wished to preserve and present in its final form. A number of the poems have been slightly altered from their original versions; others have been regrouped by subject matter, and some have been omitted from earlier single volumes. Most of these have been reprinted in a second series, *Collected*

COLLECTED POEMS by Walter de la Mare. Excerpts reprinted by permission of the Literary Trustees of Walter de la Mare and The Society of Authors as their representative. Copyright, 1941, by Walter de la Mare.

Rhymes and Verses (1944). In the light of these changes it seems certain that at the time the poet considered this volume the definitive edition of his most serious work.

"Delamarian" has come to stand for that blending of supernal beauty and the supernatural, nature and mankind tinged delicately with "theotherworlde," as Henry C. Duffin, friend and critic of the poet, has styled it. *Poems: 1906* opens on this note in "Shadow":

> Even the beauty of the rose doth cast,
> When its bright, fervid noon is past,
> A still and lengthening shadow in the dust,
> Till darkness come
> And take its strange dream home.

The poem concludes with recognition of the "dark and livelong hint of death" which is the shadow of life haunting us into eternity. In this first group is another poem, "England," which presents the other side of his brightest coin:

> No lovelier hills than thine have laid
> My tired thoughts to rest:
> No peace of lovelier valleys made
> Like peace within my breast.

The poem continues with a celebration of the woods, "a refuge green and cool," and seas that "like trumpets peal," and concludes:

> Thine be the grave whereto I come,
> And thine my darkness be.

Neither the sonnets nor the attempts to re-create characters from Shakespeare are equal to de la Mare's lyric or descriptive poems, though the selections which are recalled from childhood display his unique ability to "become as a little child," often with startling results, as in "Fear" or "Echo," in which phantasms arise and will not be put down. Then, too, the lovely idyl which is childhood takes shape in "The Mermaids" and "Myself," but always with a touch of strangeness, a shadow.

The Listeners (1912) contains the title poem, too well-known to be repeated but beloved by all, and many others which exhibit the same masterly blending of clear, singing music and the twilight atmosphere of a world of fantasy and dreams, qualities that made his poetry popular. "All That's Past" suggests in modern runes the wonder and antiquity of winds, brooks, minerals, the rose, and immemorial man:

> Very old are we men;
> Our dreams are tales
> Told in dim Eden
> By Eve's nightingales;
> We wake and whisper awhile,
> But the day gone by,
> Silence and sleep like fields
> Of amaranth lie.

From this past, against the background of "Arabia" or other romantic, distant lands, Walter de la Mare takes his reader on a pilgrimage from light to shadow, from the real to the unreal. "Martha," one of the unreal, tells stories "in the hazel glen" of fairies and gnomes that the poet makes real. For those who believe that de la Mare is limited in subject and mood, "The Keys of Morning" presents the poignant wisdom of a child, Louisa, who faces death with an understanding beyond that of adults.

Motley (1918) and *The Veil* (1922) mark the maturation of the delamarian style: the most exact and exacting words in the most carefully chosen places, the rhythmic cadences more syllabic than metered, the rhymes more individually and unmistakably set in a perfection of sentiment. Here, too, the poet's themes match the times, for de la Mare was against the Philistines, "Mrs. Grundy," and all those who gloat in righteousness. Here is one of the most perfect poems, "Music," which takes one away from this earth to the place where "all her lovely things even lovelier grow." The antique though rememberable past comes forth and the poet reaches a synthesis with time.

As critics have remarked, a newer

realism is discernible in the later poems. "The Old Angler," obviously a stylized person, fishes in eternity though he himself, his boat, and his surroundings are often naturalistically displayed. "Titmouse" is an exercise of the physical senses with symbolic overtones:

> This tiny son of life; this spright,
> By momentary Human sought,
> Plume will his wing in the dappling light,
> Clash timbrel shrill and gay—
> And into time's enormous nought,
> Sweet-fed, will flit away.

In this section great love lyrics appear, and also humor—that most difficult element to place in lyric poetry—as in "Maerchen":

> Soundless the moth-flit, crisp the death-watch tick;
> Crazed in her shaken arbour bird did sing;
> Slow wreathed the grease adown from soot-clogged wick:
> The Cat looked long and softly at the King.

The section closes with "An Epitaph" (de la Mare wrote many such, all wonderful):

> Last, Stone, a little yet;
> And then this dust forget.
> But thou, fair Rose, bloom on.
> For she who is gone
> Was lovely too; nor would she grieve to be
> Sharing in solitude her dreams with thee.

The Fleeting (1933) is full of surprises, new cadences, startling themes, odd forms. "The Feckless Dinner-Party," for example, contains all these and satiric thrusts against an inane society madly orbiting to death, and led by a butler, Toomes. Here, too, is "Slum Child," de la Mare's bitterest criticism of a society which allows a child to go frightened and unloved into "evil, filth, and poverty" as "epitome of man's disgrace"; yet there is hope of finding "living bread in stones" and "a self beyond surmise." Echoes of an early note, however, sound with the same chill magic in such a fine though macabre poem as "The House":

> "Mother, it's such a lonely house,"
> The child cried; and the wind sighed.
> "A narrow but a lovely house,"
> The mother replied.
>
> "Child, it is such a narrow house,"
> The ghost cried; and the wind sighed.
> "A narrow and a lonely house,"
> The withering grass replied.

If the poet could not pass a graveyard without stopping, neither can the reader overlook the resulting poems, especially the epitaph of "Isaac Meek" who "inherited the earth" or that of "J—— H——: Aged 34" who sleeps "Beneath a Motionless Yew," remembered faintly by his ancient widow.

Memory (1938), containing as it does echoes from earlier poems, even a reworking of earlier themes under similar titles, returns to the essential de la Mare of childhood, of ancient ways, of shadows extended backward in time, all expressed in the short lyric, the close-cropped line, the sentient rhyme, the evocative symbol. The title poem suggests that memory is a "strange deceiver" who brings back the relevant and irrelevant, "poor and trivial, rich and rare," but refuses to yield "grave fact and loveliest fantasy." The poet then cites, autobiographically though symbolically, instances of memory's caprices.

The loss of a child, "Sallie's Musical Box," is as poignant a short lyric as exists in the language:

> Once it made music, tiny, frail, yet sweet—
> Bead-note of bird where earth and elf-land meet.
> Now its thin tinkling stirs no more, since she
> Whose toy it was, has gone; and taken the key.

Here, again, is the earlier theme of lost rapture, but now without the Blakian quality noted in the earlier *Songs of Childhood.*

Walter de la Mare may have considered this his last volume of poems, published as it was when he was sixty-eight. Fortunately, some of his loveliest writing, like the beautiful and moving "Winged Chariot," came later. In this book, however, the last lines of the last poem, "Snow," appropriately epitomize his unique poetry:

> A marvel of light,
> Whose verge of radiance seems
> Frontier of paradise,
> The bourne of dreams.
>
> O tranquil, silent, cold—
> Such loveliness to see:
> The heart sighs answer,
> *Benedicite!*

COLLECTED POEMS, 1934-1952

Type of work: Poetry
Author: Dylan Thomas (1914-1953)
First published: 1952

When Dylan Thomas died at the age of thirty-nine he was, for a poet in this century, extraordinarily popular. His poetry had been read and admired for years; a paean of praise greeted his collected works, and still more appreciation was accorded him after his death. However, many reputable critics, fellow poets, and general readers have disliked, derided, and dismissed his work on the grounds that it is merely sibylline raving. These contradictory reactions are explained by the fact that Thomas was primarily a violently emotional poet. The strength of his feelings thus either forcibly attracts or repels his readers.

The poems make an emotional impact, on first reading, that subsequent analyses will not displace. With the exception of Ezra Pound, Thomas is probably the most obscure of the great poets of this century. Whether he is a major or a minor poet will be established only by the evaluation of critics in the future, as no contemporary can have the necessary perspective to place a poet accurately in such a hierarchy. Undeniably, Dylan Thomas' poetry is great in kind; to what degree, posterity will decide.

A poet who is both very obscure and very popular is an anomaly, but Thomas is not in this position by virtue of belonging to a particular school of verse, nor by writing in a recognized poetic convention. Nor is he socially or politically committed. His poetry is an affirmation of life: "These poems are written for the love of man and in praise of God, and I'd be a damn' fool if they weren't." The truth of this assertion in the introductory note to his volume of collected verse is shown in every successful poem that he wrote. His early poetry is egocentric; he was writing of his own private feelings in these poems of birth, death, and sex, and the glory he found in these themes was entirely personal. His later poems show a far wider human interest and an increasing concern for mankind.

Throughout his work a unity of vision is apparent. He sees death in birth and resurrection in death. He is aware of the hate in all love and of the power of love to transcend suffering. He comprehends the simultaneous glory and corruption in life, and the fact that all forms of life are interdependent and inseparable. "I see the boys of summer" is a dialogue between the young poet who sees the destruction of the future in the present, and the adolescent boys living their first passionate and confusing loves. The suc-

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cessive images of light and dark, heat and cold, throughout the poem emphasize this contrast. The poem is filled with pleasure and pain conjoined, and with gain and loss. The polarity of these emotions is explicitly stated in the final, joyful image:

> O see the poles are kissing as they cross.

"If I were tickled by the rub of love" is a difficult poem, to be understood by remembering the comprehensiveness of Thomas' idea of life. In the context of the poem, "tickled" appears to mean completely involved with, or wholly absorbed by, but the term necessarily retains the connotations of amusement and enjoyment. "Rub," as well as having sensual implications, also means doubt, difficulty, or strain. The poet says that if he were "tickled by the rub of love," he would not fear the fall from Eden or the flood; if he were "tickled" by the birth of a child, he would not fear death or war. Desire is spoken of as devilish and is provoked by

> . . . the drug that's smoking in a girl
> And curling round the bud that forks her eye.

This harsh image is followed by a statement of the poet's consciousness that he carries his own old age and death already within him.

> An old man's shank one-marrowed with my bone,
> And all the herrings smelling in the sea,
> I sit and watch the worm beneath my nail
> Wearing the quick away.

The feeling of fear is strong, and neither love, sex, beauty, nor birth is the "rub"; the solution is in wholeness or unity:

> I would be tickled by the love that is:
> Man be my metaphor.

Thomas' poetical development is unusual in that the thought in his later poems is usually not at all obscure. These poems are also less clotted with material; there are fewer esoteric symbols; ideas are developed at greater length, and tension is relaxed. The close attention to rhythm and structure persists, and the evocative power of his language is enhanced. Thomas' genius lay in the brilliant and highly personal use of the words with which his penetrating perception is communicated. The ambiguity of his language parallels the reciprocal nature of his images. He delights in punning and the various meanings of a word or image will often reverberate throughout an entire stanza.

"Poem on his birthday" is a good example of his method. The last poems are often, as this one is, set in the Welsh countryside. The heron is always in his poems a religious or priestly symbol. In the first stanza "herons spire and spear"; in the third, "herons walk in their shroud," and in the ninth he writes of the "druid herons' vows" and of his "tumbledown tongue"—this last a beautifully fused image of the action of the tongue of a pealing bell and the impetuous voice of the poet. In the tenth stanza he speaks of the "nimbus bell' which is a magical goal. By this use of compound images Thomas explores and thoroughly penetrates his subject. All aspects of the experience are involved, and pain, happiness, grief, and joy are equally present in this expression of unified sensibility.

This inclusive view of the universe is sometimes incoherent in his early poems, sometimes illuminating. One of the finest of his early poems is titled "The force that through the green fuse drives the flower." The symbolism here is not obscure and the emotions are controlled by the form of the poem. The third line of each of the four five-line stanzas has only three or four words and is the main clause of the three-line sentence in which the theme of each stanza is stated. The last two lines of each stanza begin with the words "And I am dumb. . . ." After the dramatic first two lines the short solemn

third lines ready the reader for the equally forceful antithesis. The poem ends with a rhyming couplet:

> And I am dumb to tell the lover's tomb,
> How at my sheet goes the same crooked worm.

The theme of the poem is that the forces of nature are the same as those that drive man and that these forces both create and destroy. The careful structure of this poem is typical of Thomas' craftsmanship. He has been called undisciplined. He is not, but his unfettered imagination can confuse his meaning and his symbolism remains, in spite of painstaking analysis, almost inexplicable.

The sonnet sequence, "Altarwise by owl-light," is Thomas' most difficult poetry. The sonnets contain lines and passages of great beauty, and the overall movement, from horror and suffering toward the idea of the redemption of man by the Resurrection of Christ after the Crucifixion, is clear. But the sequence as a whole remains too compressed and fragmentary to be successful. Thomas has failed mainly to communicate the bases of the intense suffering and hope that he so obviously felt.

In "After the funeral," an elegy for a cousin, Ann Jones, Thomas expresses both his own grief and the character of the dead woman. It is, as the poet points out, written with a magniloquence that exceeds the subject's,

> Though this for her is a monstrous image blindly
> Magnified out of praise. . . .

This manner contrasts so sharply with the humble and suffering woman that the poignancy of the portrait is increased. His grief

> Shakes a desolate boy who slit his throat
> In the dark of the coffin and sheds dry leaves.

The clear-sighted description of the woman after the expression of such grief is very moving:

> I know her scrubbed and sour humble hands
> Lie with religion in their cramp, her thread-bare
> Whisper in a damp word, her wits drilled hollow,
> Her fist of a face died clenched on a round pain.

The sonnet sequence and the elegy give some indication of Thomas' later themes, where religious faith and a concern for mankind are evident.

During the second world war Thomas spent several years in London, where he was deeply moved by German air raids on the city. This reaction is very clear in his fourth volume, *Deaths and Entrances*. The well-known "A refusal to Mourn the Death, by Fire, of a Child in London" is both an affirmation of Christian faith and an expression of cold fury at such a death. The poet feels that the event was too great for grief and that no elegy should be written for the child until the end of the world. Writing of grief at the time would be as if to murder her again:

> I shall not murder
> The mankind of her going with a grave truth.

The child is representative of all mankind and of all London's dead, a view which gives her a certain greatness:

> Deep with the first dead lies London's daughter.

The last line of the poem is ambivalent; it communicates both the irrevocability, finality, and cruelty of death and the Christian belief of the deathlessness of the soul:

> After the first death there is no other.

After the war Thomas was concerned to recapture in his poetry the world of his childhood. The rhythm of these poems is more relaxed and flowing than that of his early work, and the landscapes are glowing and full of color and wonder. These lyrics are poems in praise of the

created world. Thomas' skill with words and rhythm evokes the whole Welsh countryside, and his unique imaginative vision makes the places his own. He has here communicated his great reverence and love of life. The unified vision of life remains, and Thomas is still aware of the presence of death in life, although this is no longer a cause of anguish as it was in the early poems.

In "Fern Hill," Thomas describes his youth on a farm. He has re-created youthful feeling that the whole world was his; there is an atmosphere of timelessness, a lulling of the consciousness of time's destruction, which the poet in recapturing his youthful feeling has conveyed without negating his manhood's knowledge.

Dylan Thomas was a highly emotional poet whose lyrics express a unified vision of life. His poetry contains many of the aspects of birth and death, fear, grief, joy, and beauty. From the violent, anguished poems of his youth, his power over his "craft or sullen art" increased until he was able to channel his special mode of feeling in ways which enabled him to speak for all men:

> And you shall wake, from country sleep, this dawn and each first dawn,
> Your faith as deathless as the outcry of the ruled sun.

COMMENTARIES

Type of work: History
Author: Gaius Julius Caesar (102 or 100-44 B.C.)
Time: First century B.C.
Locale: Western Europe
First transcribed: c. 51 B.C.

Principal personages:
JULIUS CAESAR, Roman governor and general in Gaul
VERCINGETORIX, rebel leader of the Gauls
ORGETORIX, a chieftain of the Helvetii
DIVITIACUS, a Gaul loyal to the Romans
ARIOVISTUS, a chieftain of the Germanic tribes

Two thousand years ago the Roman Empire expanded north and westward into the area now known as France and Germany, and in 59 B.C. Julius Caesar, already famous as a general and administrator, was appointed to govern the Roman territories inhabited by the Gauls. When he went to Gaul he faced a situation requiring strong, active government, and as he proceeded he kept records of the events of his governorship, a record eventually to be known as Caesar's *Commentaries*. The *Commentaries* are an important record for posterity, despite the fact that many generations of English-speaking schoolchildren learning Latin have found them repugnant as a classroom exercise. Scholars and general readers have wished that Caesar had left a more complete record than he did. To expect a detailed history in the *Commentaries* is, however, to misunderstand the writer's purpose. His intention was not to write a definitive history of the period of the Gallic Wars, but rather to put down in writing what he considered, as the Roman general and administrator, most important.

No one can understand the *Commentaries* without having some concept of the flux of migration and its consequent pressures in Europe during the first century before Christ. The Gallic peoples were under pressure from the Germanic peoples across the Rhine River, tribes that coveted the rich lands of the Gauls and were, in their turn, under pressure from migrations still farther to the east. Rome faced a double threat from the Germanic tribes. First, they were pressing constantly southward; eventually they would invade and dismember the Roman Empire. The Germanic tribes also threatened Rome indirectly by the unrest they cre-

ated in Gaul. Being a man of action and a clear analyst of the situation confronting Rome, Caesar took war home to the Germans.

In the *Commentaries* he gives a chronological account of his activities in Gaul from the time of his succession to the governorship of Gallia Narbonensis in 59 B.C. to the end of the Gallic revolt led by Vercingetorix late in the same decade. During those years Caesar and his Roman legions were set first against one group of tribes and then another. Most of the sections of the book carry such headings as "Campaign against Ariovistus," "Expedition against the Unelli," "First expedition into Germany," and "Siege and Sack of Avaricum." Only two sections, the first section of Book I and the second section of Book VI, are not about actual battle operations or preparations. The former is a description of Gaul and its inhabitants; the latter, an account of customs of the Gauls and Germans.

In his comments about the Gauls, Caesar stirs the imagination and stimulates curiosity by giving only enough information to make the reader wish more had been written; for example, an account of the druids' place in Gallic culture and the religious rites at which the druids officiated would be welcome. In some other cases, however, Caesar taxes the imagination, as in reporting certain kinds of animals as existing in the Hyrcanian Forest. One such animal is an elk that is captured, says Caesar, by partly cutting trees the elk leans against to rest; the animal has no joints in the legs and once down cannot rise. Caesar also reports a fabulous ox with but one horn growing from the middle of the forehead. Such reports, when compared with other natural histories of the period, do not detract from the value of the *Commentaries,* for in Caesar's time such reports were generally taken seriously, however absurd they may seem today.

Caesar's account of the Gallic Wars reminds us that war has been a continual factor in human affairs. As one example of the fury and effectiveness of war in ancient times, Caesar comments at the end of his account of the battle with the Nervii: "This battle being ended, and the name and nation of the Nervii almost reduced to annihilation, their old men, together with the boys and women whom we have stated had been collected together in the inlets and the marshes, when this battle had been reported to them, convinced that nothing was an obstacle to the conquerors, and nothing safe to the conquered, sent ambassadors to Caesar with the consent of all who survived, and surrendered themselves to him; and in recounting the calamity of their state, they said that their senators were reduced from six hundred to three; that of sixty thousand men who could bear arms, scarcely five hundred remained." Another example of the character of these ancient wars is the siege of Avaricum, at which, according to Caesar, scarcely eight hundred people of all ages and both sexes escaped the city when it was taken, out of a population of forty thousand; the rest were killed.

Caesar the Roman administrator is apparent throughout the *Commentaries.* He writes in an impersonal fashion, however, much as though he were preparing a favorable report to the Roman Senate. Only rarely does an individual come through to the reader as a real personality. Even Caesar himself, whose name figures more largely than any other, remains an official and a general, rather than a clearly visualized person. The Gallic and Germanic chieftains who opposed him are little more than names, and the same is true of the lieutenants who served under him. The only outstanding exception to this general statement is the passage concerning Sextius Baculus who, sick though he was, arose from his bed and saved the day for the Romans, rallying their forces when they were attacked in a camp at Aduatuca and fighting bravely until he had to be carried back to rest.

Of particular interest to English-speak-

ing readers are those portions of the *Commentaries* which deal with Britain and Caesar's invasions of Britain. Most of us know all too little about the early history of that part of our heritage, and Caesar's account is the earliest in any Roman documents. Caesar tells of his first expedition, an abortive one, made in 55 B.C., and his second and more successful attempt the following year, an invasion which paved the way for the Roman occupation that was to last until the fifth century after Christ. For his second invasion he built and assembled a fleet of more than eight hundred vessels, a logistical success noteworthy in any era of history. This fleet carried two thousand cavalrymen with their mounts, and five Roman legions, each consisting at that time of about five thousand men.

Caesar was a remarkable man, one of the greatest in human history, in the sense that greatness may be defined as leaving an indelible mark on the pages of history. Few such men have lived; fewer still have left written records for posterity; and none has ever left a document to compare with Caesar's *Commentaries*. The book occupies a unique place in the written records of the Western world. In addition to its value as history, it also deserves to be read as an example of the concise report presented with a style and flavor all its own.

THE COMPLEAT ANGLER

Type of work: A treatise on sport, nature, and human conduct
Author: Izaak Walton (1593-1683); added to by Charles Cotton (1630-1687)
Time: Seventeenth century
Locale: England
First published: 1653; fifth edition with the Cotton additions, 1676

Principal characters:
PISCATOR, a fisherman
VENATOR, a hunter
AUCEPS, a falconer
PISCATOR JUNIOR
VIATOR, a traveler

One of the most modest and unassuming books ever written, *The Compleat Angler* has preserved its quality of evergreen freshness through more than three hundred editions since its first appearance in 1653. Its importance as a practical handbook on the angler's art has long since passed, although its appeal remains perennial to anyone who has ever sat for hours on the bank of a creek, with a cane pole and a can of worms, while waiting patiently for a horny-headed chub to take the hook, or has crept up behind some bushes at dawn to lay a fly in water swirling around a shaded rock where the riffle is guarded by hungry trout. What survives is the pastoral beauty of woodland, meadow, and stream, charmingly yet vividly drawn; the mood of pure pleasure that a sport like fishing holds for the contemplative man; and above all the author's ability to convey a message of fellowship and peace to all "honest, civil, quiet men" in an age of turmoil and revolution.

Izaak Walton, who wrote *The Compleat Angler* in a decade of religious and political ferment, himself remained serene and detached from the disturbances of his age. Aptly subtitled "The Contemplative Man's Recreation," his book is addressed to the "honest angler." "We anglers," he declares, "all love one another." In his Epistle to the Reader prefacing the third edition, he wrote:

> And though this discourse may be liable to some exceptions, yet I cannot doubt but that most readers may receive so much pleasure or profit by it as may make it worthy the time of their

> perusal, if they be not very busy men. . . . And I am the willinger to justify the pleasant part of it because though it is known I can be serious at seasonable times, yet the whole Discourse is, or rather was, a picture of my own disposition, especially in such days and times as I have laid aside business and gone a-fishing with honest Nat. and R. Roe; but they are gone, and with them most of my pleasant hours, even as a shadow that passeth away and returns not.

Even a believer in the unstrenuous life—the indoors man or woman—will be charmed by Izaak Walton, whose book is a highly personal treatise on the art of angling, a work of fascinating though not always reliable natural history, an anthology of reflective passages on the condition of man, and an example of the almost lost art of graceful writing.

The author opens his discourse on a fine, fresh morning in May when Piscator, by stretching his legs up Tottenham Hill, overtakes Venator and Auceps. The latter is headed toward "a friend's house who mews a hawk for me, which I now long to see," and Venator hopes "to bestow another day or two in hunting the Otter." As the three walk along, each extols his favorite sport. First Auceps describes the beauty of his falcons as they soar high into his element, the Air. Venator commends his element, the Earth, and praises the pleasure of men who hunt "the stately Stag, the generous Buck, the wild Boar, the cunning Otter, the crafty Fox, and the fearful Hare." Both Auceps and Venator look somewhat down their noses at angling, believing it to be an easy art, but Piscator is so persuasive in defense of his element, Water, and so convincing on the importance of fish and the antiquity of his sport that, after Auceps drops off to see his hawk, Venator decides he would like to learn more from his new friend, the fisherman. Piscator agrees that they shall first spend one day in hunting the otter, a notorious killer of fish, and then Venator shall begin his education in the art of angling.

At the stream Piscator demonstrates his skill by catching a chub (for it is the middle of the day and trout will not bite before evening) and when Venator objects to wasting time on such a rough, tasteless fish, Piscator proves the chub can be made delicious by proper dressing. The next day's instruction is on the catching of trout. Says Piscator, "The Trout is usually caught with a worm, or a minnow, which some call a Penk, or with a fly, *viz.* either a natural or an artificial fly: concerning which three I will give you some observations and directions." The names of the best worms for trout are strange to twentieth-century ears: there is the Lob-worm, the Brandling, the Gilt-tail, the Twachel. But with charming detail Piscator tells where to find them and how to put them on the hook. He commends minnows highly, for "a large Trout will come as fiercely at a Minnow, as the highest mettled hawk doth seize on a partridge, or a greyhound on a hare."

Venator is unsuccessful in his first try at trout, but Piscator catches three brace. When he loses a big one his comment is a model of restraint for fishermen: "Nay, the Trout is not lost; for pray take notice, no man can lose what he never had." When Venator insists that he should learn to tie artificial flies, Piscator names twelve kinds "to angle with upon the top of the water," among them the Moorish-fly and the Dark-Drake-fly. Then he gives instructions for the tying of flies and how to fish with them. All of this chapter on the trout is charmingly interspersed with references to and quotations from Bacon, the classics, and the Bible.

So it is with the other types of angling and other fish. For Piscator is thorough and his lessons take Venator (by now, of course, an ardent angler) from the grayling to the salmon to the tench to the eel to the gudgeon to the miller's thumb. Walton rounds off Part I of *The Compleat Angler* with discussions of rivers and fish ponds ("and how to order them")

and with directions for making a line.

Written by Walton's young friend Charles Cotton, whose additions are now an integral part of the text, Part II returns (this time with Piscator Junior and Viator) to what is obviously the great love of both authors, fishing for trout. Here we have more directions on technique (including one called "Daping, Dabbing, or Dibbling") and more on what flies are best for what months; August, for instance, demands a Harry-Long-Legs, "the body made of bear's dun and blue wool mixed, and a brown hackle-feather over all." But Cotton, like Izaak Walton, is also a lover of fish well cooked, and so he includes a recipe for trout that is, to say the least, elaborate; among the ingredients (aside from the trout) are beer, white wine, salt, lemon rind, horse-radish root, "a handsome little fagot of rosemary, thyme, and winter-savory," butter, and ginger. Having exhausted the possibilities of angling at the top, the middle, and the bottom for trout and grayling, Piscator Junior concludes his instructions to Viator by apologizing for having "tired you sufficiently."

But no one can grow tired (either sufficiently or insufficiently) of *The Compleat Angler*. True, a great deal of the information it contains is of little value to the present-day fisherman who may never see the Trent or the Severn, never feel on the end of his line a barbel or a bleak. He will, however, revel in Izaak Walton's (and Cotton's) tender consideration for the smallest detail of angling, and through the whole book he will feel the presence of the author, a man of charm, scholarship, and propriety. He will even find a special kind of morality, for Sir Izaak at one point apparently fears he may be making the sport *too* attractive: he suggests that a time be set when each man should "leave fishing, and fall to his business." Most of all, Walton is a writer. His style is polished and gentle, as befits a description of angling, and his sentences move at a leisurely pace, the pace of a man carefully working up a trout stream. As long as there are fish in rivers and readers who enjoy good writing, *The Compleat Angler* will be read and loved.

COMRADES

Type of work: Drama
Author: August Strindberg (1849-1912)
Type of plot: Comic realism
Time of plot: Late nineteenth century
Locale: Paris
First presented: 1888

Principal characters:
AXEL, an artist
BERTHA, his wife, also an artist
ABEL, her woman friend, an ardent feminist
WILLMER, a dandified author
DR. ÖSTERMARK, a doctor, Axel's friend
MRS. HALL, his divorced wife
CARL STARCK, a happily married army officer

Critique:

The problem of marriage—the responsibilities of each of the parties, the proper relationship between them, the respective rights, duties, and privileges of each—concerned the thrice-divorced Strindberg, both as a person and as an artist, through-

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out his adult life. Along with this problem, the complications introduced into it by the feminist movement strongly concerned him also. While his Scandinavian contemporaries, Henrik Ibsen and Bjørnstjerne Bjørnson, were defending the rights of women in their plays, Strindberg was pleading the cause of masculine supremacy. His relatively early play *Comrades* is an example of his attempt to deal with this problem through comic means. Here he is illustrating the impossibility of a marriage based on equal rights and, along with it, the shallowness, meanness, and actual viciousness of those females who aspire to masculine prerogatives. However, though they obviously have Strindberg's sympathy, the triumphant males here seem little better than the conniving females whom they defeat. The play, inferior to the best of Strindberg, is an excellent example of his early work and interests.

The Story:

When Dr. Östermark visited his painter friend Axel, he found that Axel was married to a young feminist named Bertha, herself an aspiring artist. Axel explained the conditions of his marriage: the two were to live, not as husband and wife, but as comrades, each with equal rights, each free to achieve artistic expression in his own way. Dr. Östermark, a widower who, earlier in life, had been divorced, was dubious about the whole thing.

While they were talking, a male model arrived. Axel explained that the model was hired for Bertha and that he, forced to paint commercially to pay for Bertha's art lessons, could not afford one. Carl Starck, a Swedish army officer, and his wife joined the company. They were shocked that the model posed in the nude and that Bertha was left alone with him.

After the company had gone, Bertha returned. There was a slight altercation over finances, but Bertha kept the argument subdued because she had a favor to ask of Axel. Both had submitted paintings to an important show. It seemed certain that Axel's would be accepted by the jury, but there was much doubt about Bertha's. She begged Axel to use his influence—especially on the wife of the jury's chairman—to have her painting accepted. At first Axel claimed that to do so would be unsporting, but Bertha and her two friends, the masculine female, Abel, and the effeminate male, Willmer, finally convinced him to make the attempt. They even talked him into wearing the ribbon to a Russian decoration which he had vowed never to wear.

Axel carried out his wife's mission, returned, and then left again as the result of an argument. During his absence Abel arrived with the news that Axel's own painting had been rejected by the jury. A subsequent letter confirmed her statement. Bertha was triumphant. She and Abel gloated over the downfall of the male.

After Abel had gone, Bertha was visited by a Mrs. Hall, who explained that she was the divorced wife of Dr. Östermark. The doctor, she claimed, had left her penniless with two young daughters twenty years before. Hearing that Dr. Östermark was in Paris and that Bertha was a leading feminist, she had come to Bertha for help in devising a plan of vengeance. Bertha promised that she would present Mrs. Hall and her two daughters to the unsuspecting doctor at a masquerade party which she and Axel were to give the following evening.

Bertha planned that the party was also to further Axel's humiliation: she had ordered a dancing girl's costume for him to wear. When Axel returned, the quarrel over finances was resumed. Bertha taunted Axel with the charge that he was quibbling because her painting had been accepted and his had not. This charge angered him. When he saw his costume for the masquerade, he left again, completely enraged.

Abel and Bertha devised still another humiliation for Axel: they planned to arrange for the rejected painting to be brought home during the party. While

they were contemplating their success, Willmer arrived with liquor and tobacco which they had ordered as supplies for a pseudo-masculine orgy. Willmer agreed to see that the painting was brought in at the right time. When he tried to make love to Bertha, she slapped and insulted him. As he left, Abel warned Bertha that it was dangerous to turn a friend into an enemy.

Bertha waited hours that night for Axel to come home. When he finally did come in, she attempted to placate him with genuinely feminine wiles, but he informed her that it was too late for her to become feminine; he had regarded her as a comrade for too long. Besides, he had just been with a woman who was truly a woman. His intentions were to divorce her. Also, having learned from Willmer that she had mismanaged his finances, he intended to demand financial reparations as well. Bertha was reduced to purely female pleading, but Axel was adamant. His only concession was to hold off the proceeding until after the party.

At the party, everything went wrong for Bertha. Axel refused to wear the effeminate costume. Starck recognized Mrs. Hall's daughters as a pair of prostitutes who had once accosted him and a fellow officer. Then Dr. Östermark, confronted by Mrs. Hall, who by that time was too drunk to stand, revealed that he had divorced the woman twenty years before because she was a confirmed dipsomaniac and that the two daughters were not his at all but the results of a subsequent marriage or liaison.

Bertha's final blow was the return of the rejected painting, not Axel's, but Bertha's. Axel confessed that, like a good comrade, he had switched numbers on the paintings so that Bertha's might have the advantage of his name. The advantage had not been enough, it proved, to overcome the poor workmanship. When Willmer admitted arranging for its return during the party, Axel threw him out bodily.

Bertha now resorted to taunts inspired by jealousy. Axel was getting rid of her, she claimed, because he was in love with Abel. Axel assured her that the notion was preposterous—no more feminists for him. He had, he admitted, a womanly woman to take her place.

Defeated, Bertha begged to be allowed to see him again. He would see her, he agreed, but in the place where one ought to see comrades, in the café. At home he would see his wife.

COMUS

Type of work: Masque
Author: John Milton (1608-1674)
Type of plot: Moral allegory
Time of plot: The age of myth
Locale: Kingdom of Neptune
First presented: 1634

Principal characters:
ATTENDANT SPIRIT, later disguised as Thyrsis
COMUS
THE LADY
THE ELDER BROTHER
THE SECOND BROTHER
SABRINA, the River Nymph

Critique:

The masque, popular in sixteenth- and seventeenth-century England, was originally composed of dancing, pageantry, and processions. Masques were performed in the homes of noblemen and were usually presented by the nobility themselves.

The music and scenery were composed and designed by well-known musicians and architects. Ben Jonson introduced the anti-masque to these performances: the presence of non-noble and usually uncouth characters, who were in sharp contrast to the chief characters. Thus plot and character increased in importance, whereas in earlier times music and scenery had taken precedence over these. *Comus* was first presented to the Earl of Bridgewater at Ludlow Castle in honor of his appointment as Lord President of Wales and was performed by his three children. The Earl and Countess appeared in the final scene. In this work the poetry is more sensuous in its imagery than in Milton's earlier *Arcades,* and the structure is more complex and architectonic; the masque thus marks an important advance in his poetic development. Although *Comus* is not an example of the conventional masque (it would more properly be called a pastoral drama), it is important because, by its verse structure and its wealth of classical imagery used to further Puritan philosophy, it foreshadows Milton's later epic poetry.

The Story:

The Attendant Spirit came into a wild wood, far from his usual abode outside Jove's court, far above the dirt and hubbub of the world. He was on earth only to show the rare mortals before him some of the ways to godly virtue. He spoke of the plight of the children of Neptune, ruler of many island kingdoms, who were traveling to visit their father. Their path lay through a dark and treacherous wood where their lives would have been in danger if Jove had not sent the Spirit to protect them. The chief danger was Comus, son of Bacchus and Circe. He lived in the wood and possessed a magic wine which, when drunk by thirsty travelers, gave them the heads and inclinations of wild animals. The Spirit disguised himself as a shepherd to guide the children of Neptune. He left when he heard Comus and his band of bewitched travelers approaching.

Comus, invoking joy and feasting, drinking and dancing, declared that the night was made for love and should be so used before the sun revealed the revels of his band and turned them to sinfulness. His followers danced until he stopped them, sensing the approach of a girl whom he immediately wished to enchant.

The Lady entered, drawn to the scene by the noise of the revelers. Unwilling as she was to meet such people, she nevertheless felt that they were the only hope she had of finding her way out of the wood. Because she had been tired by her walking, her brothers had left her to find wild fruit for refreshment, but night had fallen before they could return and they were unable to find her again. Meanwhile, a dark cloud had covered the stars. The Lady called and sang to the nymph, Echo, to guide her to her brothers.

Comus, delighted with the song she sang, decided that the Lady should be his queen, and in the disguise of a village boy he greeted her as a goddess. The Lady reproved him and said that she wanted help to find her companions. After questioning her about them, he said that he had seen two such young men gathering fruit and that it would be a delight to help her find them. Comus added that he knew the woods perfectly and that he would therefore lead the Lady to her brothers. She replied that she would trust him. They left the clearing together.

The two brothers arrived and the elder called to heaven for the moon and stars, so that they might see their way. Failing this, he wished to see the lights of someone's cottage. The Second Brother, adding that even the sound of penned-up flocks would help them, expressed great fear for his sister's fate. The Elder Brother insisted that the Lady's perfect virtue would protect her. The Second Brother said that beauty such as hers needed to be guarded and that she could easily be

in danger in such a place. The Elder Brother repeated that he had great hope for her safety as she was armed by chastity. Nothing could violate this; the very angels in heaven would protect her.

Hearing someone approaching, the brothers called out to him. When the Attendant Spirit greeted them, they thought they recognized him as their father's shepherd, Thyrsis. He anxiously asked where their sister was and, hearing that she was lost, told them that Comus dwelt in the wood. He added that he had overheard Comus offer to escort a lady to her companions. Fearing that she was their sister, he had himself left to find the brothers. That news plunged the Second Brother into complete despair. The Elder Brother, maintaining that virtue could be attacked but not injured, declared that they must find Comus and fight him for their sister; but the Attendant Spirit warned them that swords would not help them against Comus. He said, however, that he had been given a magic herb that was effective against all enchantments. He instructed the brothers to break the glass in Comus' hand when they found him and to seize his wand.

In Comus' palace, meanwhile, the Lady refused his wine and attempted to leave, but she was restrained by a threat to transfix her in her chair. When she declared that Comus could not control her mind, he propounded his hedonistic philosophy, saying that she should enjoy her youth and beauty, not cruelly deny them. She replied that she would never accept anything from him, since only the good man can give good things. Comus argued that in rejecting him she was denying life, and the plentiful gifts of nature by her abstinence; beauty should be enjoyed, not left to wither like a dying rose. The Lady decided that she must refute these arguments with her own: nature's gifts are for the temperate to use well, and excess of luxury only breeds ingratitude in men. She feared that Comus could never understand this doctrine; and she felt that if she attempted to explain, her conviction would be so strong that his palace would tumble around him. Comus was impressed by her argument, which seemed to him inspired by Jove himself, yet he determined to try again to persuade her. As he began to speak, the brothers rushed in, broke his glass on the ground, and overwhelmed his followers.

Comus himself escaped because they had not captured his wand. The Attendant Spirit despaired of freeing the Lady until he remembered that he could summon Sabrina. This river nymph would help them, since she loved the virtue that the Lady personified. By song he summoned her in the name of Neptune and Triton to save the girl. As Sabrina rose from the river, she sang of the willows and flowers that she had left. She freed the Lady by sprinkling on her the pure and precious water from her fountain. The Attendant Spirit gave Sabrina his blessing and prayed that the river should always flow in good measure and that its banks would be fertile.

The Attendant Spirit then told the Lady that he would lead them to Neptune's house, where many friends were gathered to congratulate him. In Ludlow Town, at the President's castle, country dancers led the Lady and her two brothers before the Earl and the Countess, who impersonated Neptune and his Queen. There the Attendant Spirit praised the young people's beauty, patience, and honesty, and their triumph over folly; then he announced his return to his natural home in the Gardens of Hesperus, for his task was done. If any mortal would go with him, however, his way was the path of virtue.

CONFESSIONS

Type of work: Spiritual autobiography
Author: Saint Augustine (Aurelius Augustinus, 354-430)
Time: 354-399
Locale: Tagaste, Carthage, Rome, Milan
First transcribed: 397-401

Principal characters:
SAINT AUGUSTINE
MONICA, his mother
ADEODATUS, his natural son
FAUSTUS, Bishop of the Manichaean sect
AMBROSE, Bishop of Milan
ALYPIUS, a friend from Tagaste

"My *Confessions*, in thirteen books," wrote Saint Augustine, looking back from the age of sixty-three at his various writings, "praise the righteous and good God as they speak either of my evil or good, and they are meant to excite men's minds and affections toward him. . . . The first through the tenth books were written about myself, the other three about the Holy Scripture."

In the year before his death, writing to Darius, he declared: "Take the books of my *Confessions* and use them as a good man should. Here see me as I am and do not praise me for more than I am."

The *Confessions* was a new form in literature. Others, like Marcus Aurelius, had set down meditations, but this was more. Others had written biographies and autobiographies, but again Saint Augustine did not follow their model. True, he does tell about his life, but his method is a departure from a narrative of dates and events. He was more interested in his thievery of pears than in more important actions, and he makes the fruit as meaningful in his life as the Old Testament symbolism of the apples in the Garden of Eden. Other episodes are selected because of their revelation of the grace and provision of God. As he wrote: "I pass over many things, hastening on to those which more strongly compel me to confess to thee." In fact, his life story might be looked on as a parallel to the parable of the Prodigal Son, with his heart "restless till it finds its rest in God"; and he brings his account to an end, after his struggles to free himself from pride and sensuality, with his return to his home at Tagaste. Half his life still lay ahead of him.

Although his friends, his teachers, and his mother appear in the *Confessions*, they lack any physical details by which one may visualize them. Two lines cover the death of his father. Neither name nor description is given to his mistress and the mother of his child, nor of the friend whose death drove him from his native city. Detail was of less importance to Saint Augustine than theological meditation and interpretation.

Taking his text from the psalmist who would "confess my transgressions unto the Lord," this work is one long prayer beginning, "Great art thou, O Lord, and greatly to be praised," and ending with the hope that "thus shall thy door be opened."

From the very first, the consolation of God's mercy sustained Saint Augustine. His memories of infancy made him wonder what preceded that period, as later he theorized about what had been before the creation. His pictures of himself crying and flinging his arms about because he could not make his wants known were symbols to him of the Christian life, even as the acquisition of facts about this early period from his mother impressed on him the need for help from others to gain self-knowledge.

Though his mother Monica was a devout Christian and her son had been

brought up in that faith, young Aurelius Augustinus was more interested in Aeneas than in God. Once, at the point of death from a stomach ailment, he begged to be baptized, but his mother refused to have him frightened into becoming a Christian. So he went on, reading Latin and disliking Greek, and taking special delight in the theater. A frank but modest description of his many abilities, the gift of his God to one not yet dedicated to God, ends the first book of this revealing work.

Book II concentrates on the sixteenth year of lazy, lustful, and mischievous Aurelius. He and his companions robbed a pear tree, not because they wanted the fruit, since they threw it to the swine, but because it was forbidden. His confession that he loved doing wrong made him ponder his reasons for wandering from the path of good and becoming a 'wasteland."

When he traveled to Carthage to study, at the age of nineteen, his chief delights were his mistress and the theater. In the course of his prescribed studies he read an essay by Cicero, *Hortensius,* now lost, urging the study of philosophy. Remembering his mother's hopes that he would become a Christian, he tried to read the Scriptures; but he found them inferior in style to Cicero. However he did become involved with a pseudo-Christian sect, founded by the Persian religious teacher Mani (c.216-277), because he approved of their logical approach to the problems of evil and good, represented by the dualistic concept of the universe. During the nine years that he was a Manichaean, his mother, encouraged by a dream that he would eventually see his error, kept loyally by him.

Back in Tagaste, he wrote plays, taught rhetoric, and lived with a mistress. He had no patience with a bishop, sent by his mother, to instruct him in Christianity. He was equally scornful of a magician who offered to cast spells to insure his success in a drama competition. He thought he was sufficient to himself, and by his own efforts he won a rhetoric contest.

His temporary interest in astrology ended when he was unable to prove that successful divinations were more than chance. The death of a dear friend, who during his last illness became a Christian and denounced the life Aurelius was leading, so profoundly affected him that he returned to Carthage. There, still following the Manichaean beliefs, he wrote several essays, now lost. He was soon to be disillusioned. Faustus, reputed the most learned of Manichaean bishops, came to Carthage, and Aurelius Augustinus went to him to clear his religious doubts. But he found Faustus more eloquent than logical. Hoping to improve himself, this teacher of rhetoric then went to Rome, where students were reported to be less rowdy than those in his classes in Carthage. In Rome, malaria, the teaching of the skeptics who upset his confidence in the certainty of knowledge, and above all, the lack of classroom discipline induced him to accept the invitation of officials to go to Milan and resume his teaching career in that city.

In Milan he enjoyed the companionship of two friends from Tagaste, Alypius and Nebridius. His mother, coming to live with him, persuaded Bishop Ambrose to try to convert her son. About the same time efforts to get him married and to regularize his life caused a break with his mistress, who on her departure left him with his young son Adeodatus.

The group around the young rhetorician often discussed philosophy, and in Neo-platonism he found an answer to his greatest perplexity: If there is a God, what is the nature of His material existence? Now he was ready to study Christianity, especially the writings of Saint Paul. In Book VII, which describes this period of his life, appears one of Saint Augustine's two ecstatic visions, a momentary glimpse of the One.

Book VIII recounts his conversion. Anxious to imitate those who had gained what he himself sought, he listened to an

account of the conversion of the orator Marius Victorinus. While returning home, still upset and uncertain, he heard a child chanting: "Pick it up and read it." Taking these words as God's command, he opened the Bible at random and found himself reading Romans XIII, 13: "Put on the Lord Jesus Christ." Convinced, he called Alypius, and they found Monica and reported to her their newly acquired convictions.

Giving up his teaching, Saint Augustine prepared for baptism, along with his friend and Adeodatus. He was baptized by Bishop Ambrose during Easter Week, A.D. 387. Then the party set out to return to Tagaste. During their journey, and following another moment of Christian ecstasy, Monica died at Ostia on the Tiber. Her son's *Confessions* contains touching chapters of affection and admiration for her; sure of his faith at the time of her death, however, he fell into no period of abject mourning such as that which had followed the death of his friend at an earlier time.

With Book X, Saint Augustine turned from episodes of his life to self-analysis, detailing the three steps of the soul's approach to God, passing from an appreciation of the beauties of the outside world to an introspective study of itself, and ending with an inexplicable anticipation of the blessedness of the knowledge of God, the "truth-given Joy," that crowns the soul's pilgrimage.

Book XI represents one of Saint Augustine's great contributions to Christian thought, the analysis of time. Pondering the mysteries of creation in an "eternal world," he saw it not as measured by "the motion of sun, moon, and stars," but as determined by the soul, the past being its remembrance; the present, its attention; and the future, its anticipation. He wrote: "The past increases by the diminution of the future, until by the consumption of all the future, all is past."

The last two books present speculation on the methods of creation and on the truth of the Scriptures, with most of the chapters devoted to interpretation of the opening verses of Genesis. The Old Testament account is open to many interpretations, and the final book of the *Confessions* deals with both the material and allegorical possibilities of the story of the Creation. At the end, Saint Augustine acknowledges the "goodness" of creation, and meditates on verses describing the rest on the Seventh Day. He begs that God will bestow the rest and blessedness of that Sabbath in the life eternal that is to come.

The *Confessions,* a work filled with the spirit of a sincere, devout faith, lays the groundwork for Saint Augustine's more formal treatises, *On the Trinity* and *The City of God.*

CONFESSIONS

Type of work: Autobiography
Author: Jean Jacques Rousseau (1712-1778)
Time: 1712-1765
Locale: Switzerland, France, England
First published: 1784

Principal personages:
JEAN JACQUES ROUSSEAU, French writer and philosopher
ISAAC ROUSSEAU, his father
LOUISE DE WARENS, a Catholic convert and divorcee
CLAUDE ANET, a domestic, Madame de Warens' lover
DENIS DIDEROT, celebrated French encyclopedist
FRIEDRICH MELCHIOR GRIMM, a writer
LOUISE D'ÉPINAY, a French woman of letters
THÉRÈSE LEVASSEUR, a servant girl, Rousseau's mistress
COMTESSE D'HOUDETOT, sister-in-law of Madame d'Épinay

Rousseau's *Confessions* is the result of the attempt of a famous but psychotic romantic to speak fully and honestly of his own life. It is famous as a literary expression of a writer's remembrance of things past, more revealing through its signs of passion and prejudice than through its recording of the facts of his experience. The book serves as autobiography only to the extent that it can be checked against other, more objective, reports; but whatever its bias, the *Confessions* is Rousseau's work, and it reflects the man as he was at the time of its writing.

To some extent Rousseau undoubtedly succeeded in his effort to write an autobiography of such character that he could present himself before "the sovereign Judge with this book in my hand, and loudly proclaim, Thus have I acted, these were my thoughts; such was I. With equal freedom and veracity have I related what was laudable or wicked, I have concealed no crimes, added no virtues. . . ." Only a person attempting to tell all would have revealed so frankly the sensual satisfaction he received from the spankings administered by Mlle. Lambercier, the sister of the pastor at Bossey, who was his tutor. Only a writer finding satisfaction either in truth or self-abasement would have gone on to tell that his passion for being overpowered by women continued throughout his adult life: "To fall at the feet of an imperious mistress, obey her mandates, or implore pardon, were for me the most exquisite enjoyments; and the more my blood was inflamed by the efforts of a lively imagination, the more I acquired the appearance of a whining lover." Having made this confession, Rousseau probably found it easier to tell of his extended affair with Madame de Warens at Annecy and of his experiences with his mistress and common-law wife, Thérèse Levasseur.

Rousseau records that he was born at Geneva in 1712, the son of Isaac Rousseau, a watchmaker, and Suzanne Bernard. His mother died at his birth, "the first of my misfortunes." According to the son's account of his father's grief, Isaac Rousseau had mixed feelings toward his son, seeing in him an image of Suzanne and, at the same time, the cause of her death. Rousseau writes: ". . . nor did he ever embrace me, but his sighs, the convulsive pressure of his arms, witnessed that a bitter regret mingled itself with his caresses. . . . When he said to me, 'Jean Jacques, let us talk of your mother,' my usual reply was, 'Yes, father, but then you know we shall cry,' and immediately the tears started from his eyes."

Rousseau describes his first experiences with reading. He turned to the romances that his mother had loved, and he and his father sometimes spent the entire night reading aloud alternately. His response to these books was almost entirely emotional, but he finally discovered other books in his grandfather's library, works which demanded something from the intellect: Plutarch, Ovid, Molière, and others.

He describes with great affection how his Aunt Suzanne, his father's sister, moved him with her singing; and he attributes his interest in music to her influence.

After his stay at Bossey with Pastor Lambercier, Rousseau was apprenticed to an engraver, Abel Ducommun, in the hope that he would succeed better in the engraver's workshop than he had with City Registrar Masseron, who had fired him after a brief trial. Ducommun is described as "a young man of a very violent and boorish character," who was something of a tyrant, punishing Rousseau if he failed to return to the city before the gates were closed. Rousseau was by this time, according to his account, a liar and a petty thief, and without reluctance he stole his master's tools in order to misplace them.

Returning from a Sunday walk with some companions, Rousseau found the city gates closing an hour before time.

He ran to reach the bridge, but he was too late. Reluctant to be punished by the engraver, he suddenly decided to give up his apprenticeship.

Having left Geneva, Rousseau wandered aimlessly in the environs of the city, finally arriving at Confignon. There he was welcomed by the village curate, M. de Pontverre, who gave him a good meal and sent him on to Madame Louise de Warens at Annecy. Rousseau expected to find "a devout, forbidding old woman"; instead, he discovered "a face beaming with charms, fine blue eyes full of sweetness, a complexion whose whiteness dazzled the sight, the form of an enchanting neck. . . ." He was sixteen, she was twenty-eight. She became something of a mother to him (he called her "Maman") and something of a goddess, but within five years he was her lover, at her instigation. Her motive was to protect him and to initiate him into the mysteries of love. She explained what she intended and gave him eight days to think it over; her proposal was intellectually cool and morally motivated. Since Rousseau had long imagined the delights of making love to her, he spent the eight days enjoying thoughts more lively than ever; but when he finally found himself in her arms, he was miserable: "Was I happy? No: I felt I know not what invincible sadness which empoisoned my happiness: it seemed that I had committed an incest, and two or three times, pressing her eagerly in my arms, I deluged her bosom with my tears."

Madame de Warens was at the same time involved with Claude Anet, a young peasant with a knowledge of herbs who had become one of her domestics. Before becoming intimate with Rousseau she had confessed to him that Anet was her lover, having been upset by Anet's attempt to poison himself after a quarrel with her. Despite her generosity to the two young men, she was no wanton; her behavior was more a sign of friendship than of passion, and she was busy being an intelligent and gracious woman of the world.

Through her efforts Rousseau had secured a position registering land for the king in the office at Chambéry. His interest in music, however, led him to give more and more time to arranging concerts and giving music lessons; he gave up his job in the survey office.

This was the turning point of his life, the decision which threw him into the society of his times and made possible his growing familiarity with the world of music and letters. His alliance with Madame de Warens continued, but the alliance was no longer of an intimate sort, for he had been supplanted by Winzenreid de Courtilles during their stay at Les Charmettes. Winzenreid came on the scene after the first idyllic summer, a period in his life which Rousseau describes as "the short happiness of my life." He tells of rising with the sun, walking through the woods, over the hills, and along the valley; his delight in nature is evident, and his theories concerning natural man become comprehensible. On his arrival Winzenreid took over physical chores and was forever walking about with a hatchet or a pickax: for all practical purposes Rousseau's close relationship with Madame de Warens was finished, even if a kind of filial affection on his part survived. He describes other adventures in love, and although some of them gave him extreme pleasure, he never found another "Maman."

Rousseau, having invented a new musical notation, went to Paris hoping to convince others of its value. The system was dismissed as unoriginal and too difficult, but Rousseau had by that time been introduced to Parisian society and was known as a young philosopher as well as a writer of poetry and operas. He received an appointment as secretary to the French ambassador at Venice, but he and M. de Montaigu irritated each other and he left his post about a year later.

Returning to Paris, Rousseau became involved with the illustrious circle con-

taining the encyclopedist Diderot, Friedrich Melchior Grimm, and Mme. Louise d'Épinay. He later became involved in a bitter quarrel with all three, stemming from a remark in Diderot's *Le Fils naturel,* but he was reconciled with Diderot and continued the novel he was writing at the time, *La Nouvelle Héloïse.* His account of the quarrel together with the letters that marked its progress is one of the liveliest parts of the *Confessions.*

As important an event as any in Rousseau's life was his meeting with Thérèse Levasseur, a needlewoman between twenty-two and twenty-three years of age, with a "lively yet charming look." Rousseau reports that "At first, amusement was my only object," but in making love to her he found that he was happy and that she was a suitable successor to "Maman." Despite the difficulties put in his way by her mother, and despite the fact that his attempts to improve her mind were useless, he was satisfied with her as his companion. She bore him five children who were sent to the foundling hospital, against Thérèse's will and to Rousseau's subsequent regret.

Rousseau describes the moment on the road to Vincennes when the question proposed by the Academy of Dijon—"Has the progress of sciences and arts contributed to corrupt or purify morals?"—so struck him that he "seemed to behold another world." The discourse that resulted from his inspired moment won him the prize and brought him fame. However, it may be that here, as elsewhere in the *Confessions,* the actual circumstances have been considerably altered by a romantic and forgetful author.

The *Confessions* carries the account of Rousseau's life to the point when, having been asked to leave Bern by the ecclesiastical authorities as a result of the uproar over *Émile,* he set off for England, where David Hume had offered him asylum.

Rousseau's *Confessions* offers a personal account of the experiences of a great writer. Here the events which history notes are mentioned—his literary triumphs, his early conversion, his reconversion, his romance with Madame d'Houdetot, his quarrels with Voltaire, Diderot, and churchmen, his musical successes—but they are all transformed by the passionate perspective from which Rousseau, writing years after most of the events he describes, imagines his own past. The result is that the *Confessions* leaves the reader with the intimate knowledge of a human being, full of faults and passions, but driven by ambition and ability to a significant position in the history of literature.

CONFESSIONS OF FELIX KRULL, CONFIDENCE MAN

Type of work: Novel
Author: Thomas Mann (1875-1955)
Type of plot: Social realism
Time of plot: Early twentieth century
Locale: Germany, Paris, Lisbon
First published: 1954

Principal characters:
FELIX KRULL, alias Armand, a hotel employee, alias the Marquis de Venosta
ENGELBERT KRULL, his father
FRAU KRULL, his mother
OLYMPIA, his sister
HERR SCHIMMELPREESTER, his godfather
MÜLLER ROSE, an actor and a friend of Engelbert Krull

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MME. HOUPFLÉ, a sentimental novelist
DOM ANTONIO JOSÉ KUCKUCK, a Portuguese museum director
DONA MARIA PIA KUCKUCK, his wife
SUSANNA ("ZOUZOU") KUCKUCK, their daughter
THE MARQUIS DE VENOSTA, a wealthy young nobleman
ZAZA, the marquis' mistress

Critique:

Thomas Mann, who had left Nazi Germany in 1933 and who became an American citizen in 1944, returned in 1952 to Switzerland. There he wrote *Felix Krull.* Preliminary work to this novel had been published as early as 1922, but only after the nightmare of Hitler and World War II was over did Mann find time and the mood to continue writing about Felix Krull, a character who surprised some of his readers, accustomed as they were to a steady flow of more metaphysically inclined characters and unprepared for the diary of a confidence man. Shortly after publication of the book, the world knew that Felix Krull would be the last character created by the pen of the great Thomas Mann. Many Germans consider Mann the only writer worthy to continue the tradition of classical German literature as established by Goethe and Schiller. It is most unfortunate for Mann's readers in general, and for readers of this novel in particular, that the greater part of Felix Krull's adventures will remain a secret forever. The present book, subtitled *The Early Years,* indicates that more volumes of Krull's confessions were planned, but so far nothing has been found among Mann's papers that leads readers to hope for more information about the fate of Felix Krull, the confidence man.

The Story:

Felix Krull was born in the Rhine Valley, the son of a champagne maker named Engelbert Krull. Townspeople considered the Krull family upper class, but frowned on the easygoing way of life in the Krull household; Engelbert Krull, for one thing, showed too much interest in one of his female employees. A number of fun-loving friends, led by Felix' godfather, Herr Schimmelpreester, were frequent guests at Krull's gay parties. Early in life Felix and his sister Olympia were allowed to take part in the festivities.

The greatest experience of Felix' youth was a dramatic performance starring a famous actor, Müller Rose. Since the actor was a friend of Engelbert Krull, Felix was allowed to visit backstage. When he saw the actor removing his make-up, he was completely disillusioned. For a long time he marveled at the impressions an actor could create. Before long Felix himself became an actor. He decided to prolong the vacation period in school by falsifying his father's signature on absentee notes, but he gained much more satisfaction when he was able to feign sickness to such a degree that the family doctor was at a loss for explanations.

Unfortunately, the champagne business did not prosper. Krull's champagne was bottled in a most exquisite manner, yet the wine was of such a low quality that even Herr Schimmelpreester spoke of it only with disdain. The loss of his business and consequently his fun-loving friends was too much for Engelbert Krull, and he shot himself. Herr Schimmelpreester recommended that Frau Krull open a rooming house in Frankfurt. For sister Olympia he provided employment in a light opera company. For Felix he arranged an apprenticeship in a Paris hotel, but the problem of military conscription prevented Felix' departure. Thus he was free to explore city life in Frankfurt, although lack of financial means left for him only the role of an outside observer. He studied the behavior of society at theaters and learned from window displays what was recommended for gentlemen. With equal interest he studied the

lives of prostitutes. So far his only affair had been with one of his father's female employees. This experience was enriched when he met Rosza. While her procurer was in jail he became her lover.

In order to follow Herr Schimmelpreester's advice about employment in Paris, Felix had two alternatives left: to serve his military term before departure or to be excused entirely from service. Felix decided on the latter. After careful preparation he gave an impressive performance at the army medical examination center. While declaring dramatically his desire to serve the fatherland, he managed to convey the most unfavorable information about his background, and he crowned his performance with a pretended epileptic fit. Seemingly heartbroken because of his rejection, he left for Paris. During the confusion at customs inspection he inadvertently, as he assured himself, slipped the jewel case of a woman traveler in his suitcase.

In Paris he found himself the lowest member of the hotel hierarchy. With the help of a roommate he sold some of the stolen jewels. As an elevator operator in a luxury hotel, he made every effort to please his customers, especially the women. The hotel director gave him the name Armand. One of the guests in his elevator turned out to be the original owner of the jewel case, Mme. Houpflé, the wife of a rich Strassburg merchant. When Armand realized that the woman did not suspect him of the theft, he was very considerate toward her and was rewarded with an invitation to visit her during off-duty hours.

He became her lover. Mme. Houpflé enjoyed especially the humiliating aspect of the affair, and talked about her need to be humiliated. Armand considered the moment appropriate for confessing the theft of the jewel case. Surprisingly, Mme. Houpflé enjoyed the confession because it increased her abasement, and she suggested that he should rob her of all her valuables. He gladly obliged.

After he had sold the valuables, he rented a room in town. A dual life began: during the day he was Armand the hotel employee, and during the night Felix Krull, man about town. Thanks to his excellent manners he was soon promoted to the post of waiter. Difficulties arose when the sixteen-year-old daughter of a wealthy family fell hopelessly in love with him, and when the Scottish Lord Strathbogie was determined to have Armand as his valet. To all offers Armand said no; freedom to do as he pleased seemed to him the most valuable goal in life.

His favorite customer was the young Marquis de Venosta, who enjoyed the witty remarks of waiter Armand. The nobleman's mistress, a Parisian dancing girl named Zaza, also approved of him because he did not fail to call her Madame la Marquise. It was de Venosta who finally discovered Armand's double life when he came across Felix dining in a famous restaurant.

A great dilemma had developed for de Venosta. His parents, not approving of his relationship with Zaza, planned to send him on a trip around the world. Because he found the thought of parting from Zaza unbearable, the marquis was happy to find in Felix a sympathetic listener. Felix explained that the only way for him to stay with Zaza would be to let someone else assume his identity and travel under his name. Delighted with the idea, de Venosta decided that Felix was the best candidate.

After elaborate preparations and much coaching Felix received a letter of credit and took the train to Lisbon. On the way he met Dom Antonio José Kuckuck, director of the Museum of Natural History in Lisbon. Impressed by the high social standing of his fellow traveler, the professor explained the outline of his philosophy. Felix found in the professor's theories an explanation of his own being; all developments of natural history seemed to him only steps toward himself. The professor's opinion that all phases of development were still with us and around

us gave Felix a clue to the stage-like appearance of the world. He accepted gladly an invitation to visit Kuckuck in Lisbon.

When he met Dona Maria Pia Kuckuck and her daughter Susanna, called Zouzou, Felix was impressed by the beauty of the two women, who were in turn equally impressed by the handsome "Marquis." Determined to kiss Zouzou before his departure, but finding his time in Lisbon running short, Felix wrote a letter to "his parents," presenting his stay in Lisbon in such a favorable light that they agreed to the postponement of the scheduled trip to South America. Under the pretext of wanting to show some of his drawings to Zouzou, Felix met her secretly in Kuckuck's garden. The incident resulted in a kiss, which was suddenly interrupted by Dona Maria. Sternly she asked "the Marquis" to come into the house, where she reprimanded him for abusing her hospitality. Outspoken Dona Maria wanted to know why Felix could not appreciate maturity instead of asking satisfaction from childishness. When Dona Maria threw herself into his arms, he realized that his attempted seduction of the daughter had ended with his unforeseen conquest of the mother.

THE CONFIDENCE MAN

Type of work: Novel
Author: Herman Melville (1819-1891)
Type of plot: Social satire
Time of plot: Nineteenth century
Locale: The Mississippi River
First published: 1857

Principal characters:
THE CONFIDENCE MAN
CHARLES NOBLE, a talkative passenger
MR. ROBERTS, a merchant
PITCH, a frontiersman
MARK WINSOME, a mystic
EGBERT, his disciple

Critique:

The Confidence Man: His Masquerade is a quiet but bitter castigation of mankind. Episodic in structure, it relentlessly reveals man's utter lack of faith in man and, at the same time, discloses the facility with which most men can be duped. This, Melville's last major fiction, rivals Mark Twain's late works for gloom, pessimism, and misanthropy. However, Melville's career-ending novelette, *Billy Budd, Foretopman,* written more than thirty years later, exhibits none of these harsh and cynical characteristics.

The Story:

Aboard the steamboat *Fidele,* in dock at St. Louis, a group of passengers stood reading a placard which offered a reward for the capture of an impostor from the East—a confidence man. A deaf-mute beggar joined the group and began displaying a slate on which he wrote several mottoes praising the virtue of charity. Jeered at by the crowd, the deaf-mute lay down and slept on the forecastle as the steamboat pulled out for New Orleans.

A short time later Black Guinea, a crippled Negro, appeared on deck to beg for pennies, which he skillfully caught in his mouth. A man with a wooden leg broke up this cruel game by loudly accusing the Negro of fraud, but Black Guinea protested his innocence and, in reply to an Episcopal clergyman's request for references, described several persons on the boat, all of whom, along with

Black Guinea himself and the deaf-mute as well, were one and the same man—the confidence man. After the clergyman left to find one of these references, only a kindly country merchant gave Black Guinea alms, an act which had unfortunate consequences, since he dropped one of his business cards while he was fishing in his pocket for a coin.

To this merchant, Mr. Roberts by name, the impostor introduced himself as John Ringman. Pretending that he had met Mr. Roberts six years earlier, on a business matter, Ringman won his confidence and talked him out of a sum of money. To repay Mr. Roberts, Ringman gave him a tip on some valuable stock which could be bought aboard ship from the president of the Black Rapids Coal Company.

Next, Ringman accosted a college student who was reading Tacitus. Before Ringman could make a pitch for money, the student left in embarrassment at a lecture Ringman was delivering on the decadence of Tacitus.

The confidence man appeared next as a solicitor of funds for the Seminole Widow and Orphan Society. In this disguise he was recognized as one of Black Guinea's references by the Episcopal clergyman. The clergyman gave his alms for Black Guinea and was prevailed upon to contribute to the Seminole Fund also. In the same disguise the impostor gulled a widow and a gentleman into donating to the fund. Somewhat reluctantly, the gentleman also contributed to a plan for the world-wide consolidation of all charities.

Disguised as Mr. Truman, the president of the Black Rapids Coal Company, the impostor met the student again. Ironically, since he prided himself on his cynicism and circumspection, the student insisted on buying some stock, despite the impostor's feigned reluctance to sell. The good merchant, Mr. Roberts, was also pleased to purchase some of the shares which his friend Ringman had recommended. During the conversation which followed this transaction, Mr. Roberts happened to mention the presence of a sickly old miser aboard ship and thus informed the confidence man of another victim.

The confidence man succeeded in gulling the miser twice: once by selling him some of the bogus stock and once, posing as an herb doctor, by selling him a supply of Omni-Balsamic Reinvigorator, guaranteed, if taken with confidence, to cure a consumptive cough.

A Missouri frontiersman's scorn for herbs and natural healing transformed the herb doctor into a representative of an employment agency, the Philosophical Intelligence Office. This Missourian, named Pitch, had resolved to purchase machinery to work his farm rather than rely on another boy, having had thirty-five unpleasant experiences with as many boys. Through brilliantly specious rhetoric the impostor persuaded him to hire still another boy.

The impostor appeared to Pitch once more, this time disguised as Francis Goodman, a friendly world traveler and cosmopolitan. But Pitch, brooding over his own gullibility, was in no mood for fellowship. After trying unsuccessfully to dispel Pitch's misanthropic melancholia, the cosmopolitan moved on in search of more susceptible prey.

He was accosted by one Charles Noble, a garrulous passenger who, having overheard the colloquy with Pitch, was reminded of another bitter frontiersman: Colonel John Moredock, a notorious Indian hater. Goodman being agreeable, Noble proceeded to narrate a long tale of Moredock's vendetta against Indians and to expound the philosophy of Indian-hating.

Needless to say, the confidence man was appalled by such a misanthropic tale. Finding that Noble shared his feeling, Goodman agreed to split a bottle of port with him. Over their port, the two found that they shared a high regard for wine, but their incipient friendship was strained by Goodman's suspicion that No-

ble was trying to get him drunk. Cordiality and noble sentiments prevailed, however, until Goodman asked Noble to prove his professed confidence in mankind by lending him fifty dollars. This startling request produced such a violent reaction that the friendship would have ended then and there had not Goodman pretended that he had been joking. Confidence restored, Goodman told the story of Charlemont, an aristocrat of singularly peculiar behavior, as a prelude to another request for a loan. Before Goodman could make his appeal, Noble abruptly retired.

A passenger who had been watching the two men warned Goodman to beware of Noble's companionship. Goodman had difficulty in extracting a comprehensible reason for this warning because the passenger turned out to be Mark Winsome, a mystic philosopher of no plain, ordinary tongue. Finally, Winsome stated clearly that Noble was a confidence man. Of course the real confidence man expressed incredulity, whereupon Winsome withdrew, leaving behind a disciple, a young man named Egbert, to explain the Winsome mystic philosophy, which was, in effect, quite practical.

To explore the philosophy on a practical level, Goodman suggested that Egbert use it to answer a hypothetical request for a loan. Steadfastly and consistently Egbert rejected the plea and finally told a long story to illustrate the folly, the tragedy, of loans between friends. Disgusted by such complete cynicism, the confidence man retreated.

Still in the guise of the cosmopolitan, he visited the ship's barber shop. There he succeeded in cheating the barber out of the price of a shave but failed, ultimately, in persuading the barber to extend credit to his customers.

Later that night, in the gentleman's sleeping cabin, the confidence man found only one person still awake, an old man reading the Bible. Though he mouthed pious sentiments attesting his faith in mankind and God, the old man eagerly bought a traveler's lock and a money belt from a child peddler and accepted a counterfeit detector as a premium. Commenting that the two of them put equal trust in man and God, the confidence man led the old gentleman, who was now carrying a life preserver, off to bed.

CONQUISTADOR

Type of work: Poem
Author: Archibald MacLeish (1892-)
Time: Early sixteenth century
Locale: Mexico
First published: 1932

Principal personages:
BERNÁL DÍAZ, called del Castíllo, the narrator
DIEGO VELÁSQUEZ, Spanish administrator in Cuba
HERNÁN CORTÉS, conqueror of Mexico
MONTEZÚMA, Emperor of the Aztecs

Conquistador: In his truly fine poem Archibald MacLeish makes this word whistle and flash like a blade of Spanish steel. But there are no overblown heroics here. Avoiding the stale approach of the historian, of "this priest this Gómara with the school-taught skip to his writing," MacLeish turns over the telling of his story to Bernál Díaz, an old man who in his youth was a soldier with Cortés and who confines his tale to " 'That which I have myself seen and the fighting.' . . ." The result, as Díaz rambles on with simple eloquence, becomes an im-

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pressionistic, sensual record of the bravery and the brutality, the sickness of defeat and the tingle of triumph that are all a part of conquest.

Díaz' narrative follows the exploits of the first Spanish conquerors of Mexico under the leadership of Cortés, but the story is neither complete nor fully connected. Episodic and broken, it is what a veteran would remember when he is old and going blind. Wisely, MacLeish does not force Díaz into passing moral judgment on the Spaniards or the Indians, into pondering tricky questions on the rights of the conquerors and the conquered. Of the massacre of the natives at Cholúla, Díaz says simply:

> They died slowly with much pain like serpents:
> Our hands were lame with the sword when the thing was done. . . .
>
> *And who are ye to be judge of us . . . ?*

When Díaz does exercise judgment it is mainly to deride the men who were "not there": Vespucci, who gave his name to two continents, but who was unknown in Cuba and Mexico; Velásquez, who tried to restrain Cortés and his men, to block them, to take credit for their victories. Such touches make this truly Bernál Díaz' story, not MacLeish's, and by this sublimation of the author's personality to that of his narrator, MacLeish has given the story an absorbing reality. But it is, of course, MacLeish's poetic talent that turns *Conquistador* into one of the finest long poems of this century.

For his stanza form MacLeish has chosen a variation on terza rima and by skillful shifting of the rhythm he avoids monotony; by delicate use of assonance and consonance he creates a sensuous music that is felt as well as heard. Listen to (and feel) these stanzas describing the life of Cortés' men in a rare time of peace among the Indians:

> And the girls they gave us for love with the scented hair:
> The green light through the leaves: the slow awakening:
> How there were many and small birds in the air then. . . .
>
> We were like those that in their lands they say
> The steers of the sun went up through the wave-lit orchards
> Shaking the water drops and those gold naked
>
> Girls before them at their dripping horns!
> And they ate the sea-doused figs with the salt taste:
> And all their time was of kine and of sea and of morning:

This passage reveals the subtle, musical effects of his technique. In the first stanza there is the unobtrusive "scen-kenthen" of terminal assonance and the outright rhymes of "hair" and "air"; in the second, "say-wave-nake" and "orchards-naked"; and in the third, "horns-morn," with an echo of the second stanza in "taste" and, as a kind of fillip, the internal "time-kine" combination. Such ingenuity, while sustaining a clear thought, calls for the highest technical skill. All is so cleverly done that one must almost ponder the lines to realize the effects of imagery and tonal pattern.

Oddly enough, the major flaw in *Conquistador* is a result of MacLeish's decision to let the whole story be Díaz'. In achieving unity and reality and the balance between hardship and glory that is the soldier's lot, the poet has played down the overall drama and climaxes to the point of flatness. The death of Montezúma, for instance, becomes little more important than the death of a favorite war stallion. Here is the way Díaz describes it:

> And the smoke coiled on the cold stones: and we went by
>
> Dawn on the wall-head there: and Montezúma
> Clad in the gold cloth: gilded: and he smiled:

He climbed by the stair and smiling
and they slew him:

Even Cortés himself is presented as a shadowy figure, more a symbol of leadership than a man. ("This is Cortés that took the famous land.") Perhaps this is the way the soldier sees the great men; perhaps it is only history and legend that lifts the leaders above the led.

But Díaz, the narrator, is certainly no shadow. He emerges from the poem as a full character, fiercely alive and tenderly human. In his preface Díaz calls himself "an ignorant sick old man," but he takes pride that he fought in the battles, that he was there. Disclaiming any desire for fame, he mourns, as death comes closer, that his youth is past, that his companions are nearly all gone. Yet he remembers that once

We were the lords of it all. . . .
Now time has taught us:
Death has mastered us most: sorrow
and pain
Sickness and evil days are our lives'
lot:

Now even the time of our youth has
been taken:
Now are our deeds words: our lives
chronicles:
Afterwards none will think of the night
rain. . . .

By remembering the night rains, the mountains, the windy ditches, the taste of melons, Díaz elevates a story that might have been a dry chronicle of battles to the level of high poetry. He is a professional soldier with a keen eye for military strategy, but he is also a sensualist, a man whose memory holds vivid impressions of a strange land that was alternately a paradise and a hell. He can catch the details of the fighting, of the drums rolling "like the thud in the ear of a man's heart"; he can take satisfaction in the Spanish cannons that mow down scores of Indians as the link chain slashes their bellies. But equally well he can describe a market in an Indian town: the corn, the fish, the hides "smelling of oak," the sellers of "lettuces washed cool" and of henequen, the makers of rope and "of stone masks of the dead and of stone mirrors." The reader of *Conquistador* can see, hear, and feel with Díaz.

When the wars are over, the conquest complete, Díaz disparages the colonists who come like lice to build their Spanish cities. For him "the west is gone now" and *Conquistador* ends with his final dream:

O day that brings the earth back bring
again
That well-swept town those towers and
that island. . . .

The literature of the United States has been criticized for its failure to produce an epic in poetry or prose which records and matches the epic event in our history: the opening of the American West. All we have been able to come up with, some say, is the stylized "Western" of the paperbacks, the movies, and the television programs that is like a stale joke repeated over and over. MacLeish has chosen to go south to Mexico for his story and in doing so he has avoided stumbling onto any well-worn paths. An American has written a great poem about the history of our continent. *Conquistador* is an epic.

THE CONSOLATIONS OF PHILOSOPHY

Type of work: Philosophical prose and verse
Author: Anicius Manlius Severinus Boethius (c. 480-524)
First transcribed: 523

When Theodoric, Ostrogoth king of Italy, imprisoned his minister Boethius because he suspected him of plotting with the Emperor Justin The Elder, he inadvertently encouraged the writing of a masterpiece. For Boethius was a philos-

sopher with the intellectual and spiritual resources of a Socrates, and until his death he used the time in prison not only in consoling himself by philosophical reflections but also by writing a book of prose and verse in which Philosophy, pictured as a fair lady, reconciles him to his condition. She consoles Boethius by giving him substantial amounts of Platonic philosophy, but she manages to give her message a distinctive character which we may take as a reflection of the author's own philosophic temperament.

Philosophy's consolations, metaphysically defended and poetically adorned, amount to this message: God is blessedness; trust in Him.

The Consolations of Philosophy is important historically because it made Platonism an important element in the thought of the Middle Ages, and it is important philosophically and as literature because it presents a calm and inspiring use of Plato's ideas. Also it secures for Boethius a place in the history of philosophy. It cannot be defended, however, as a Christian work unless one is willing to call Plato a Christian. Controversy continues over the question of whether Boethius was a Christian, and it is significant that although everyone knows and admits that *The Consolations of Philosophy* is his work, that knowledge by no means settles the question one way or the other, although it tends to support the negative case. Only the fact that Boethius is *reputed* to have written a number of tracts explaining and supporting certain theological points of Christian dogma leads anyone to suppose that Boethius was a Christian.

Like Dante's *Vita Nuova* (c. 1292), which may have been influenced by *The Consolations of Philosophy,* Boethius' work alternates prose and verse, but unlike the *Vita Nuova* the prose passages do not merely explain the circumstances under which the verses were written but contain the body of the work: a dialogue between Boethius and Philosophy.

The First Book begins with a verse in which Boethius complains about the coming of old age and sorrows. A woman with a grave appearance, a clear eye, and of indeterminate age and height appears to him and objects to the presence of the "tragical harlots" of poetry. It turns out that she is Philosophy and that she has come to Boethius to help him in his time of trouble. She reminds him that philosophers have often suffered because of criticizing wicked men; Socrates is but one of many who have been punished for speaking the truth.

Boethius then tells Philosophy of his political difficulties, and concludes by suggesting that wicked men often prosper while the innocent suffer. In a poem addressed to God, "Creator of the Sky," Boethius asks, ". . . why should punishments/ Due to the guilty, light on innocents?" and goes on to complain that ". . . now the highest place/ Giveth to naughty manners greatest grace,/ And wicked people vex/ Good men, and tread unjustly on their necks. . . ."

In this manner Boethius presents the problem of evil as the subject matter of his work. The answer, when it comes after several books of discussion, is that evil is nothing, all manner of fortune is good, adversity makes virtue possible, God knows what He is doing, and all is for the best.

Baldly stated, such an answer would satisfy no one, particularly a suffering man. But Boethius reached this answer only after leisurely, charming discourse on value, man's condition, the nature of God, and the uses of philosophy.

After Boethius has complained to Philosophy, Philosophy reminds him that he believes that God created all things; it would be odd if he had doubt about God's concern for the end of all things, including men. She continues, in a striking passage:

> "But I would have thee answer me to this also; dost thou remember that thou art a man?" "Why should I not remember it?" quoth I. "Well, then,

canst thou explicate what man is?" "Dost thou ask me if I know that I am a reasonable and mortal living creature? I know and confess myself to be so." To which she replied: "Dost thou not know thyself to be anything else?" "Not anything."

"Now I know," quoth she, "another, and that perhaps the greatest, cause of thy sickness: thou hast forgotten what thou art . . ."

In Book Two, Philosophy tells Boethius that Fortune is always changeable; that is her nature. Philosophy then determines that nothing is more precious to a man than himself, and nothing of himself is more important than his happiness. But in what does happiness consist? Not in wealth, for no matter how much a man has, he wants more; material goods fail to satisfy him, and covetous men endanger him. Not in power and honors, for they are given to the undeserving as well as to the deserving, and that spoils them for all men; furthermore, power and honor will not keep a man from giving way to lusts that can destroy him. Nor does happiness reside in fame, for a man who loves fame expects only glory in this life, yet after death he has nothing.

Philosophy agrees with Aristotle that all men love happiness, but the usual goods which men pursue neither consist in happiness nor bring happiness. Even pleasure is not happiness, for it enslaves a man and turns his attention away from what could make him happy. Philosophy decides that only the Sovereign God is true goodness, happiness, and blessedness. Anything else which is ever good, such as power, fame, and pleasure, is good because it is not in addition to, but part of, the blessedness which is God. The substance of God consists in goodness. This argument comprises the content of Book Three.

In the following book Philosophy argues that if nothing is more powerful than God and God is goodness, then evil cannot be absolute and evil men cannot truly triumph. Philosophy agrees with Plato that "only wise men can do that which they desire"; wicked men do what pleases them but not what they would do if they were to choose action capable of leading to happiness. The evil are punished by the fact of doing evil; they deprive themselves of the good which would otherwise be theirs. Wickedness makes men into beasts: the violent are like wolves; the angry, like dogs; the treacherous, like the fox; the outrageous, like the lion; the fearful, like the deer; the slow and stupid, like the ass; the inconstant, like the birds; the lustful, like sows. "So that he who, leaving virtue, ceaseth to be a man, since he cannot be partaker of the divine condition, is turned into a beast."

In considering God's Providence, Philosophy tells Boethius, one is forced to the conclusion that evil "hath no place left for it at all." Therefore, "all manner of fortune is good." If it sometimes seems that the wicked prosper and the virtuous suffer, it is because men do not always realize the value of adversity, how adversity challenges man's spirit and makes him virtuous.

In Book Five Philosophy assures Boethius that man has free will even though everything is a manifestation of God's Providence. God's contemplation does not prevent the free exercise of man's reason and will. The necessity of doing well is one which man's spirit imposes on itself "since you live in the sight of your Judge, who beholdeth all things."

THE COPPERHEAD

Type of work: Novel
Author: Harold Frederic (1856-1898)
Type of plot: Regional romance
Time of plot: 1860's

Locale: Four Corners, New York
First published: 1893

Principal characters:
ABNER BEECH, a farmer
HURLEY, his hired man
JEFF, his son
ESTHER HAGADORN, Jeff's sweetheart
JEE HAGADORN, a cooper, Esther's father
NI HAGADORN, his son
JIMMY, an orphan

Critique:

The Copperhead is the story of the fortitude of one man in opposition to his neighbors. Although Harold Frederic deplores the irrationality of society in time of stress, the true significance of the theme lies in the thought that it is impossible properly to judge, much less to condemn, a man for his political views unless one comes to understand the personal motivations of the man himself. The story is seen through the eyes of a young boy who himself plays little part in the action. The local descriptions are vivid and a sense of realism is carried by the heavily flavored dialects and regional locutions of the farmers who live in the community of Four Corners.

The Story:

Abner Beech was a stalwart, shaggy man, who had often been supervisor of his district. Jimmy, who was an orphan, went to live with him when he was six or seven years old. Abner was a town leader, a great reader, and he owned more books than most people did in Dearborn County, located in northern New York State.

For some reason, Abner Beech violently hated the Abolitionists. The first Abolitionist in Dearborn County, as far as Jimmy knew, was old Jee Hagadorn, but now nearly everyone except Abner Beech shared the old man's sentiments. Because the Anti-abolitionists were attacked from the pulpit every Sunday at church meeting, Abner and Jimmy finally stopped going to church. Then someone spread the rumor that Abner's milk had not been accepted at the communal cheese factory because he had put water into it. At that time Abner's household became real outcasts in Four Corners.

One day in August, Abner came home early from the field. He was furious because he learned that Jeff, his only son, had been seen walking with Esther Hagadorn, the daughter of his enemy. Abner sent Jimmy to call Jeff home. When Jimmy found Jeff and Esther, the young man gave the boy his fishing pole and told him to tell Abner that he was going to Tecumseh to enlist in the Union Army. When Jimmy told Jeff's parents what Jeff had said, they took the news calmly. They had already guessed his intention, for on that same day an entire group of boys from the area had gone off to enlist.

Abner's hired man also enlisted, and Abner hired an Irish widower, Hurley, who had been doing odd jobs in the neighborhood. Hurley was also an Anti-abolitionist, the only one in the area besides Abner. It was understood in Abner's household that Jeff's name should never be mentioned, and Abner refused to show regret over the departure of his only son.

In late September, Hurley and Jimmy went to Octavius to buy some butter firkins, Abner refused to buy firkins from Jee Hagadorn, who lived close by. In Octavius Hurley and Jimmy learned of the terrible battle at Antietam, in which a number of the boys from Dearborn County had taken part. Hurley got into a fight when some of the citizens taunted him

for being a Copperhead, a Northerner who sympathized with the Southern cause in the Civil War.

On the way home from Octavius, Jimmy went to see Jee Hagadorn. Jimmy found Esther there, worrying about Jeff. Jee came home elated because Lincoln had signed the Emancipation Proclamation.

A fortnight later the Beech household learned that Jeff Beech and Byron Truax had been reported missing after a battle in the South.

The work on the farm continued. Warner Pitts, Abner's former hired man, came home on furlough as an officer. A hero to the townspeople, one day he called Abner a Copperhead. Ni Hagadorn, Jee's son, did not like Warner Pitts, and so he went to Abner's house to tell him that he was going south to try to find Jeff. Abner refused, however, to give Ni any money to help him on his journey.

The local citizens were beginning to feel that the North was not carrying on the war as vigorously as they expected. On election day, November 4, Jimmy accompanied Abner and Hurley to the polls. Abner voted proudly, but the inspector said that Hurley's naturalization papers were not in order and that he could not vote. When a fight started, another inspector then said that Hurley could vote. A few days later it was learned that the Abolitionists had lost in that congressional district. Abner was overjoyed, believing that this defeat would lead to peace and an end of what he called murder. To celebrate, Janey, one of the hired girls, made a big bonfire.

The next day Jimmy was in bed with a cold. To the amazement of everyone, Esther Hagadorn came in and asked to speak to Abner. When Abner came home he was civil to Esther and asked her to stay to supper. Esther said that there was a rumor to the effect that Copperheads were spreading clothes that had smallpox in them and that the local citizens were fearful and angry. She said that Abner's bonfire to celebrate the voting results had made them even angrier and that they were planning to come for Abner that night. Esther then accepted Abner's invitation to remain and have supper with them.

The townspeople arrived to tar and feather Abner and Hurley and to ride them on a rail. Abner, however, stood firm, a loaded shotgun on his arm. Suddenly Jimmy realized that the house was afire. He fainted.

Jimmy regained consciousness later that night. It was snowing, and the house had been completely burned. With some of the furniture that they were able to rescue, Abner and his wife, M'rye, had improvised a home in the cold barn. Esther, still with them, had regained the friendship of M'rye, since they were both able to talk about Jeff again.

Jimmy, unable to sleep that night, overheard Esther talking to Abner. Abner said that he believed that the townspeople had started a fire for the tarring and feathering and that, because of the strong wind, his house had caught fire accidentally. Esther said that Abner was really liked and respected by the townspeople but that they could not be expected to behave reasonably because so many husbands and sons were now involved in the war.

At that point Jee Hagadorn arrived in search of his daughter. Abner pulled off Jee's wet boots and gave him some warm socks. They had breakfast in near silence. Suddenly Ni Hagadorn appeared. He told M'rye that Jeff had been only slightly hurt and was due home any day. M'rye suddenly ran out of the barn, where she found Jeff returned from the war after having lost his left arm.

While everyone was welcoming Jeff and offering condolences, an unexpected visitor arrived. He was Squire Avery, who wanted, on behalf of the townspeople, to apologize for the events of the previous night. Hoping to let bygones be bygones, he asked Abner to send milk to the cheese

factory again. He also wanted to have a house-raising bee for Abner's new house and to lend him money if he needed it. Abner, filled with the spirit of forgiveness, said that all of these kindnesses were nearly worth the house burning. He and M'rye expressed the hope that Jeff and Esther would marry.

THE COUNTESS DE CHARNY

Type of work: Novel
Author: Alexandre Dumas, father (1802-1870)
Type of plot: Historical romance
Time of plot: 1791
Locale: France
First published: 1853-1855

Principal characters:
COUNT OLIVIER DE CHARNY, aide to King Louis XVI
COUNTESS ANDRÉE DE CHARNY, his wife
SEBASTIAN, her illegitimate son
DR. GILBERT, the boy's father
COUNT ALESSANDRO DI CAGLIOSTRO, assumed name of Joseph Balsamo
KING LOUIS XVI
QUEEN MARIE ANTOINETTE
HONORÉ MIRABEAU

Critique:

The Countess de Charny is the concluding novel of a series dealing with historical personages and events before and during the period of the French Revolution. Other novels of the group are *Memoirs of a Physician, The Queen's Necklace,* and *The Taking of the Bastille.* Dumas drew much of his material for this novel from Michelet's *History of the Revolution.* The story, told in the Dumas manner, carries the conviction of the reader by means of dramatic scenes and rapid movement.

The Story:

In the days following the fall of the Bastille, King Louis XVI and Queen Marie Antoinette were forcibly escorted to Paris by troops under the command of General Lafayette. With the king were his most trusted aides, Count Olivier de Charny, the Marquis de Favras, and a commoner but also a close and trusted friend of the king, Dr. Gilbert. During the commotion of the king's return, an agent of the powerful and mysterious Cagliostro learned from the king's locksmith, Gamain, of the construction of a secret door in the quarters in Paris where the king was to be confined. He immediately reported this information to Cagliostro. It was suspected by Cagliostro that the secret door would be used in the future to allow the king's escape with his family.

Meanwhile, young Sebastian Gilbert, disturbed by reports of riots in Paris, left his foster home in the country in order to seek his father, for whose safety he feared. In Paris, Sebastian met the Countess Andrée de Charny, whom he immediately felt was his mother. She, in turn, recognized him as her own long-lost son. What Sebastian did not know, however, was that he had been born out of wedlock when the countess, then known as Mademoiselle de Taverney, had been attacked by Dr. Gilbert, at that time only a humble peasant, fifteen years before. Later, when she became the wife of Count de Charny and gained the favor of Queen Marie Antoinette, she procured from the queen a *lettre de cachet* and had Dr. Gilbert locked in the Bastille where he stayed until it was captured by the rioting populace.

Years had brought a philosophic calm to Dr. Gilbert and he now sought to

expiate his early crime by doing deeds of charity to all who would accept his services.

Sebastian, sensing his mother's hatred for his own father, ran away and was run over by a carriage in the streets of Paris soon after leaving the countess' apartment. Dr. Gilbert, arriving soon after in search of his son, quickly traced the boy to a small house where Sebastian had been taken after the accident. Dr. Gilbert administered to him and he recovered.

Count de Charny, knowing nothing of his wife's early misfortune, could not understand why their relationship had remained so distant throughout their married life; the countess had been fearful that her husband would discover the story of her earlier life. Now, however, the count had little time to think of his own affairs because of the rapid movements of events and the dangers facing the king and his family.

Soon after the royal family's arrival in Paris, King Louis summoned de Charny and asked him to go on a mission to the Marquis de Bouille and procure his aid in securing troops to cover the king's escape. Dr. Gilbert, meanwhile, tried to convince King Louis to put his trust in Honoré Mirabeau, who was then the man of the hour and held the respect of the French people. The king's only chance was to agree with Mirabeau and sign the revolutionary principles. Although the king listened to Dr. Gilbert's advice, he still decided to bide his time until more favorable circumstances arose.

In the meantime the National Assembly grew more restless. Many people were brought to trial, among them the Marquis de Favras, whose execution was practically certain. His sole chance of reprieve was offered to him by Cagliostro, who guaranteed him a sure escape. Favras declined, however, and in the end went nobly to his death.

In desperation the king finally agreed to follow Dr. Gilbert's advice and joined forces with Mirabeau. Mirabeau's own popularity began to wane, however, when one of Cagliostro's agents distributed pamphlets accusing Mirabeau of betraying the revolutionary cause. A short time later Mirabeau, who had been suffering from a lung condition, died. On his deathbed he managed to scrawl a message to the king, urging him to flee while time still remained. The king and his family immediately began preparations for their flight.

On the night before the royal party was to leave, Cagliostro paid Dr. Gilbert a visit. He told Dr. Gilbert that he knew of the king's plans for escape and that he was willing to offer assistance in order to assure that King Louis and his family would have a safe journey. Dr. Gilbert, who was quite fatalistic, declined Cagliostro's offer; he felt that what must be would be.

The night of departure arrived. The king and his family escaped through the secret door and thus were able to elude the guards stationed around their quarters. Accompanying the royal family were Count de Charny and M. de Malden, another trusted nobleman dedicated to the king's cause. The flight had been carefully planned. Long before, arrangements had been made to have fresh horses waiting for the king's carriage at regular stations along the route, and at a bridge near Someville the Marquis de Choiseul was waiting with a company of dragoons to accompany the king on his journey.

Sudden difficulties developed when the king's carriage broke down and caused a delay of four hours. Meanwhile, at Someville, the marquis' troops were being threatened by the local populace and there was imminent danger of the arrival of nationalist troops. After waiting as long as he could, the marquis was finally forced to retire with his dragoons. When the royal family finally did reach Someville, the king was recognized by a revolutionary patriot, Jean Drouet, who immediately fled to inform nationalist troops quartered not too far away. De

Charny, exchanging his tired horse for a fresh one, immediately set out in pursuit of Drouet. He finally caught up with him, only to discover that neither of his pistols was loaded when he fired at Drouet. The informant escaped in the woods and finally made contact with the nationalist troops. A short time later the troops arrived in Someville, where the king was being detained by the villagers.

In order to avoid bloodshed, King Louis agreed to an armed escort back to Paris. On their arriving in the city the king and his family were threatened by large groups of people. De Charny, trying to defend the king, attempted singlehandedly to fight a hostile mob and barely escaped with his life.

Although de Charny had, throughout his career, devoted his chief energies to the defense of the monarchy, his wife had always been in his thoughts. After his escape, and in the presence of the royal family, Dr. Gilbert disclosed to the count his wife's secret of her illegitimate child. The doctor explained that only her great love for de Charny had kept her from revealing her shame and expressing her true feelings for her husband. De Charny immediately returned to Andrée and the two were happily reunited.

THE COUNTRY HOUSE

Type of work: Novel
Author: John Galsworthy (1867-1933)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: England
First published: 1907

Principal characters:
GEORGE PENDYCE, heir to Worsted Skeynes
MRS. HELEN BELLEW, separated from her husband
HORACE PENDYCE, George's father
MARGERY PENDYCE, his mother
THE REVEREND HUSSELL BARTER, rector at Worsted Skeynes
GREGORY VIGIL, Mrs. Bellew's guardian
CAPTAIN BELLEW, her husband
MR. PARAMOR, the family lawyer

Critique:

Before the two world wars had shaken the institutions of the world to the breaking point, the English country house was symbolic of many of the strongest traditions of the aristocracy. In this novel we see what happens when one such house is threatened with disrepute and, perhaps, eventual destruction because of the careless attitude of one of its sons. Galsworthy also gives a vivid account of the prejudices and feelings of English society, including the pettiness of some of its members. Everything, however, remains indestructible and, through the deft handling of one of its more insignificant members, society comes away without even a blemish.

The Story:

In the fall of 1891, Horace Pendyce invited several people to Worsted Skeynes, his country estate, for a hunt. Little had been changed at Worsted Skeynes since the time of Mr. Pendyce's great-great-great-grandfather. Mr. Pendyce, as head of the house, naturally took a conservative political stand and expected each member of his family to follow suit.

Included in the party for the hunt was George Pendyce, the oldest son of

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Horace and Margery Pendyce, who now spent most of his time in London and who had recently become interested enough in racing to buy his own horse and have him trained for that sport. There was also Mrs. Helen Bellew, a very attractive young woman who had separated from her husband simply because they had grown tired of one another and who, it was being rumored, now encouraged the attentions of George. Needless to say, in the English country society of that time separation of married couples was still frowned upon and for a lady in such a position to favor at all the attentions of a gentleman was for her to invite criticism. Unfortunately, at a dance given by Mrs. Pendyce during the week of the hunt, the young couple were seen to kiss each other passionately. The observer was the Reverend Hussell Barter, rector of the parish of Worsted Skeynes and another member of the party.

Soon after the week of the hunt Gregory Vigil, cousin of Mrs. Pendyce and guardian of Mrs. Bellew, who was himself in love with his beautiful ward, decided that Helen's situation was intolerable and had gone on quite long enough. After consulting Mrs. Pendyce on the matter, he approached his lawyer, Mr. Paramor, on the subject of divorce. Paramor advised against it, however, on the grounds that there must be some very tangible reason for the lady's wanting a divorce and also because of the fact that such an act was always extremely public and painful, even for the one bringing the action. Helen Bellew was subject to certain charges, unknown to her guardian, because of her growing relationship with George Pendyce.

When Mr. Vigil decided to go on with the action, Mrs. Pendyce took up the matter with the rector, without, however, suspecting in the least his strong feelings against both divorce and Mrs. Bellew. Mr. Barter objected, of course, because of what he considered an immoral act which he himself had witnessed. In his mind it was the husband, Captain Bellew, who had been wronged, and he felt it his Christian duty to make that gentleman aware of the action that was about to be taken against him. Consequently, Captain Bellew began proceedings before Gregory Vigil had had time to do so on behalf of Mrs. Bellew.

In the meantime George had fallen in love with Mrs. Bellew to the extent that he felt he could not live without her, and he was willing to allow his name and reputation to be dirtied in the divorce courts in order that he might then marry the woman. Besides, he had also fallen very heavily into debt through gambling on the horses. This combination of circumstances proved too much for the conservative Mr. Pendyce; no Pendyce had ever been a gambler and certainly none had ever been involved in a divorce suit. When George had finally lost all his money and was forced to sell his horse to pay his debts, and when the papers had been served naming him corespondent in the case of Bellew vs. Bellew, Mr. Pendyce resolved to take action. Rather than see the estate and heritage of the family fall into the hands of one so irresponsible, he decided to disinherit George, unless his son would promise never to see the woman again. If George would agree to do this, Mr. Pendyce had Captain Bellew's word that he would drop the divorce proceedings. But George refused.

Mrs. Pendyce, however, would not consent to her husband's action. Because of a very tender and somewhat sympathetic feeling for her firstborn child, she threatened to leave Mr. Pendyce if he carried out his decision. She was as good as her word. Having a small income of her own, she felt that she could keep herself and George with some measure of comfort if not with the luxury they had known at Worsted Skeynes. Her first steps were to go to London, find George, and attempt to get him to fulfill his father's demands. When this effort failed, she went to see Helen Bellew to see if she would give up George. By this time Mrs. Bellew was as tired of George as she pre-

viously had been of her husband, and she was quite willing—in fact, she desired—never to see George again.

Meanwhile, Mr. Pendyce was highly upset by his wife's leaving him; such an act was so very much out of keeping with the tradition in which he lived. He was, therefore, quite relieved to see her when she returned to their home. However, Horace Pendyce was far too proud a man to write to Captain Bellew and acknowledge that his son had been discarded in the same way that the captain himself had been. Thus the danger of divorce proceedings, with the subsequent harm to the family reputation, was as great as ever. Again it was Mrs. Pendyce, only an insignificant part of the social system as Mr. Pendyce thought of it, who was able to solve the problem. She took it upon herself to visit Captain Bellew and ask him to drop proceedings. Because he had instituted the whole action as a kind of self-defense and because he was so much impressed by a real lady, he agreed to do so. So the Pendyce name, the country house, and the whole system of society were again preserved.

THE COURTESAN

Type of work: Drama
Author: Pietro Aretino (1492-1556)
Type of plot: Satiric comedy
Time of plot: Early sixteenth century
Locale: Rome
First presented: 1534

Principal characters:
MESSER MACO, a would-be courtier
MAESTRO ANDREA, a clever charlatan
SIGNOR PARABOLANO, a nobleman
VALERIO, a gentleman, Parabolano's chamberlain
ROSSO, a rogue, Parabolano's groom
ALVIGIA, a procuress
ARCOLANO, a baker
TOGNA, his young wife

Critique:

Pietro Aretino's biting satire earned him the title "The Scourge of Princes." No one, no institution, in sixteenth-century Europe was immune to his barbs—not even the Papacy. In *The Courtesan* (*La Cortegiana*) he is settling an old score. Driven from the Papal court in fear of his life (upon which an attempt was actually made by the Papal favorite Giberti in 1525), Aretino long nursed a grudge against the headquarters of the Holy See. The knaves, fools, and lechers who constitute the *personae* of this drama are supposed to be typical of the courtiers who fawned upon the Medici Popes and of their own minions who in turn fawned upon them, duping them whenever they could. But in spite of his personal grievance, Aretino's satire here is not personal. He is ridiculing the kind of pretentiousness that exists in any age. This universality, plus the unabashed ribaldry of the action, makes *The Courtesan* a perennially entertaining piece.

The Story:

Messer Maco, a wealthy Sienese fop and a fool, came to Rome with the intention of becoming a cardinal. Upon his arrival he met Maestro Andrea who informed him that he would first have to be a courtier. Maco then announced his

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desire to become a courtier, and Andrea obligingly promised to transform him into one.

Signor Parabolano, learning that Maco was in town, ordered his groom, Rosso, to have all the lampreys he could find sent to Maco as a gift of welcome. When Parabolano left, Rosso made fun of his master's love affairs to the other servants. Valerio, Parabolano's faithful chamberlain, overheard him and ran him off. Rosso swindled a fisherman out of his lampreys by posing as a servant of the Pope. When discovered, he convinced the authorities that the fisherman was mad.

Maco received his first lesson in being a courtier. He was instructed in being, among other things, a blasphemer, a gambler, an adulator, a slanderer, an ingrate, a whore-chaser, an ass, and a nymph.

Next, Rosso visited Alvigia, a procuress. Rosso, having overheard Parabolano talking in his sleep, had thereby learned that his master was in love with the matron Livia. If, he told Alvigia, he could successfully pander to his master's lust, he would be secure in his favor and could also be revenged on Valerio, Parabolano's chamberlain. Alvigia agreed to help the groom.

Meanwhile, Maco had fallen in love with Camilla, a courtesan who was being kept by a Spanish lord. Andrea feared that this new interest would interrupt his fleecing of Maco, but Maco was now all the more determined to become a courtier. He was still impatient about Camilla, however, and disguised himself as a groom in order to gain access to her house. To hinder him, Andrea and Maco's own groom cried out that the sheriff was after him for illegal entry into Rome. Afraid to appear in his own clothes, Maco ran off, still in his disguise as a servant.

Rosso and Alvigia were having their problems, too. Although Parabolano had agreed to allow Rosso to secure the services of the procuress for him, Livia proved unapproachable. The two then devised the following plan: Rosso was to tell Parabolano that Livia was willing to meet him, but that, being proper and shy, she would do so only in the profoundest dark; he must promise not to embarrass her with any light whatsoever. Once assured that Parabolano would not be able to see his mistress, Alvigia would substitute the baker's young wife, Togna, for the virtuous Livia. Parabolano, his lust now almost consuming him, was willing to agree to any stipulations. He was willing, even, to believe the calumnies of his groom and put his chamberlain, Valerio, in disgrace.

Maco, hiding in Parabolano's house from the supposed sheriff, finally mustered enough courage to emerge for the final courtier-making process. He was placed in a vat which, according to Andrea, was a courtier-mold. There he was thoroughly steamed. Once recovered, he headed for Camilla's house as a full-fledged courtier. Andrea and Maco's groom pretended to be Spaniards storming the house. Maco leaped from the window, terrified, and fled in his underwear.

His embarrassment was followed by Parabolano's. Togna had planned to steal away to her assignation in her husband's clothes. Suspicious of her design, the old baker feigned drunken sleep while he watched her put on his garments and steal away. He then dressed in her clothes and followed her to the house of the procuress.

Parabolano discovered the ruse, however, once he was alone with Togna. At first he was enraged, but Valerio, embittered and determined to leave Rome and the fickleness of courtiers, arrived in time to calm him down. Admitting that, blinded by lust, he had allowed himself to be led around like a fool, Parabolano restored Valerio to favor and begged his forgiveness. Valerio advised him to admit the whole escapade openly and to treat it as a joke so that, by owning up to his own folly, he would be safe from having his enemies use it against him.

As Parabolano was beginning to see

the humor in the situation, the baker Arcolano added to it by appearing, dressed in his wife's clothes. He too was enraged, but Parabolano convinced him that he had no designs on his wife. The two, Togna and Arcolano, were forced to kiss and make up. Then, in keeping with the comic ending that Parabolano insisted upon, everyone was forgiven—even the conniving Rosso, after he had returned a diamond which Parabolano had given him to help seduce Livia. He was a Greek, Parabolano observed, and was only acting according to his nature.

Finally Maco appeared, seeking help from the "Spaniards." When their true identity was revealed, Maco was shown what a fool he really was. He, in turn, was forced to forgive Andrea.

THE COXCOMB

Type of work: Drama
Authors: Francis Beaumont (1585?-1616) and John Fletcher (1579-1625)
Type of plot: Romantic comedy
Time of plot: Early seventeenth century
Locale: England and France
First presented: 1608-1610

Principal characters:
ANTONIO, a foolish gentleman
MERCURY, his former traveling companion
RICARDO, a young gentleman, Viola's sweetheart
VALERIO, a country gentleman
MARIA, Antonio's wife
VIOLA, a young lady in distress

Critique:

This play is a rather trivial compound of Jacobean comic commonplaces; it is perhaps one of the least happy of the Beaumont and Fletcher collaborations. The main plot and the subplot explore different aspects of love, but they are so tenuously related that neither reinforces the other, and a virtual act of violence is required to bring them together at the end. Not only is the plotting slovenly, but also the characters are so imperfectly drawn as to be almost completely unbelievable. Antonio, the coxcomb, is so poorly developed that his cuckolding seems more of a shabby trick played upon him than a just punishment for his foolishness, and Mercury appears more the betrayer of a genuine, though ridiculous, friendship than one who takes legitimate advantage of a fool. In spite of the dramatists' attempt to pass Maria off as a woman of wit and sophistication, her actions are little more than sordid. The young lovers of the subplot fare little better. Ricardo is fairly successful as the contrite youth who has lost his sweetheart through his own weakness, but Viola forgives him in the end not so much because she loves him as to extricate herself from an impossible situation. The minor characters are drawn directly out of the Elizabethan comic tradition, and nothing more is done with them than the tradition demanded. Nevertheless, the play seems to have been successful in its own time, perhaps because skilled actors were able to carry off the comic situations with farcical effect.

The Story:

Although carefully guarded by her father, Viola, a beautiful maid of sixteen, met and fell in love with handsome young Ricardo. Deciding to elope, they agreed to meet on a convenient street corner after Viola had provided herself with gold and jewels from her father's house. They had just reached this decision when Mercury and Antonio, two travelers home from an extended journey, appeared on the scene. Mercury, thoroughly sick of Antonio,

tried to take his leave as graciously as he could so that he could proceed to his own home. Antonio, however, held him with protests: two travelers who had endured so much together could not part so casually—Mercury must visit for a few days. Overwhelmed by Antonio's extravagant courtesy, Mercury reluctantly accompanied him. At Antonio's house they found Maria, his handsome wife, entertaining at a dance a group of fashionable young people whom Ricardo and Viola had just joined. Before she was made known to him, Mercury was captivated by Maria's beauty; when he spoke with her he was further inflamed by her grace and wit. As the guests left and he prepared to go to his rooms, Mercury tried to still an irresistible desire to cuckold his ridiculous friend.

It now lacked only an hour until Ricardo's meeting with Viola. To pass the time, the young gallant went with a party of his friends to a nearby tavern, where one toast led to another so quickly that Ricardo became thoroughly intoxicated. About the time Viola fearfully left her father's house, throwing the key back through the window as a final gesture of farewell, Ricardo began to talk of seeking out wenches and perhaps beating up the watch as a culmination to the evening's sport. Leaving the tavern, Ricardo and his party reeled along the street; when they passed Viola, her lover in his blind drunkenness thought her to be a strumpet and attempted to throw her down in the gutter. Viola barely escaped as the watch came to take the revelers in tow.

Meanwhile, Mercury realized that the only way for him to overcome his desire for Maria was to separate himself from her. When he tried to leave secretly, Antonio discovered him and would not hear of his going. Pressed to desperation, Mercury revealed the truth, thinking that reason would cause Antonio to encourage him to leave. But to Antonio a wife was nothing in comparison with a friend; if Mercury wanted his wife, Antonio would woo her for him and thus gain immortality as the truest friend in history. Dumbfounded, Mercury got rid of his host only on the condition that he would seduce Maria with Antonio's approval.

Shocked, frightened, and too ashamed to return home, Viola by this time had fled to the outskirts of the city. There she fell in with a rude tinker and his trull, who robbed her and left her tied to a tree. She was discovered by Valerio, a country gentleman, who released her and agreed to help her by giving her a position as a maid. As they rode off together, he began to alter the terms of his proposal; she was not to be a maid after all, but his mistress. When Viola indignantly declined, Valerio left her and rode on.

It was now morning. In the city Ricardo, awaking, remembered the events of the night before and was overwhelmed with remorse for his actions. With the encouragement of Viola's father, he enlisted his friends to help him find her again.

Antonio, meanwhile, had attempted to further Mercury's suit by writing a letter reviling himself, signing Mercury's name, and delivering it to Maria in the disguise of an Irish footman. Maria, penetrating the disguise, decided to answer trick with trick. She had Antonio beaten and locked up; then she visited Mercury. To him she reported that Antonio was missing and doubtless murdered, and, pretending great grief, she requested that he take her to some place of retirement. Mercury suggested his mother's house in the country and the two departed, Maria still vowing secretly that she would be revenged on her husband for his foolishness. Learning that they had left the city, Antonio revealed himself to the servants who had kept him prisoner and declared that he would leave the two uninterrupted for a time so that Mercury could win his suit.

Having been abandoned by Valerio, Viola had fallen in with two sympathetic milkmaids employed by Mercury's mother; they took her to their mistress to seek work as a domestic servant. That honest

but acerbic woman took Viola into the household, but her position grew more and more uncertain as she revealed her ineptitude for domestic tasks. Attention was diverted from her, however, by the arrival of Mercury and Maria. While Mercury told his mother of his travels, Maria retired to her chamber. There Antonio soon appeared, this time transparently disguised as a post-rider. Had he commanded his wife to return home, she would have done so; instead, he presented her with another ridiculously awkward letter in which he again advised her to favor Mercury. Maria, feeling that if he insisted on being such an utter ass she had little choice but to do as he wished, sent him to bring Mercury to her.

Ricardo's search had by this time led him to Valerio, who, after hearing the unhappy lover's story, allowed himself to be persuaded to help look for Viola. As the two rode through the countryside near the place where Valerio had left the maiden, they came upon her as she was going out to milk. When Ricardo abjectly threw himself upon his knees, confessed his faults, and begged forgiveness, Viola, who still loved him, yielded to his pleas. Meanwhile, Antonio's cousin, believing his kinsman murdered and Maria and Mercury probably guilty because of what seemed their precipitate flight from the city, arrived at the house of Mercury's mother with a warrant and a justice of the peace. As Mercury and Maria were about to be arrested, Antonio revealed himself, rather to the discomfiture of the justice, who had eagerly anticipated a hanging. Maria and Mercury, whose ardor for each other had cooled after their night together, pretended great joy at seeing Antonio alive. All celebrated at a banquet which Ricardo and Viola also attended.

THE CRISIS

Type of work: Political essays
Author: Thomas Paine (1737-1809)
First published: 1776-1783

In the series of sixteen essays now known as *The Crisis,* Thomas Paine, called by Benjamin Franklin "an ingenious worthy young man," emerged as the ablest propagandist of the cause of liberty during the American Revolution. The first *Crisis* essay appeared during the darkest days of December, 1776, after Washington's forces had retreated from Fort Lee down through New Jersey and into Pennsylvania. Not only the army but the Continental Congress had been forced to flee before the advancing forces of General Howe. Many people believed that conditions had become so bad that Washington's army could be liquidated and the revolt suppressed before the end of 1776.

Paine, who had attached himself to the Continental Army as a civilian aide, was free to mix among the officers and enlisted men during the retreat, and he was well aware of the dire situation in which the new nation found itself. In the midst of those troubled times the military situation received another blow by the plotting of the Conway Cabal, which threatened to remove Washington from the post of commander-in-chief and place the army under the direction of General Gates. It was under these conditions that Thomas Paine, America's first great propagandist, entered the struggle as a writer to defend the honor of Washington and to advance the cause of the Revolution among the people. The first and best-known of the sixteen pamphlets appeared on December 19, 1776; it was signed "Common Sense."

The characteristics and style of Paine's writings may well be compared to those of Rousseau and Marx, for like them, he could electrify his audience with the

written word. Also, he possessed the gift of using key words and phrases which had a magnetic effect upon those who read him. Nor have the words of Thomas Paine been forgotten. When the United States faced the great crisis of World War II, Franklin D. Roosevelt constantly turned to the words of Paine to express his thoughts. The two opening sentences of *The Crisis* offer excellent examples of Paine's ability to use key phrases and catch words:

> These are times that try men's souls. The summer soldier and the sunshine patriot will in this crisis, shrink from the service of his country; but he that stands it NOW, deserves the love and thanks of men and women.

Paine in an effort to bolster the sagging morale of the Americans made light of British successes, declaring that Howe was ravaging the countryside as a brigand and not as a successful invader making a lasting conquest. The withdrawal of Washington was considered by Paine to be a strategic retreat and the promise of victory, not disaster, was imminent. He was positive that final victory could be achieved, but he declared that a greater effort was needed, that "those who expect to reap the blessings of freedom, must, like men, undergo the fatigues of supporting it." In his opinion, a regular army was essential since the militia was unequal to the task at hand. He added to the hatred for the Tories by describing them in the most uncomplimentary manner in an effort to effect an irreconcilable breach between this group and the patriots. He defined Tories as being cowards with "servile, slavish, self-interested fear" and added that

> the Tories have endeavored to insure their property with the enemy, by forfeiting their reputation with us; from which may be justly inferred, that their governing passion is avarice.

Some students of the American Revolution are of the opinion that catch phrases such as "summer soldier" and "sunshine patriot" were important in igniting the spark which enabled Washington to cross the Delaware River and fall upon the British forces in a limited offensive at Trenton and Princeton before going into winter quarters.

As conditions began to improve, Paine pointed out the hopeless position of the British by stating that General Howe's

> condition and ours are very different. He has everybody to fight, we have only his *one* army to cope with, and which wastes away at every engagement: we can not only reinforce, but can redouble our numbers; he is cut off from all suppliers, and must sooner or later inevitably fall into our hands.

Continuing his argument, Paine wrote that "if Britain cannot conquer us, it proves that she is neither able to govern nor protect us. . . ." Any victories for the British were interpreted as defeats because "it is distressing to see an enemy advancing into a country but it is the only place in which we can beat them, and in which we have always beaten them, whenever they have made the attempt." The losses of Philadelphia and Charleston were considered unimportant; those cities could be liberated in a matter of hours should the inhabitants decide to rise up against the enemy.

With the British armies growing weaker, in his opinion, Paine constantly urged the people to make sacrifices and to become active in their support of the movement for liberty: "The nearer any disease approaches a crisis, the nearer it is to a cure. Danger and deliverance make their advances together, and it is only the last push, in which one or the other takes the lead." The essays, since they were intended for propaganda purposes, by necessity had to be written in a simple, clear, and forceful style which could be completely understood by all who read them or heard them read. They were read to the pitifully small army; they were posted on trees and in taverns in the hope that they would inspire all who read them

to a more strenuous effort for the cause of liberty. An example of the simple and direct approach utilized by Paine is shown in the following passage:

> Our support and success depend on such a variety of men and circumstances, that every one who does but wish well, is of some use: there are men who have a strange aversion to arms, yet have hearts to risk every shilling in the cause, or in support of those who have better talents for defending it. Nature, in the arrangement of mankind, has fitted some for every service in life: were all soldiers, all would starve and go naked, and were none soldiers, all would be slaves. As *disaffection* to independence is the badge of a Tory, so *affection* to it is the mark of a Whig; and the different services of the Whigs, down from those who nobly contribute every thing, to those who have nothing to render but their wishes, tend all to the same centre, though with different degrees of merit and ability. The larger we make the circle, the more we shall harmonize, and the stronger we shall be. All we want to shut out is disaffection, and, *that excluded,* we must accept from each other such duties as we are best fitted to bestow. A narrow system of politics, like a narrow system of religion, is calculated only to sour the temper, and be at variance with mankind. All we want to know in America is simply this, who is for independence, and who is not? Those who are for it, will support it, and the remainder will undoubtedly see the reasonableness of paying the charges; while those who oppose or seek to betray it, must expect the more rigid fate of the jail and the gibbet.

The true value of the essays to the reader of the present generation is to clear up the misconception of earlier historians who were of the belief that the Revolution had the almost universal support of the population. Also, the essays serve as a chief chronicle of events as they were occurring. It must be remembered, however, that Paine wrote favorably toward the American cause and that the true picture may not have been presented in every case.

Paine saw much of the actual fighting and perhaps understood the war more clearly than anyone else who wrote as the events occurred. He was a master at summing up the situation and then interpreting it as he would have liked it to have been. As an interpreter of changing events, he must be ranked among the outstanding interpreters of any period of history.

During the years of the Revolution, Thomas Paine was a widely read and highly influential propagandist. It was after the French Revolution, in which he participated, that he came to be considered a radical and a dangerous revolutionary. For a more complete understanding of the American Revolution one should read *The Crisis* pamphlets in their entirety.

CRITIQUE OF PURE REASON

Type of work: Philosophical treatise
Author: Immanuel Kant (1724-1804)
First published: 1781

Kant's *Critique of Pure Reason* is a masterpiece in metaphysics designed to answer the question, "How are synthetic *a priori* judgments possible?" Since a synthetic judgment is one whose predicate is not contained in the subject, and an *a priori* judgment is one whose truth can be known independently of experience, Kant's question meant, in effect, "How can there be statements such that the idea of the subject does not involve the idea of the predicate and which, nevertheless, *must* be true and can be known to be true without recourse to experience?"

To make the question clearer, Kant

offered examples of *analytic* and *synthetic* judgments. The statement that "All bodies are extended" is offered as an analytic judgment, since it would be impossible to think of a body—that is, of a physical object—that was not spread out in space; and the statement "All bodies are heavy" is offered as a synthetic judgment, since Kant believed that it is possible to conceive of something as a body without supposing that it has weight.

Perhaps even clearer examples are possible. The judgment that "All red apples are apples" is surely analytic, since it would be impossible to conceive of something as being red and as being an apple without supposing it to be an apple; the predicate is, in this sense, included in the subject. But the judgment "All apples are red" is surely synthetic, since it is possible to think of something as being an apple without supposing it to be red; in fact, some apples are green. Synthetic judgments can be false, but analytic judgments are never false.

A priori knowledge is knowledge "absolutely independent of all experience," and *a posteriori* knowledge is empirical knowledge, that is, knowledge possible only through experience. We can know *a priori* that all red apples are apples (and that they are red), but to know that a particular apple has a worm in it is something that must be known *a posteriori*.

The question of how synthetic *a priori* judgments are possible is, then, a question concerning judgments that must be true—since they are *a priori* and can be known to be true without reference to experience—even though, as synthetic, their predicates are not conceived in thinking of their subjects.

As an example of a synthetic *a priori* judgment Kant offers, "Everything which happens has its cause." He argues that he can think of something as happening without considering whether it has a cause; the judgment is, therefore, not analytic. Yet he supposes that it is necessarily the case that everything that happens has a cause, even though his experience is not sufficient to support his claim. The judgment must be *a priori*. How are such synthetic *a priori* judgments possible?

One difficulty arises at this point. Critics of Kant have argued that Kant's examples are not satisfactory. The judgment that everything that happens has a cause is regarded as being either an *analytic*, not synthetic, *a priori* judgment (every event being a cause relative to an immediately subsequent event, and an effect relative to an immediately precedent event), or as being a synthetic *a posteriori*, not *a priori*, judgment (leaving open the possibility that some events may be uncaused). A great many critics have maintained that Kant's examples are bound to be unsatisfactory for the obvious reason that no synthetic *a priori* judgments are possible. (The argument is that unless the predicate is involved in the subject, the truth of the judgment is a matter of fact, to be determined only by reference to experience).

Kant's answer to the problem concerning the possibility of synthetic *a priori* judgments was that pure reason—that is, the faculty of arriving at *a priori* knowledge—is possible because the human way of knowing determines, to a considerable extent, the character of what is known. Whenever human beings perceive physical objects, they perceive them in time and space; time and space are what Kant calls "modes of intuition," that is, ways of apprehending the objects of sensation. Since human beings must perceive objects in time and space, the judgment that an object is in time must be *a priori* but, provided the element of time is no part of the conception of the object, the judgment is also synthetic. It is somewhat as if we were considering a world in which all human beings are compelled to wear green glasses. The judgment that everything seen is somewhat green would be *a priori* (since nothing could be seen except by means of the green glasses), but it would also be synthetic (since be-

ing green is no part of the conception of object).

In Kant's terminology, a *transcendental* philosophy is one concerned not so much with objects as with the mode of *a priori* knowledge, and a critique of pure reason is the science of the sources and limits of that which contains the principles by which we know *a priori*. Space and time are the forms of pure intuition, that is, modes of sensing objects. The science of all principles of *a priori* sensibility, that is, of those principles that make *a priori* intuitions (sensations) possible, Kant calls the *transcendental aesthetic*.

But human beings do more than merely sense or perceive objects; they also think about them. The study of how *a priori* concepts, as distinguished from intuitions, are possible is called *transcendental logic*. Transcendental logic is divided into *transcendental analytic*, dealing with the principles of the understanding without which no object can be thought, and *transcendental dialectic*, showing the error of applying the principles of pure thought to objects considered in themselves.

Using Aristotle's term, Kant calls the pure concepts of the understanding *categories*. The categories are of *quantity* (unity, plurality, totality), of *quality* (reality, negation, limitation), of *relation* (substance and accident, cause and effect, reciprocity between agent and patient), and of *modality* (possibility-impossibility, existence-nonexistence, necessity-contingency. According to Kant, everything which is thought is considered according to these categories. It is not a truth about things in themselves that they are one or many, positive or negative, but that all things fall into these categories because the understanding is so constituted that it can think in no other way.

Kant maintained that there are three subjective sources of the knowledge of objects: sense, imagination, and apperception. By its categories the mind imposes a unity on the manifold of intuition; what would be a mere sequence of appearances, were the mind not involved, makes sense as the appearance of objects.

The principles of pure understanding fall into four classes: axioms of intuition, anticipations of perception, analogies of experience, and postulates of empirical thought in general.

The principle of the axioms of intuition is that "All intuitions are extensive magnitudes," proved by reference to the claim that all intuitions are conditioned by the spatial and temporal mode of intuition.

The principle by which all perception is anticipated is that "the real that is an object of sensation has intensive magnitude, that is, a degree." It would not be possible for an object to influence the senses to *no* degree; hence various objects have different degrees of influence on the senses.

The principle of the analogies of experience is that "Experience is possible only through the representation of a necessary connection of perceptions." Our experience would be meaningless to us were it not ordered by the supposition that perceptions are of causally related substances which are mutually interacting.

Kant's postulates of empirical thought in general relate the *possibility* of things to their satisfying the formal conditions of intuition and of concepts, the *actuality* of things to their satisfying the material conditions of sensation, and the *necessity* of things to their being determined "in accordance with universal conditions of experience" in their connection with the actual.

A distinction which is central in Kant's philosophy is the distinction between the *phenomenal* and the *noumenal*. The phenomenal world is the world of appearances, the manifold of sensation as formed spatially and temporally and understood by use of the categories. The noumenal world is the world beyond appearance, the unknown and unknowable,

the world of "things-in-themselves."

In the attempt to unify experience, the reason constructs certain ideas—of a soul, of the world, of God. But these ideas are transcendental in that they are illegitimately derived from a consideration of the conditions of reason, and to rely on them leads to difficulties which Kant's "Transcendental Dialectic" was designed to expose. The "Paralogisms of Pure Reason" are fallacious syllogisms for which the reason has transcendental grounds; that is, the reason makes sense out of its operations by supposing what, on logical grounds, cannot be admitted. The "Antinomies of Pure Reason" are pairs of contradictory propositions, all capable of proof provided the arguments involve illegitimate applications of the forms and concepts of experience to matters beyond experience.

Kant concludes the *Critique of Pure Reason* with the suggestion that the ideas of God, freedom, and immortality arise in the attempt to make moral obligation intelligible. This point was developed at greater length in his *Metaphysics of Morals* (1785) and his *Critique of Practical Reason* (1788).

THE CUSTOM OF THE COUNTRY

Type of work: Novel
Author: Edith Wharton (1862-1937)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: New York, Paris
First published: 1913

Principal characters:
UNDINE SPRAGG, a predatory woman
ELMER MOFFATT, her first husband
RALPH MARVELL, Undine's second husband
PAUL, son of Undine and Ralph Marvell
RAYMOND DE CHELLES, her third husband
PETER VAN DEGEN, her lover
ABNER E. SPRAGG, her father

Critique:

This novel traces the development and refinement of a woman's ambition. Undine Spragg is a heartless creature whose striking beauty has led her to believe that the sole aim of society is to provide diversion and security for its women. However deeply Edith Wharton may incriminate the heroine, there is an even greater incrimination of the society that produced her, for Undine is the purest exponent of a world motivated by the desire for power and status. The well-constructed story is carried along by a direct, unornamented prose style.

The Story:

Undine Spragg, who came from Apex City with her parents, had been in New York for two years without being accepted in society. Her opportunity came at last when she was invited to the dinner given by Laura Fairford, whose brother, Ralph Marvell, took an interest in Undine.

Ralph, although his family was prominently established in social circles, had little money. Moreover, he was an independent thinker who disliked the superficiality of important New York figures like Peter Van Degen, the wealthy hus-

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band of Ralph's cousin, Clare Dagonet, with whom Ralph had once been in love.

About two months after their meeting Undine became engaged to Ralph. One night they went to see a play. Undine was shocked to find herself sitting next to Elmer Moffatt, a figure in her past whom she did not want to recognize in public. She promised to meet him privately in Central Park the next day. When they met, Moffatt, a bluntly spoken vulgarian, told Undine that she must help him in his business deals after she married Ralph.

Moffatt also went to see Undine's father and asked him to join in a business deal. Moffatt threatened to make Undine's past public if Mr. Spragg refused.

Ralph and Undine were married and Ralph was happy until he realized that Undine cared less for his company than for the social world. Mr. Spragg, having made the business deal with Moffatt, had thus been able to give Undine a big wedding. Ralph soon began to realize the ruthlessness of Undine's desire for money. Her unhappiness and resentment were increased when she learned that she was pregnant.

In the next several years Moffatt became a significant financial figure in New York. Ralph, in an attempt to support Undine's extravagance, went to work in a business to which he was ill-suited. Undine, meanwhile, kept up a busy schedule of social engagements. She had also accepted some expensive gifts from Peter Van Degen, who was romantically interested in her, before Peter left to spend the season in Europe.

One day Undine saw Moffatt, who wanted to meet Ralph in order to make a disreputable business deal. The business deal succeeded and Undine went to Paris to meet Peter. Before long she had spent all her money. She then met the Comte Raymond de Chelles, a French aristocrat whom she thought of marrying. In the face of this competition Peter frankly told Undine of his desire for her and said that if she would stay with him he could give her everything she wanted. At this point Undine received a telegram announcing that Ralph was critically ill with pneumonia and asking her to return to New York immediately. Undine decided to stay in Paris.

Ralph recovered and, after four years of marriage to Undine, returned to the Dagonet household with his son Paul. He began to work hard at the office for Paul's sake and on a novel which he had begun.

Undine, after an uncontested divorce from Ralph, lived with Peter Van Degen for two months. Peter, however, was disillusioned when he learned that Undine had not gone to see Ralph when he was critically ill; he left her without getting the promised divorce from his wife Clare.

Ralph, meanwhile, was concerned only with his son and his book. Then he learned that Undine was engaged to Comte Raymond de Chelles and badly needed money to have her marriage to Ralph annulled by the Church. Undine agreed to waive her rights to the boy if Ralph would send her one hundred thousand dollars to pay for her annulment. Ralph borrowed half of the needed sum and went to Moffatt to make another business deal. As Undine's deadline approached, with the deal not yet concluded, Ralph went to see Moffatt, who told him that the matter was going more slowly than expected and that it would take a year to go through. Moffatt told Ralph that he himself was once married to Undine, back in Apex City, but that Undine's parents had forced the young couple to get a divorce. After hearing this story Ralph went home and committed suicide.

Undine, now in possession of her son, married Raymond de Chelles. She was very happy in Paris, even though Raymond was strict about her social life. After three months they moved to the family estate at Saint Désert to live quietly and modestly. When Raymond

began to ignore her, Undine became bored and angry at her husband's family for not making allowances for her customary extravagance.

One day she invited a dealer from Paris to appraise some of the priceless Chelles tapestries. When the dealer arrived, the prospective American buyer with him turned out to be Moffatt, now one of the richest men in New York. Over the next several weeks Undine saw a great deal of her former husband. When the time came for Moffatt to return to New York, Undine invited him to have an affair with her. Moffatt told her that he wanted marriage or nothing.

Undine went to Reno, where she divorced Raymond and married Moffatt on the same day. Moffatt gave Undine everything she wanted, but she realized that in many personal ways he compared unfavorably with her other husbands. The Moffatts settled in a mansion in Paris to satisfy Undine's social ambitions and her husband's taste for worldly display. When Undine learned that an old society acquaintance, Jim Driscoll, had been appointed ambassador to England, she decided that she would like to be the wife of an ambassador. Moffatt told her bluntly that that was the one thing she could never have because she was a divorced woman. Still dissatisfied, Undine was certain that the one thing she was really meant for was to be an ambassador's wife.

THE CYCLOPS

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Satyr play
Time of plot: Remote antiquity
Locale: Mt. Aetna in Sicily
First presented: Fifth century B.C.

Principal characters:
ODYSSEUS, King of Ithaca
THE CYCLOPS
SILENUS, aged captive of the Cyclops
CHORUS OF SATYRS
COMPANIONS OF ODYSSEUS

Critique:

By purely aesthetic standards, the *Cyclops* cannot be considered a valuable or important play, but it otherwise has a twofold interest as the only complete satyr play preserved from ancient Greece and as a dramatization of an episode from Homer's *Odyssey*. Euripides has kept the main line of Homer's tale, but for the sake of enhanced humor has added the character of old Silenus and, of course, the Chorus of Satyrs. Furthermore, the exigencies of stage presentation have made it necessary for him to change Homer's ingenious escape device to a mere slipping through the rocks past the blind Cyclops. The light tone of the play must have been a welcome relief to the Greek audience, for it followed three somber tragedies presented in succession.

The Story:

As he raked the ground before the cave of his master, the Cyclops, old Silenus lamented the day he was shipwrecked on the rock of Aetna and taken into captivity by the monstrous, one-eyed offspring of Poseidon, god of the sea. About Silenus gamboled his children, the Chorus of Satyrs, who prayed with their father to Bacchus for deliverance. Suddenly Silenus spied a ship and the approach of a group of sailors obviously seeking supplies. Odysseus and his companions approached, introduced themselves as the

conquerors of Troy, driven from their homeward journey by tempestuous winds and desperately in need of food and water. Silenus warned them of the cannibalistic Cyclops' impending return, urged them to make haste and then began to bargain with them over the supplies. Spying a skin of wine, the precious liquid of Bacchus which he had not tasted for years, Silenus begged for a drink. After one sip he felt his feet urging him to dance. He offered them all the lambs and cheese they needed in exchange for one skin of wine.

As the exchange was taking place, the giant Cyclops suddenly returned, ravenously hungry. The wretched Silenus made himself appear to have been terribly beaten and accused Odysseus and his men of plundering the Cyclops' property. Odysseus denied the false charge, but although he was supported by the leader of the Chorus of Satyrs, the Cyclops seized two of the sailors, took them into his cave, and made a meal of them. Horrified Odysseus was then urged by the satyrs to employ his famed cleverness, so effective at Troy, in finding some means of escape.

After some discussion, Odysseus hit upon a subtle plan: first they would make the Cyclops drunk with wine; then, while he lay in a stupor, they would cut down an olive tree, sharpen it, set it afire, and plunge it into the Cyclops' eye. After that escape would be easy.

When the Cyclops emerged from his cave, Odysseus offered him the wine, and the giant and Silenus proceeded to get hilariously drunk. So pleased was the monster with the effects of the Bacchic fluid that Silenus without much trouble persuaded him not to share it with his fellow giants but to drink it all up by himself. The grateful Cyclops asked Odysseus his name (to which the clever warrior replied "No man") and promised that he would be the last to be eaten. Soon the Cyclops found the earth and sky whirling together and his lusts mounting. He seized the unhappy Silenus and dragged him into the cave to have his pleasure with him.

As the Cyclops lay in a stupor, Odysseus urged the satyrs to help him fulfill the plan they had agreed upon, but the cowardly satyrs refused and Odysseus was forced to take his own men for the task. Soon the agonized Cyclops, shouting that "no man" had blinded him, came bellowing out of the cave. The chorus mocked and jeered him for this ridiculous charge and gave him false directions for capturing the escaping Greeks. The berserk giant thrashed about and cracked his skull against the rocks. When the escaping Odysseus taunted him with his true name, the Cyclops groaned that an oracle had predicted that Odysseus would blind him on his way home from Troy, but he told also that the clever one would pay for his deed by tossing about on Poseidon's seas for many years. The satyrs hastened to join the escape so that they could once more become the proper servants of Bacchus in a land where grapes grew.

DANGEROUS ACQUAINTANCES

Type of work: Novel
Author: Pierre Choderlos de Laclos (1741-1803)
Type of plot: Psychological realism
Time of plot: Mid-eighteenth century
Locale: Paris and environs
First published: 1782

Principal characters:
CÉCILE DE VOLANGES, a young girl of good family
MADAME DE VOLANGES, her mother
THE COMTE DE GERCOURT, betrothed to Cécile

THE CHEVALIER DANCENY, Cécile's admirer
THE MARQUISE DE MERTEUIL, a fashionable matron, Gercourt's former mistress
THE VICOMTE DE VALMONT, a libertine
MADAME DE TOURVEL, the wife of a judge
SOPHIE CARNAY, Cécile's confidante
MADAME DE ROSEMONDE, Valmont's aunt

Critique:

Dangerous Acquaintances (*Les Liaisons Dangereuses*) is the only novel of a French artillery officer turned writer. It is a slow-paced but fascinating story in which Laclos proved himself a master of the epistolary form popularized by Samuel Richardson and other novelists of the eighteenth century. The letters are so skillfully interplayed and the characterizations so scrupulously presented that the reader willingly accepts the letters as real and the characters as people rather than as tools for telling a story. The illusion is furthered by Laclos' use of frequent footnotes explaining details in the letters. On its publication the novel achieved a *succès de scandale* which has caused the book to be stigmatized as a pornographic work. In actuality, the writer employed a theme of sexual intrigue in order to dissect the decadent society of his age and to lay bare its underlying tensions and antagonisms, so that it stands in sharp contrast to contemporary erotic romances which threw an atmosphere of glamor about a subject Laclos revealed in all its starkness. Interestingly, examples of the Freudian concepts of sex appear throughout the novel.

The Story:

When Cécile de Volanges was fifteen years old, her mother removed her from a convent in preparation for the girl's marriage to the Comte de Gercourt, a match already arranged by Madame de Volanges but without her daughter's knowledge. Shortly after her departure from the convent Cécile began an exchange of letters with Sophie Carnay, her close friend. Except for trips to shops for the purchase of an elaborate wardrobe, Cécile had few contacts with her fashionable mother. The little she knew about the plans for her future she learned from her maid.

Knowing of the match, the Marquise de Merteuil, an unscrupulous woman, saw in the proposed marriage an opportunity to be revenged on Gercourt, who some time before had deserted her for a woman of greater virtue. In her wounded vanity she schemed to have the Vicomte de Valmont, a libertine as unscrupulous as she, effect a liaison between Cécile and the Chevalier Danceny. Such an affair, circulated by court gossip after Cécile and Gercourt were married, would make the husband a laughing stock of the fashionable world. To complete her plan for revenge, the marquise also wanted Valmont to seduce Madame de Tourvel, the wife of a judge. Madame de Tourvel was the woman for whom Gercourt had abandoned the Marquise de Merteuil. As a reward for carrying out these malicious designs she promised to reinstate Valmont as her own lover.

Valmont was able to arrange a meeting between Cécile and Danceny. Although she was attracted to the young man, Cécile hesitated at first to reply to his letters. Her final consent to write to him, even to speak of love, was concealed from Madame de Volanges.

Valmont, meanwhile, had turned his attention to Madame de Tourvel. A woman of virtue, she tried to reject the vicomte's suit because she was aware of his sinister reputation. In spite of her decision she nevertheless found herself attracted to him, and in time she agreed to write to him but not to see him. She stipulated also that Valmont was not to mention the subject of love or to suggest intimacy. Eventually Valmont and Ma-

dame de Tourvel became friends. Aware of her indiscretion even in friendship, she finally told Valmont that he must go away, and he accepted her decision.

In the meantime, although she wrote him letters in which she passionately declared her love, Cécile was steadfast in her refusal to see Danceny. With love Cécile had grown more mature. She still wrote to Sophie Carnay, but not as frankly as before. Instead, she turned to the Marquise de Merteuil, whom she saw as a more experienced woman, for advice. In turn the marquise, impatient with the slow progress of the affair between Cécile and Danceny, informed Madame de Volanges of the matter, with the result that the mother, in an angry interview with her daughter, demanded that Cécile forfeit Danceny's letters. The marquise' plan produced the effect she had anticipated; Cécile and Danceny declared themselves more in love than ever.

Hoping to end her daughter's attachment to Danceny, Madame de Volanges took Cécile to the country to visit Madame de Rosemonde, Valmont's ailing aunt. Valmont soon followed, on the Marquise de Merteuil's instructions, to keep alive the affair between Cécile and the young chevalier and to arrange for Danceny's secret arrival. Then Valmont, bored with rustic life, decided to take Cécile for himself. Under the pretext of making it safer for him to deliver Danceny's letters, he persuaded her to give him the key to her room. At the first opportunity that arose Valmont seduced her. At first the girl was angered and shocked by his passion, but before long she was surrendering herself to him willingly. At the same time Valmont was still continuing his attentions to Madame de Tourvel. Deciding that persistence accomplished nothing, he began to ignore her. Madame de Tourvel then wrote offering her friendship.

Cécile, deep in her affair with Valmont, wrote asking the Marquise de Merteuil's advice on how to treat Danceny. Madame de Volanges, not knowing the true situation, also wrote the marquise and said that she had considered breaking off the match with Gercourt; her daughter's happiness, she declared, was perhaps worth more than an advantageous marriage. In reply, the marquise earnestly cautioned Madame de Volanges on a mother's duty to guide a daughter and to provide for her future.

Madame de Tourvel, also a guest of Valmont's aunt, gave that gallant the opportunity to seduce her. Although tempted, he took greater pleasure in seeing her virtue humbled. After his refusal and Madame de Tourvel's own moral scruples had forced her to flee in shame, she wrote Madame de Rosemonde a letter in which she apologized for her abrupt departure and explained fully her her emotional straits. Madame de Rosemonde's reply was filled with noble sentiments and encouragement for her friend.

Valmont was surprised to find himself deflated by Madame de Tourvel's departure. His ego suffered another blow when Cécile locked him out of her room.

The marquise, more impatient than ever with Valmont's slow progress, decided to work her revenge through Danceny. Her first step was to captivate the young chevalier. An easy prey, he nevertheless continued to write impassioned letters to Cécile.

Valmont then decided to possess Madame de Tourvel. Her initial hesitation, surrender, and complete abandon he described in a triumphant letter to the Marquise de Merteuil. His account closed with the announcement that he was coming at once to claim the reward she had promised him. But the marquise managed to put off his importunate claim by reproving him about his handling of his affair with Madame de Tourvel. The difference between this and his other affairs, she said, was that he had become emotionally involved; his previous conquests had been smoothly and successfully accomplished because he had regarded them only as arrangements of convenience, not relationships of feeling. The

irony of her attitude was that she was still in love with Valmont and had not counted on losing him, even for a short time. She had lost control of the strings by which she had dangled Valmont to satisfy her desire for vengeance.

Valmont, meanwhile, was trying to free himself of emotional involvements with Cécile and Danceny. Cécile had miscarried his child; Danceny's devotion no longer amused him. Although he made every effort to win the favor of the marquise, she held herself aloof, and after a quarrel she capriciously turned from him to Danceny and made that young man a slave to her charms and will.

Both Valmont and the marquise were eventually defeated in this duel of egotistic and sexual rivalry. Danceny, having learned of Valmont's dealings with Cécile, challenged the vicomte to a duel and mortally wounded him. As he was dying, Valmont gave the chevalier his entire correspondence with the marquise. Her malice exposed, she faced social ruin. After an attack of smallpox which left her disfigured for life, she fled to Holland. Madame de Tourvel, already mentally upset because of the treatment she had received from Valmont, died of grief at his death. Cécile entered a convent. Danceny gave the incriminating letters to Madame de Rosemonde and, vowing celibacy, entered the order of the Knights of Malta. Madame de Rosemonde sealed the letters which had brought disaster or death to all who had been involved with so dangerous an acquaintance as the Marquise de Merteuil.

DANIEL DERONDA

Type of work: Novel
Author: George Eliot (Mary Ann Evans, 1819-1880)
Type of plot: Social realism
Time of plot: Mid-nineteenth century
Locale: Rural England, London, the Continent
First published: 1876

Principal characters:
DANIEL DERONDA
MIRAH LAPIDOTH, a girl he saves from drowning
SIR HUGO MALLINGER, Daniel's guardian
LADY MALLINGER, his wife
GWENDOLEN HARLETH, a beautiful young lady
MRS. DAVILOW, her mother
MRS. GASCOIGNE, Gwendolen's sister
MR. GASCOIGNE, her husband
REX GASCOIGNE, their son
ANNA GASCOIGNE, their daughter
MALLINGER GRANDCOURT, Gwendolen's husband, Sir Hugo's heir
LUSH, his follower
HERR KLESMER, a musician
CATHERINE ARROWPOINT, his wife, an heiress
HANS MEYRICK, one of Deronda's friends
MRS. MEYRICK, his mother
EZRA COHEN, a shopkeeper in the East End
MORDECAI, a boarder with the Cohens, Mirah's brother
MRS. LYDIA GLASHER, Grandcourt's former mistress

Critique:

Daniel Deronda shifts from a novel depicting the difficulties and romances of a group of people in English society to a treatment of anti-Semitism in Victorian England. The character Daniel Deronda, the ward of Sir Hugo Mallinger, pro-

vides a bridge between the two portions of the book. With all its heavy evidence against the evil of anti-Semitism, the novel does not become an essay, for throughout the work George Eliot maintains sharp observation of the follies and delusions of Victorian life, as well as a keen sense of moral discrimination between her characters. Like *Middlemarch,* this novel is distinguished by realistic appraisals of people in all levels of society from the august and benevolent Sir Hugo Mallinger to Ezra Cohen, the crafty yet generous shopkeeper in the East End. If the novel does not show the consistency of theme or careful construction of George Eliot at her best, it still propagandizes skillfully for worthy causes and creates a vivid, clear, and varied scheme of life.

The Story:

Gwendolen Harleth, a strikingly beautiful young woman, was gambling at Leubronn. Playing with a cold, emotionless style, she had been winning consistently. Her attention was suddenly caught by the stare of a dark, handsome gentleman whom she did not know and who seemed to be reproving her. When her luck changed, and she lost all her money, she returned to her room to find a letter from her mother requesting her immediate return to England. Before she left, Gwendolen decided that she would have one more fling at the gaming tables. She sold her turquoise necklace for the money to play roulette, but before she could get to the tables the necklace was repurchased and returned to her with an anonymous note. Certain that the unknown man was her benefactor, she felt that she could not very well return to the roulette table. She went back to England as soon as she could. Her mother had recalled her because the family had lost all their money through unwise business speculations.

Gwendolen a high-spirited, willful, accomplished, and intelligent girl, was Mrs. Davilow's only child by her first marriage, and her favorite. By her second marriage —Mr. Davilow was also dead—she had four colorless, spiritless daughters. About a year before, she had moved to Offendene to be near her sister and brother-in-law, the prosperous, socially acceptable Gascoignes and to see what she could do about arranging a profitable marriage for her oldest daughter. Gwendolen's beauty and manner had impressed all the surrounding gentry, but her first victim was her cousin, affable Rex Gascoigne. Although he had been willing to give up his career at Oxford for Gwendolen, his family refused to countenance so unwise a move. Rex, broken in spirit, was sent away temporarily, but Gwendolen remained unmoved by the whole affair.

Soon afterward the county became excited over the visit of Mallinger Grandcourt, the somewhat aloof, unmarried heir to Diplow and several other large properties owned by Sir Hugo Mallinger. All the young ladies were eager to get Grandcourt to notice them, but it was Gwendolen, apparently indifferent and coy in conversation with the well-mannered but monosyllabic Grandcourt, who had most success. For several weeks, Grandcourt courted Gwendolen, yet neither forced to any crisis the issue of possible marriage. Gwendolen's mother, uncle, and aunt urged her to try to capture Grandcourt. Just when it seemed that Grandcourt would propose and Gwendolen would accept, Mrs. Lydia Glasher appeared, brought to the scene by the scheming of Grandcourt's companion, Lush, to tell Gwendolen that she was the mother of four of Grandcourt's illegitimate children and that she had left her husband to live with Grandcourt. She begged Gwendolen not to accept Grandcourt so that she might have the chance to secure him as the rightful father of her children. Gwendolen, promising not to stand in Mrs. Glasher's way, had gone immediately to join friends at Leubronn.

Before he came to Leubronn, Daniel Deronda, the man whom Gwendolen had

encountered in the gambling casino, had been Sir Hugo Mallinger's ward. He did not know his parents, but Sir Hugo had always treated him well. Sir Hugo, who had married late in life, had only daughters. Although he lavished a great deal of expense and affection on Deronda, his property was to go to his nephew, Mallinger Grandcourt. At Cambridge, Deronda had been extremely popular. There, too, he had earned the undying gratitude of a poor student named Hans Meyrick, whom Deronda helped to win a scholarship at the expense of his own studies. One day, after leaving Cambridge, while in a boat on the river, Deronda saved a pale and frightened young woman, Mirah Lapidoth, from committing suicide. She told him that she was a Jewess, returned after years of wandering with a brutal and blasphemous father, to look for her lost and fondly remembered mother and brother in London. Deronda took her to Mrs. Meyrick's home. There Mrs. Meyrick and her daughters nursed the penniless Mirah back to health.

When Gwendolen returned to Offendene, she learned that her family would be forced to move to a small cottage and that she would have to become a governess. The idea oppressed her so strongly that when she saw Grandcourt, who had been pursuing her on the Continent, she agreed at once to marry him, in spite of her promise to Mrs. Glasher. Her mother, aunt, and uncle knew nothing of Mrs. Glasher; Grandcourt knew only that she had spoken to Gwendolen, knowledge that he kept to himself.

After their marriage, Grandcourt soon turned out to be a mean, domineering, demanding man. He had set out to break Gwendolen's spirit, and he did. In the meantime, at several house parties, Gwendolen had met Daniel Deronda and found herself much attracted to him. At a New Year's party at Sir Hugo Mallinger's, Gwendolen, despite her husband's disapproval and biting reprisals, had spoken to Deronda frequently. When she told Deronda her whole story and confessed her guilt in breaking her promise to Mrs. Glasher, Deronda suggested that she show her repentance by living a less selfish life, caring for and helping others less fortunate than she. Gwendolen, realizing the folly of her marriage to Grandcourt, and wishing to find some measure of happiness and peace, decided to follow the course Deronda had proposed.

Meanwhile, Deronda was attempting to secure Mirah's future and, if possible, to find her family. Mirah had been an actress and had some talent for singing. Deronda arranged an interview for her with Herr Klesmer, a German-Jewish musician with many connections, who could get Mirah started on a career. Herr Klesmer was very much impressed with Mirah's singing. He had known Gwendolen at Offendene and, in his honesty, had refused to help her when she also asked for singing engagements; he had thought her without sufficient talent and had given her ego its first blow. Herr Klesmer had also married Miss Arrowpoint, the most talented and attractive girl, save Gwendolen, in the vicinity of Offendene.

Still trying to find Mirah's family, Deronda went wandering in the London East End. There he became friendly with the family of Ezra Cohen, a shopkeeper of craft and generosity. For a time, on the basis of some slight evidence, Deronda believed that the man might be Mirah's brother. There also, through Ezra's family, he met Mordecai, a feeble and learned man who immediately felt a great kinship with Deronda. Mordecai took Deronda to a meeting of his club, a group of men who discussed scholarly, political, and theological topics far removed from the commercial interests of Ezra.

Deronda was delighted when he finally learned that Mordecai was really Mirah's brother. This discovery helped Deronda himself to acknowledge and accept his own spiritual and literal kinship with the Jews. The boy of unknown origin, able to move successfully in the high society of England, had found his real home in London's East End.

DE RERUM NATURA

Type of work: Didactic epic
Author: Lucretius (Titus Lucretius Carus, c. 98 B.C.-55 B.C.)
First transcribed: First century B.C.

The *De rerum natura* (*On the Nature of Things*) is justly renowned as the greatest poetic monument of Epicurean philosophy. It is outstanding both as a scientific explanation of the poet's atomic theory and as a fine poem. Vergil himself was much influenced by Lucretius' dactylic hexameter verse, and echoes passages of the *De rerum natura* in the *Georgics*, a didactic epic modeled on Lucretius' poem, and in the *Aeneid*.

Lucretius, following his master Epicurus' doctrine, believed that fear of the gods and fear of death were the greatest obstacles to peace of mind, the object of Epicurean philosophy. He felt that he could dispel these unfounded terrors by explaining the workings of the universe and showing that phenomena interpreted as signs from the deities were simply natural happenings. His scientific speculations were based on Democritus' atomic theory and Epicurus' interpretation of it. Lucretius outlined the fundamental laws of this system in the first book of his poem.

According to Lucretius, everything is composed of small "first bodies," tiny particles made up of a few "minima" or "least parts" which cannot be separated. These "first bodies," atoms, are solid, indestructible, and of infinite number. They are mixed with void to make objects of greater hardness or softness, strength or weakness.

Lucretius "proves" these assertions by calling upon the reader's reason and his observation of nature, pointing out absurdities that might come about if his point were not true. For example, he substantiates his statement that nothing can be created from nothing by saying, "For if things came to being from nothing, every kind might be born from all things, nought would need a seed. First men might arise from the sea, and from the land the race of scaly creatures, and birds burst forth from the sky." These proofs, which may fill fifty or one hundred lines of poetry, are often unconvincing, but they reveal the author's knowledge of nature and his imaginative gifts.

The universe is infinite in the Epicurean system. Lucretius would ask a man who believed it finite, "If one were to run on to the end . . . and throw a flying dart, would you have it that that dart . . . goes on whither it is sped and flies afar, or do you think that something can check and bar its way?" He ridicules the Stoic theory that all things press toward a center, for the universe, being infinite, can have no center. Lucretius is, of course, denying the law of gravity. He often contradicts what science has since proved true, but he is remarkably accurate for his time.

Book II opens with a poetic description of the pleasure of standing apart from the confusion and conflicts of life: "Nothing is more gladdening than to dwell in the calm high places, firmly embattled on the heights by the teaching of the wise, whence you can look down on others, and see them wandering hither and thither." Lucretius is providing this teaching by continuing his discussion of atoms, which he says move continuously downward like dust particles in a sunbeam. They have a form of free will and can swerve to unite with each other to form objects. Lucretius adds that if the atoms could not will motion for themselves, there would be no explanation for the ability of animals to move voluntarily.

The poet outlines other properties of atoms in the latter part of the second book: they are colorless, insensible, and of a variety of shapes which determine properties of the objects the atoms com-

pose. Sweet honey contains round, smooth particles; bitter wormwood, hooked atoms.

While Lucretius scorns superstitious fear of the gods, he worships the creative force of nature, personified as Venus in the invocation to Book I. Nature controls the unending cycle of creation and destruction. There are gods, but they dwell in their tranquil homes in space, unconcerned for the fate of men.

A passage in praise of Epicurus precedes Book III, the book of the soul. Lucretius says that fear of death arises from superstitions about the soul's afterlife in Hades. This fear is foolish, for the soul is, like the body, mortal. The poet describes the soul as the life force in the body, composed of very fine particles which disperse into the air when the body dies. Since man will neither know nor feel anything when his soul has dissolved, fear of death is unnecessary.

A man should not regret leaving life, even if it has been full and rich. He should die as "a guest sated with the banquet of life and with calm mind embrace . . . a rest that knows no care." If existence has been painful, then an end to it should be welcome.

The introductory lines of Book IV express Lucretius' desire to make philosophy more palatable to his readers by presenting it in poetry. His task is a new one: "I traverse the distant haunts of the Pierides (the Muses), never trodden before by the foot of man."

The poet begins this book on sensation with an explanation of idols, the films of atoms which float from the surfaces of objects and make sense perception possible. Men see because idols touch their eyes, taste the bitter salt air because idols of hooked atoms reach their tongues. Idols become blunted when they travel a long distance, causing men to see far-off square towers as round.

Lucretius blames the misconceptions arising from visual phenomena like refraction and perspective on men's reason, not their senses, for accuracy of sense perception is an important part of his theory: "Unless they are true, all reason, too, becomes false."

A second eulogy of Epicurus introduces the fifth book, for some readers the most interesting of all. In it Lucretius discusses the creation of the world and the development of human civilization. Earth was created by a chance conjunction of atoms, which squeezed out sun, moon, and stars as they gathered together to form land. The world, which is constantly disintegrating and being rebuilt, is still young, for human history does not go back beyond the Theban and Trojan wars.

The poet gives several explanations for the motion of stars, the causes of night, and eclipses. Since proof can come only from the senses, any theory which does not contradict perception is possible.

Lucretius presents the curious idea that the first animals were born from wombs rooted in the earth. Monsters were created, but only strong animals and those useful to man could survive. A delightful picture of primitive man, a hardy creature living on nuts and berries and living in caves, follows. Lucretius describes the process of civilization as men united for protection, learned to talk, use metals, weave, and wage war. Problems arose for them with the discovery of wealth and property, breeding envy and discord. It was at this point that Epicurus taught men the highest good, to free them from their cares.

The sixth book continues the explanation of natural phenomena which inspired men to fear the gods: thunder, lightning, clouds, rain, earthquakes. Lucretius rambles over a great many subjects, giving several explanations for many of them. He concludes the poem with a vivid description of the plague of Athens, modeled on Thucydides' account.

DEAD FIRES

Type of work: Novel
Author: José Lins do Rêgo (1901-)
Time: 1848-1900
Locale: Paraíba, Brazil
First published: 1943

Principal characters:
José Amaro, a crippled, embittered saddlemaker
Sinha, his wife
Colonel José Paulino, owner of Santa Clara plantation
Colonel Lula, owner of Santa Fe plantation
Captain Victorino Carneiro da Cunha, a humane lawyer
Lieutenant Mauricio, of the army
Silvino, a bandit

Dead Fires (Fogo morto), the tenth novel by Lins do Rêgo, marks his return to the themes of his original Sugar Cane Cycle, after four weak experiments in other fields. The author, descendant of an aristocratic planter family settled for years in Northeast Brazil, was educated for the law, but friendship with Brazil's great sociologist, Gilberto Freyre, showed him the rich literary inspiration in Brazil's *ingenhos,* or sugar centers, and turned him to fiction writing. Beginning with the novel *Plantation Lad,* Lins do Rêgo went on with *Daffy Boy, Black Boy Richard, Old Plantation,* and *The Sugar Refinery,* all dealing with the same characters. In 1943, after four lesser novels based on other themes, came *Dead Fires,* his masterpiece, in which some of the characters from the earlier novels reappear. The novel is marked by improved technique, a greater use of dialogue, less morbidity and better character portrayal.

Some critics see in Victorino, the penniless, abused lawyer, a Brazilian Don Quixote, sure of what is right, hating bandits, cruel soldiers, and haughty plantation owners alike, and fighting all injustice, regardless of the cost to him. Like the Spanish don, Victorino was an aristocrat, related by blood to many of the important families of the region, but censuring their use of power because of his feeling for the common man. There is also a parallel with Don Quixote in the way Victorino was first ridiculed and then admired.

The main character, the crippled and ugly saddlemaker José Amaro, was a failure who tried to hide his sense of inferiority and cowardice behind a biting tongue and a scornful attitude toward everybody. He insisted that nobody owned him, or, as he expressed it more vividly, that nobody could scream at him. His only friends were the kindly Negro hunter Leandro, who occasionally left part of his bag at José's door, and white Victorino, sunk so low that even the *moleques,* the black boys, mocked him in the streets, calling after him "Papa Rabo."

José's attitude toward the bandit, Captain António Silvino, arose from the admiration of a coward for a man daring enough to brave the power of the plantation owners. The imagination of the saddlemaker built Silvino into a kind of Robin Hood, siding with the poor against the grasping landlords, especially at the moment when the bandit attacked the town of Pilar and sacked the strongbox of the prefect, Quinca Napoleon. Afterward he invited the villagers to pillage the house. José was grateful because the bandit came to his defense when he was ordered evicted from the house his father and he had occupied for half a century. However, Silvino's threats of interference stiffened the determination of José's landlord.

Not until the end was José disillusioned and the bandit's self-interest revealed. Attracted by rumors that Colonel

Lula still possessed the gold inherited from his father-in-law, Silvino came after it, threatening torture unless the hiding place was revealed. In reality, the wealth was not at the plantation. Lula, vanquished by circumstances and about to abandon his estate for the big city, had sent the money ahead. An attack of convulsions momentarily saved the landowner from torture; the protests of Victorino brought him further respite; but it was the arrival of Colonel Paulino that drove off the bandit. Until he realized Silvino's cruelty, José Amaro made sandals for him and his men, spied on his pursuers for him, and even got food and provisions to him when Lieutenant Mauricio and his soldiers were on his trail.

José's feelings toward the wealthy plantation owners were determined by their attitude toward him. The novelist introduces two of them as representative of the landed gentry of the nineteenth century in Northeastern Brazil, men who derived their titles from their social and political positions.

With Colonel José Paulino, whose family had long owned the Santa Clara plantation, José Amaro was continually at odds because, as the wealthy man rode past the saddlemaker's house in his family carriage, he would only nod condescendingly. At the beginning of the novel, when Laurentino, the house painter, paused to talk on a May afternoon, while on his way to help the colonel beautify his manor house for the wedding of his daughter, José from his doorway said angrily that he would never work for a man he hated as much as he hated Colonel Paulino.

His attitude toward the other big sugar planter, Colonel Lula César de Holanda Chacón, supposedly modeled on a cousin of the author's grandfather, was less bitter. He finally agreed to go to the Santa Fe plantation to repair the family carriage, whose history is related in the second part of the novel.

During the Revolution of 1848, Captain Tomás Cabral de Malo arrived with his cattle, his slaves, and his family in Parahyba (or Paraíba). He took possession of the Santa Fe plantation, adjoining Santa Clara, bought additional land from the Indians, and planted cotton. About then a penniless cousin, Lula, turned up and began courting the plantation owner's daughter.

Having won the captain's permission, Lula took her away on a honeymoon from which they returned with a pretentious carriage, practically useless in that roadless region. The rest of Lula's progress, as told in *Dead Fires,* makes him anything but admirable. At Captain Tomás' death, he fought the widow for control until her death. Then, in complete possession of the plantation and sugar refinery, he revealed his avaricious and cruel nature. José overlooked the past of his landlord, however, because Lula occasionally exchanged a word with him.

José's family is introduced early in the story. When Laurentino stopped to talk, the saddlemaker invited him for supper with his wife and their thirty-year-old daughter. The girl had never married because she insisted that she did not want to, but she nearly drove the old man frantic because she spent her days weeping. Eventually, in his exasperation, he beat her until he dropped unconscious; from that time on his wife thought only of ways to get herself and her daughter safely away. José had no other children. Lacking a son to carry on at his death, he had no incentive to enlarge his leather business or attract new customers.

Lins do Rêgo is continually making thrifty use of minor episodes, not only to carry forward the story, but to reveal character. For example, while working at Colonel Lula's plantation, José revealed his trait of showing contempt for those he tries to impress; and by his actions he so roused the enmity of the Negro Floripes, the Santa Fe overseer, that from then on he worked against José and hastened his tragedy. It was Floripes' lie, the report that José had promised aid to Victorino's candidate against the politician

backed by Lula, that persuaded the landowner that his tenant was ungrateful, and so José was ordered to leave the cabin occupied by his family for many years.

The kindness of the hunter in leaving a rabbit at José's door revealed the old man's nausea at the sight of blood, while the blood started a rumor that José was a werewolf. This rumor was crystallized into belief when he was found unconscious beside the river, where, in reality, he had collapsed trying to warn the bandits of the coming of soldiers.

In telling the story, Lins do Rêgo divides his narrative into three parts, with the second one, "The Santa Fe Plantation," a flashback of half a century, covering the rise to power of Lula.

When Isabel, daughter of Emperor Pedro, freed Brazil's last slaves in 1888, Lula was left without anyone to run the plantation or the refinery, for his Negroes were quick to get away from a master who used to beat them until he fell down in convulsions. In contrast, Colonel Paulino's field hands, who had been treated kindly, stayed on even after the liberation, and so he was able to lend his cousin by marriage enough laborers to help with the work. But still the hearth fires of Santa Fe burned lower and the plantation was doomed. Neighbors brought suits against Lula that were settled only because Colonel Paulino intervened. And Lula could find no one willing to marry his daughter.

José's fortunes also declined. Disillusioned about the outlaws, he found the soldiers of Lieutenant Mauricio even more cruel. Coming to protect the villagers, Lieutenant Mauricio beat blind Torcuato as a spy, arrested José, and mistreated Victorino, who had won the admiration of his fellow citizens by facing the domineering officer with a writ of habeas corpus in order to free the saddlemaker.

Freedom was meaningless now to old José. His family had left him, and he had no friends. He committed suicide in his empty house, where his Negro friend, Pajarito, found his body. Two cycles had ended. When Pajarito looked out the window, smoke was billowing from the chimneys of the Santa Clara sugar refinery, but he saw no activity at Santa Fe —where the fires were dead.

THE DEATH OF IVAN ILYICH

Type of work: Novella
Author: Count Leo Tolstoy (1828-1910)
Type of plot: Psychological realism
Time of plot: 1880's
Locale: St. Petersburg and nearby provinces
First published: 1884

Principal characters:
IVAN ILYICH GOLOVIN, a prominent Russian judge
PRASKOVYA FEDOROVNA GOLOVINA, his wife
PETER IVANOVITCH, his colleague
GERASIM, his servant boy

Critique:

The Death of Ivan Ilyich, a masterpiece of Tolstoy's later period, was written after he had published his most famous novels. Its theme is related to his own struggle against an obsessive fear of death and the conclusion that he had wasted his life, a struggle which culminated for him in a spiritual rebirth. The story itself is a supreme imaginative creation, however deep its roots in the author's own experience. Tolstoy presents, with frankness, simplicity, and kindness, an ordinary man confronted by the irrevocable fact of death. Here is one of the

finest examples in literature of the portrayal of the particular—in this case the life and death of Ivan Ilyich—with such realistic understanding that it acquires universal significance.

The Story:

During a break in a hearing, a group of lawyers gathered informally. One, Peter Ivanovitch, interrupted the good-natured arguing of the others with the news that Ivan Ilyich, a colleague they greatly respected, was dead. Unwittingly, each thought first of what this death meant to his own chances of promotion, and each could not help feeling relief that Ivan Ilyich and not himself had died.

That afternoon Peter Ivanovitch visited the dead man's home, where the funeral was to be held. Although he met a playful colleague, Schwartz, he attempted to behave as correctly as possible under such sorrowful circumstances, as if observing the proper protocol would enable him to have the proper feelings. He respectfully looked at the corpse; he talked with Ivan's widow, Praskovya Fedorovna. But he was continually distracted during his talk by an unruly spring in the hassock on which he sat. As he struggled to keep his decorum, Praskovya spoke only of her own exhaustion and suffering. Peter, suddenly terrified by their mutual hypocrisy, longed to leave, and the widow, having gathered from him information about her pension, was glad to end the conversation. At the funeral Peter also saw Ivan's daughter and her fiancé, who were angrily glum, and Ivan's little son, who was tear-stained but naughty. Only the servant boy, Gerasim, spoke cheerfully, for only he could accept death as natural. Leaving, Peter hurried to his nightly card game.

Ivan Ilyich had been the second and most successful of the three sons of a superfluous bureaucrat. An intelligent and popular boy, he seemed able to mold his life into a perfect pattern. As secretary to a provincial governor after completing law school, and later as an examining magistrate, he was the very model of conscientiousness mingled with good humor. He managed the decorum of his official position as well as the ease of his social one. Only marriage, although socially correct, did not conform to his ideas of decorum; his wife, not content to fulfill the role he had chosen for her, became demanding and quarrelsome. As a result, he increasingly shut himself off from his family (for he now had two children), finding the order and peace he needed in his judiciary affairs.

In 1880, however, he was shattered by the loss of two promotions. In desperation he went to St. Petersburg, where a chance meeting led to his obtaining a miraculously good appointment. In the city he found precisely the house he had always wanted and he worked to furnish it just to his taste. Even a fall and a resulting bruise on his side did not dampen his enthusiasm. He and his wife were delighted with their new home, which they felt to be aristocratic, although it looked like all homes of those who wished to appear well-bred. To Ivan, life was at last as it should be: smooth, pleasant, and ordered according to an unwavering routine. His life was properly divided into the official and the personal, and the two halves were always kept dextrously apart.

Then Ivan began to notice an increasing discomfort in his left side. At last he consulted a specialist, but the examination left him frightened and helpless, for although he understood the doctor's objective attitude as akin to his own official one, he felt that it had given his pain an awesome significance. For a time he fancied he grew better from following prescriptions and learning all he could about his illness, but renewed attacks terrified him. Gradually Ivan found all his life colored by the pain. Card games became trivial; friends seemed only to speculate on how long he would live. When Ivan's brother-in-law came for a visit, his shocked look told Ivan how much illness had changed him, and he

suddenly realized that he faced not illness but death itself. Through deepening terror and despair, Ivan shrank from this truth. Other men died, not he. Desperately he erected screens against the pain and the knowledge of death it brought, but it lurked behind court duties or quarrels with his family. The knowledge that it had begun with the bruise on his side only made his condition harder to bear.

As Ivan grew steadily worse, drugs failed to help him. But the clean strength and honesty of a peasant boy, Gerasim, nourished him, for he felt that his family were hypocrites who chose to pretend that he was not dying. Death to them was not part of that same decorum he too had once revered and was therefore hidden as unpleasant and shameful. Only Gerasim could understand his pain because only he admitted that death was real and natural.

Ivan retreated increasingly into his private anguish. He hated his knowing doctors, his plump, chiding wife, his daughter and her new fiancé. Lamenting, he longed to have his old, happy life again. But only memories of childhood revealed true happiness. Unwillingly he returned again and again to this knowledge as he continued questioning the reasons for his torment. If he had always lived correctly, why was this happening to him? What if he had been wrong? Suddenly he knew that the faint urges he had consciously stilled in order to do as people thought proper had been the true urges. And since he had not known the truth about life, he also had not known the truth about death. His anguish increased as he thought of the irrevocable choice he had made.

His wife brought the priest, whose sacrament eased him until her presence reminded him of the deception his life had been. He screamed to her to leave him, and he continued screaming as he struggled against death, unable to relinquish the illusion that his life had been good. Then the struggle ceased, and he knew that although his life had not been right, it no longer mattered. Opening his eyes, he saw his wife and son weeping by his bedside. Aware of them for the first time, he felt sorry for them. As he tried to ask their forgiveness, everything became clear to him. He must not hurt them; he must set them free and free himself from his sufferings. The pain and fear of death were no longer there. Instead there was only light and joy.

THE DEATH OF VIRGIL

Type of work: Novel
Author: Hermann Broch (1886-1951)
Type of plot: Poetic mysticism
Time of plot: 19 B.C.
Locale: Brundisium (Brindisi, Italy)
First published: 1945

Principal characters:
PUBLIUS VIRGILIUS MARO, chief poet of Rome
AUGUSTUS CAESAR, Emperor of Rome
PLOTIA HIERIA, a woman Virgil had once loved
LYSANIAS, a young boy
A SLAVE

Critique:

In some respects this difficult yet extraordinarily beautiful novel may better be called a poem, for although it is written mostly in prose, its means of presentation and its effect are wholly poetic. There are three different levels of

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interest: the vivid imagery and uncanny presentation of both the real world and the fever-ridden, hallucinated, yet visionary world of the dying Virgil; the beauty of language and of the rhythmic sentences; the depth of the writer's attempts to explore metaphysical truth. Using a simple plot as a basis, Broch presents a symphony in four movements. Although the mood of the whole is meditative and elegiac, the style of each movement establishes its tempo, from the pages-long sentences of the second movement to the antiphonal bursts of conversation in the third. In each movement, symbols, incidents, and phrases are reëchoed and transformed, so that the meaning of the novel becomes clear to the reader only as the mystic knowledge which approaching death brings becomes clear to the poet.

The Story:

The imperial fleet returned from Greece to Brundisium, bearing with it the Emperor Augustus and his poet, Virgil, who lay dying. Augustus had sought Virgil and brought him back from the peace and calm philosophy in Athens to the shouting Roman throngs — to the mob with its frightening latent capacity for brutality, its fickle adoration of its leaders. Yet these were the Romans whom Virgil had glorified; the nobles he had seen on shipboard greedily eating and gaming were their leaders; dapper, sham-majestic Augustus was their emperor.

Fever-ridden, the poet heard a boy's song as the ship entered the harbor. Later, as he was carried from the ship, a beautiful boy appeared from nowhere to lead his litter away from the tumult surrounding the emperor, through narrow streets crowded with garbage ripening into decay, streets full of the miseries of the flesh where women jeered at him for being rich and weak. The women's insults made him aware of his own sham-divinity and of the futility of his life. Dying, he at last saw clearly what hypocrisy his life had been, like the shining, hollow emperor whom he served.

At the palace he was taken to his chambers. The boy, Lysanias, remained with him as night fell. In the depths of a violent attack Virgil recognized his own lack of love. As he lay, conscious of his dying body and the infested night, he knew that, like the Augustus-worshiping masses, he had followed the wrong gods; that in his devotion to poetry he had from the beginning given up the service of life for that of death; that it was too late for him to be fulfilled, for even the *Aeneid* lay unperfected. Some recurrence of vigor drove him to the window. Looking into the night, he knew that not his poem alone remained to be fulfilled; some knowledge still lay ahead for him to achieve. For the necessity of the soul is to discover itself, since through self-discovery it finds the universe: the landscape of the soul is that of all creation. One must learn, not through the stars, but through man.

Interrupting his thoughts, two men and a woman came through the streets quarreling and shouting good-natured obscenities, guffawing their bawdiness with that male laughter whose matter-of-factness annihilates rather than derides. This laughter, juxtaposed against the beautiful night, revealed something of the nature of beauty itself. Beauty is the opponent of knowledge; because it is remote, infinite, and therefore seemingly eternal, it is pursued wrongly for its own sake. The same nonhuman laughter is hidden in it. The artist who pursues beauty plunges into loneliness and self-idolatry; because he chooses beauty rather than life, his work becomes adornment rather than revelation. This path Virgil had chosen: beauty's cold egotism instead of love's warm life which is true creativity. Thus he had died long before, even before his renunciation of the lovely Plotia, whom he now remembered.

The need for contrition because of his refusal of love, a refusal of the pledge given to each man with his life, overwhelmed him. The fever rose within

him, bringing strangely prophetic visions of Rome in ruins with wolves howling, of giant birds droning. As reality returned, he knew that for his own salvation he had to do one thing: burn the *Aeneid.*

Lysanias read to him as he drifted into a calm dream, shining with a knowledge of all past earthly happenings and a vision of something to come. Not yet, but soon would come one in whom creation, love, immortality would be united; one who would bear salvation like a single star, whose voice he seemed to hear bidding him open his eyes to love, for he was called to enter the Creation. As the fever left him and dawn broke, he momentarily doubted the voice. Then came the vision of an angel and, at last, undisturbed sleep.

Virgil awoke to find two old friends come to cheer him. Their bluff reassurances changed to incredulity when they heard he planned to burn the *Aeneid.* Their arguments against his own conviction that his book lacked reality because he himself lacked love were blurred by his fevered perception. Lysanias, whose existence seemed questionable to his friends, appeared with a Near Eastern slave to reaffirm that Virgil was the guide, although not the savior. Plotia came and called him on to an exchange of mutual love and the destruction of his work, the renunciation of beauty for love. Suddenly he and Plotia were exposed and power thundered around him.

Augustus had come to ask Virgil not to burn the *Aeneid.* In the ensuing interview, Virgil's rising delirium made him not only supernaturally aware of truth but also confused as to reality: the invisible Plotia guarded the manuscript; the invisible Lysanias lurked nearby; the room sometimes became a landscape. Augustus insisted that the poem was the property of the Romans, for whom it had been written. Virgil tried to explain that poetry is the knowledge of death, for only through death can one understand life; that unlike Aeschylus, whose knowledge had forced him to poetry, he, Virgil, had sought knowledge through writing poetry and had therefore found nothing.

Then Augustus and the slave seemed to be talking, and Augustus was the symbol of the state he had created, which was order and sobriety and humanity's supreme eternal reality. The slave, awaiting the birth of the supreme ancestor's son, was steadfastness and the freedom of community. The truth of the state must be united to the metaphysical by an individual act of truth, must be made human to realize perfection. Such a savior will come, whose sacrificial death will be the supreme symbol of humility and charity. Still Virgil insisted that he must sacrifice his work because he had not sacrificed his life, that destroying a thing which lacked perception redeemed both himself and the Romans.

Augustus, growing angry, accused Virgil of envy, and in a moment of love Virgil gave him the poem, agreeing not to destroy it. He asked, however, that his slaves might go free after his death. As he talked of his will to his friends, renewed attacks of fever brought him more and more strange hallucinations. He called for help and found he could at last say the word for his own salvation.

After he had finished dictating his will, it seemed to him that he was once more on a boat, one smaller than that which had brought him into the harbor the day before, rowed by his friend Plotius and guided by Lysanias. About him were many people he knew. Gradually all disappeared as he floated into the night; the boy became first a seraph whose ring glowed like a star, then Plotia, who led him into the day again. Reaching shore, they entered a garden where, somehow, he knew that she had become the boy and the slave and that he had become all of them; then he was also the animals and plants, then the mountains, and finally the universe, contained in a small white core of unity—and nothing. Then he was commanded to turn around, and

the nothing became everything again, created by the word in the circle of time. Finally he was received into the word itself.

DEBIT AND CREDIT

Type of work: Novel
Author: Gustav Freytag (1816-1895)
Type of plot: Social realism
Time of plot: Early nineteenth century
Locale: Eastern Germany and Poland
First published: 1855

Principal characters:
ANTON WOHLFART, an intelligent, industrious middle-class German
T. O. SCHRÖTER, Anton Wohlfart's employer
SABINE SCHRÖTER, T. O. Schröter's young sister
FRITZ VON FINK, an Americanized German, Wohlfart's friend
BARON VON ROTHSATTEL, a German nobleman
LENORE VON ROTHSATTEL, the baron's beautiful daughter
HIRSCH EHRENTHAL, a Jewish usurer
VEITEL ITZIG, a rascally former schoolmate of Anton Wohlfart

Critique:

While Gustav Freytag's novels exhibit certain aspects of romanticism, they also contain a greater, more influential element of realism. The combination has sometimes been compared to the work of Freytag's distinguished British contemporary, Charles Dickens. Freytag, a great champion of the German middle class, believed that Germans as a whole were better, more honorable, more stable people than other Europeans and that in the sober, industrious middle class lay the future greatness of his country. With the nobility Freytag had little patience, portraying them, as he did in *Debit and Credit,* as a group with little talent, little common sense, and an empty sense of honor. Of all Freytag's work, both in drama and fiction, *Debit and Credit* has received the highest praise as an example of the combination of the romance and the realistic social novel.

The Story:

Upon the death of his father, an accountant, Anton Wohlfart, a very young man, traveled to the capital of his province in eastern Germany. In the city he found employment in the mercantile establishment of T. O. Schröter, an industrious and honorable German businessman. During his journey, Wohlfart encountered two people who were later to play an important part in his life. He wandered accidentally onto the estate of Baron von Rothsattel, whose beautiful daughter Lenore made a lasting impression on the boy. He also met Veitel Itzig, a young Jew who had been a former schoolmate, making his way to the city to seek his fortune.

Being an industrious and intelligent young man, as well as personable, Anton Wohlfart soon made a place for himself among his fellow workers and in the esteem of his employer. Among the other clerks in the firm was Fritz von Fink, a young Americanized German whose sense of industry and honor had been warped by a stay in New York City. Von Fink became a close friend of Wohlfart's despite the differences in their social standing and the escapades into which von Fink led Wohlfart, sometimes to the latter's embarrassment and chagrin.

In the meantime Baron von Rothsattel, who had little talent for managing his estates or business, was led to accept the advice of Hirsch Ehrenthal, an unscrupulous Jewish usurer and businessman who plotted the baron's financial ruin so that he might buy up his estates at a fraction

of their value. Ehrenthal, who had persuaded the baron to mortgage his estates in order to purchase lands in Poland and to build a factory to extract sugar from beets, depended on the baron's lack of business acumen to ruin him, with a little help from Ehrenthal on the way. Ehrenthal did not realize at the time that Itzig, whom he had taken into his employ, was also plotting to acquire the baron's estates by a dishonest manipulation of documents and the knowledge he had of Ehrenthal's affairs. Itzig was coached in his scheme by a drunken lawyer who also hoped to make some profit from the nobleman's ruin.

Fritz von Fink finally decided to return to America to take over the affairs of a wealthy uncle who had recently died. Before he left, he proposed marriage to Sabine Schröter, Wohlfart's employer's sister, but the young woman refused the nobleman's offer. Shortly after his departure, revolt broke out in the nearby provinces of Poland. In order to prevent business losses and reëstablish his affairs there, Schröter bravely entered Poland, accompanied by Wohlfart. During their stay Wohlfart saved his employer's life, winning his and his sister's gratitude. Because of his employer's trust, Wohlfart was left in Poland for many months as the firm's agent, to reorganize the business of the company. He returned to Germany to be honored by his employer and given a position of considerable responsibility. During his stay in Poland he had met Eugene von Rothsattel, the baron's son, who proved to be a gallant but impractical young man. Because of his admiration for the young nobleman and his romantic regard for Lenore von Rothsattel, Wohlfart had lent a large sum of money to Eugene.

As time passed the financial affairs of Baron von Rothsattel became worse and worse; falling deeper into debt, the nobleman gave personal notes and mortgages to Ehrenthal and the other usurers who were his accomplices. When the baron thought himself on the edge of ruin, a ray of hope appeared in the person of Ehrenthal's son, an upright and noble-hearted young man who tried to persuade his father to give up dishonest gains and let the baron keep his family estates. The young man was ill, however, and he died before he was able to influence his father's actions. On the night of his death a casket filled with important documents was stolen from Ehrenthal's office by Itzig's accomplice.

The baron, desperate, attempted suicide. He failed in this, but the blast of the pistol blinded him. In desperation, Lenore von Rothsattel appealed to Wohlfart to become her father's agent. After much soul-searching, the young man agreed, although his departure from Schröter's firm made his employer angry and opened a breach between the two men. Schröter felt that the nobility, who constantly proved their inability to manage their affairs, should be allowed to ruin themselves and so lose their place of influence in German culture.

Wohlfart journeyed again to Poland, this time to try to salvage the estate which the baron had acquired in that country. He found the estate in run-down condition and the Poles decidedly incompetent and unfriendly. With the help of loyal German settlers in the area, Wohlfart managed to bring some order to the farms of the estate, to which the baron, his wife, and his daughter moved, knowing that the family estates in Germany were lost. After many months Wohlfart managed to put the baron's affairs in order; however, his efforts were lost on the baron, who had a misplaced sense of rank. Only Wohlfart's regard for Lenore kept him in the position of responsibility after he had been repeatedly insulted.

When the revolutions of 1848 broke out, the troubles spread to the Polish provinces in which the von Rothsattel estate was located. Fortunately, Fritz von Fink appeared and under his leadership the estate was defended from the rebel depredations until help from a military force arrived on the scene. During this

period von Fink and Lenore discovered their love for each other. When danger was past, the baron's resentment against Wohlfart exploded, and the young man was dismissed. The baroness, who realized what the young man had sacrificed for her family, spoke to him of her gratitude and asked him to try to straighten out their affairs with the usurers.

Returning to his home city, Wohlfart found a cordial welcome from his former employer's sister, but a rather cool one from Schröter himself. Schröter feared that living with the nobility had spoiled the young man, and he still resented the fact that Wohlfart had left his firm. Through his own efforts and those of a detective, Wohlfart began to trace down the plots which had ruined Baron von Rothsattel. He was informed that Ehrenthal was not the real villain, and soon it appeared that Itzig had been the true culprit in the affair. When the broken-down lawyer who had been Itzig's mentor learned of the investigations, he went to Itzig for money and a chance to leave Germany; he was the one who had stolen the baron's documents and he feared arrest. Itzig, driven by panic, drowned his accomplice. Just at the hour he was to marry Ehrenthal's daughter, a beautiful woman and the usurer's only heir, Itzig was told that the authorities were ready to arrest him. In his attempt to escape, Itzig himself was drowned at the place where he had murdered his accomplice. The documents were recovered, however, and the fortune and honor of Baron von Rothsattel were redeemed.

Having recovered the fortune of the baron's family and overcome his sentimental regard for Lenore, Wohlfart decided to leave the city, for he believed that he had no future in the firm of T. O. Schröter. Before he left, however, he went to see Sabine Schröter, his employer's sister, and the two young people confessed to each other that they were in love. The girl took the young man to her brother, who amazed Wohlfart by his warmth. Sabine revealed to Wohlfart that he was to marry her and become a partner in the firm, if that was his wish.

A DEFENSE OF THE CONSTITUTIONS OF GOVERNMENT OF THE UNITED STATES OF AMERICA

Type of work: Political treatise
Author: John Adams (1735-1826)
First published: 1787-1788

This sprawling work consists of John Adams' selections from writings on republican governments ranging from ancient Greece to America of the 1780's, material interspersed with his own maxims and observations on historical characters and events. He excused his faulty arrangement and style on the grounds of "hasty," fourteen-month compilation, prompted by news of Shays' Rebellion in Massachusetts and moves toward revising the constitution of the American union. Some regard the work as possibly the most complete examination into the philosophy and institutions of republicanism by any American.

Adams' purposes were several: to rebut the French *philosophe* Turgot's charge that Americans showed themselves slavish followers of England in their state constitutions, most of which, like that of Adams for Massachusetts, provided for constitutional checks and balances; to show such governments superior to "simple" ones which centralized authority in an omnipotent, unicameral legislature, like those advocated by Turgot and instituted in Pennsylvania by Benjamin Franklin; and to prove by comparing historic forms of republics that their ruin proceeded from improper division of power.

Adams was convinced that, regardless of all differences, governments "move by unalterable rules." He declared his repugnance for absolutism, whether monarchial or egalitarian, basing his argument on the practical grounds that neither gave "full scope to all the faculties of man," enlisted the talents of all citizens, or checked administrative abuses. Instead, he saw absolutisms sowing furtive suspicion which pitted against one another family and family, rich and poor, educated and ignorant, the gifted and the dull. He espoused a "mixture" of the advantages of democracy, aristocracy, and monarchy. Although his statement of the favorable aspects of aristocracies and monarchies was turned against him by political rivals later on, the *Defense* contains as many strictures against these two forms of government as against democracy. Alleging that "there can be no free government without a democratical branch in the constitution," Adams even said America would be better off to risk civil war arising from improper balance of power in a democratic republic than to establish an absolute monarchy.

Sure that sovereignty was derived from a majority of the mass of people and that a representative branch of the legislature should be organized on democratic principles, Adams feared to trust without restraint all power to the masses. As a check on the representative house, he advocated a senate in terms which have seldom been duplicated. It would be not only a forum where property interests might be defended against leveling tendencies of the representatives, but also an honorable place whither demagogues might be banished by election to render their ambition safe to and their abilities conserved for an empire of liberty. Adams' advocacy of coördinate but independent executive, judicial, and legislative branches of government causes no surprise. He advocated a single executive in order for it to be censorable for administrative abuse. By these forms, he contended, America would realize a practical government of laws and not of men.

Less hopeful of mankind and distrustful of a supposed passion for democracy, Adams denied Turgot's assertion that "a love of democracy is the love of equality," saying that "every man hates to have a superior . . . [and] no man is willing to have an equal," that "democracy signifies nothing more or less than a nation of people without any government at all, and before any constitution is instituted." Adams deemed "reason, conscience, a regard for justice, and a sense of duty and moral obligation" the only defenses against "desire for fame, and the applause, gratitude, and rewards of the public" as well as "the real friends of equality." He was so confident of the beneficent effects of a republic of mixed characteristics that he averred it would make honest men of knaves from having one rogue to watch another.

Believing that "God and nature" ordained inequalities of wealth, birth, and ability among men, Adams declared there was a natural aristocracy. Not dangerous in itself, he believed it would transform an omnipotent unicameral legislature into an oligarchy or monarchy, destroying *"all equality and liberty, with the consent and acclamation of the people themselves."* Believing man more selfish than public-spirited, he would no more trust all of an omnipotent, unicameral legislature than any one man's ambition for gold or power or acclaim. Unless "the rich and the proud" and the representatives of the masses were thrown into separate, coequal assemblies, each could do mischief and neither check the other or an executive.

He declared that "conviction," not "habit," caused Americans to retain their English inheritance of preserving governmental equilibrium by division of powers between executives, two-house legislatures, and a separate judiciary. Only in such institutions did he find hope for avoiding the hypocrisy, superstition, flattery, and corruption which had overturned earlier republics. Advancing from the individual states to the federal govern-

ment, Adams dismissed the continental congresses under the Articles of Confederation as "only a diplomatic assembly," necessitating that the states themselves have balanced governments to check the aristocratical traits of the congressmen. "Mixing the authority of the one, the few, and the many confusedly into one assembly," said he, created a train of events which would proceed from aristocratical wrangling over offices to "division, faction, sedition, and rebellion." He observed political parties in every country, controlled only by monarchial armies or by "a balance in the constitution." Thinking virtue "too precarious a foundation for liberty," he declared that governments needed power to compel "all orders, ranks, and parties" to "prefer the public good before their own," but that power was surest if based on "reverence and obedience to the laws."

With enthusiasm for the proposed federal constitution, Adams hailed the old confederation as inadequate and the new frame of government, so similar to Adams' own views, to be the "greatest single effort of national deliberation that the world has ever seen."

DEIRDRE OF THE SORROWS

Type of work: Drama
Author: John Millington Synge (1871-1909)
Type of plot: Romantic tragedy
Time of plot: The legendary past
Locale: Ireland
First presented: 1910

Principal characters:
DEIRDRE, a heroine of Gaelic legend
NAISI, Deirdre's lover
CONCHUBOR, High King of Ulster
FERGUS, Conchubor's friend
LAVARCHAM, Deirdre's nurse
AINNLE, and
ARDAN, Naisi's brothers
OWEN, Conchubor's attendant and spy

Critique:

Deirdre of the Sorrows, Synge's last play, was never performed until after his death. The play deals with the Irish legendary past, dramatizing an account of the beautiful Irish heroine who preferred death along with her lover to life as the wife of the king. The play is full of this romantic dedication, fully developed in Synge's rich Irish idiom. The language of the Irish peasant is given both power and dignity as it is shaped into the tragic movement of the play. And the play is not without touches of humane characterization. The king is not simply the cruel ruler; he is also a sad and lonely man who deeply regrets the deaths he has caused. Naisi is not simply the martyred hero, but also the husband who rants that his wife has caused him to be a softer man and allowed him to desert the ways of his brothers and his companions in arms. The play contains both the rich warmth of Synge's local and distinctively Irish characterizations and the romantic quality of the legendary.

The Story:

King Conchubor had been keeping Deirdre, the beautiful young girl whom he had resolved to make his bride, at the

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home of Lavarcham, the old nurse, on Slieve Fuadh. One rainy evening, Conchubor and his friend Fergus arrived to find that Deirdre, to the king's displeasure, was still out gathering nuts and sticks in the woods. Lavarcham warned the king that Deirdre would not be anxious to see him, and she repeated the old prophecy that Deirdre had been born to bring destruction into the world. When Deirdre came in, the king presented her with rings and jewels and remonstrated with her for staying out in the woods. Deirdre defended her behavior and said that she had no desire to go to Emain to become queen.

Conchubor pleaded with her, talking of his loneliness, his love for her, the rooms he had prepared for her in his castle at Emain, but Deirdre insisted that in spite of the fact that she was pledged to Conchubor she would prefer to remain in the simple cottage with Lavarcham as long as possible. Conchubor, growing impatient, insisted that she be ready to go to Emain and become his queen within a few days.

After he left, Lavarcham urged Deirdre to be sensible and bend to Conchubor's wishes, but Deirdre kept talking about other defiant legendary heroines and about the hero, Naisi, and his brothers, the bravest men in the woods. Deirdre went to dress elegantly for the last night or so of her freedom.

In the meantime Naisi and his brothers arrived at the cottage to take refuge from the storm. Lavarcham was not eager to let them in, but they claimed that a beautiful lady whom they had met in the woods had promised them refuge from the storm. They entered, but Lavarcham, sensing trouble, tried unsuccessfully to get rid of them. They were still in the room when Deirdre returned. Deirdre provided food for Ainnle and Ardan. When they left the cottage she asked Lavarcham to leave also. Alone with Naisi, she told him of Conchubor's imminent suit. Deeply in love by this time, they decided to marry and run away in spite of their knowledge of the troubles foretold. They asked Ainnle, who had returned to the cottage, to marry them before they fled into the night.

Seven years passed during which Deirdre and Naisi, with Ainnle and Ardan, lived happily beside the sea in Alban. One day Lavarcham arrived to announce that Fergus was on his way with peace offerings from King Conchubor and to plead with Deirdre to accept the king's offer. Deirdre insisted on her loyalty to Naisi. Owen, Conchubor's trusted man, arrived with word that Naisi and Fergus were already talking on the path below; he rudely advised Deirdre to leave Naisi and return to the king, for Owen thought that seven years of love were more than enough and that Deirdre would one day be old and yearn for the comfort of the royal palace. The messenger also revealed that he was jealous of Naisi and hated him because he had killed Owen's father some time before.

Fergus, on his arrival, said that Conchubor in his peace offering had invited both Naisi and Deirdre back to Emain in peace. Naisi and Deirdre wondered if they should accept the offer. They talked of age, the possible death of love, and the happiness of their seven years, despite some difficult times, at Alban. Because they had experienced such perfect years, they decided to accept Conchubor's offer and return to Emain, for they felt they would never know such complete happiness at Alban again. Owen returned, screaming that it was all a plot, and then ran out and split his head against a stone. Believing Owen mad, Naisi and Deirdre accepted Fergus' promise that no trick was involved, and they set out for Emain to meet Conchubor again.

Lavarcham, arriving first to speak with Conchubor, found him a lonely old man. After assuring the king that he could never gain Deirdre's love, she reported that Owen, despairing of ever gaining Deirdre, had run mad and destroyed himself. Conchubor's warriors arrived and re-

ported that they had separated Naisi and Deirdre from Naisi's brothers. When Naisi and Deirdre arrived, they found themselves in a tent. A freshly-dug grave was concealed by curtains next to the tent. They spoke mournfully, for they strongly suspected a plot against them. Conchubor returned, welcomed them, and seemed, in spite of the evidence of the tent, the grave, and warriors lurking nearby, to mean his offer of peace seriously. Then, as he and Naisi were about to clasp hands of friendship, Naisi heard his brothers cry for help. Naisi started to leave, although Deirdre pleaded with him to stay. Naisi cursed the softness of women and ran out. The king's warriors killed Naisi, as they killed his brothers.

Conchubor urged Deirdre to end her mourning for Naisi and become his queen. But Deirdre continued to lament and would have nothing to do with Conchubor. Fergus appeared and announced that he had burned Emain because the king had gone back on his pledge not to harm Naisi. Fergus, who had acted in good faith, tried to protect Deirdre, but Deirdre used Naisi's knife to commit suicide and join him in another world without defiling their love. After Deirdre's death, all mourned. Conchubor, old and broken, was led away by Lavarcham.

THE DEVIL'S ELIXIR

Type of work: Novel
Author: Ernst Theodor Amadeus Hoffmann (1776-1822)
Type of plot: Psychological fantasy
Time of plot: Eighteenth century
Locale: Germany and Italy
First published: 1815-1816

Principal characters:
MEDARDUS, a monk
AURELIA, a young noblewoman
FRANCESCO, a painter
PRINCE VON ROSENTHURM
COUNT VICTORIN, Medardus' brother
LEONARDUS, a prior
AN ABBESS
PIETRO BELCAMPO, a hairdresser

Critique:

E.T.A. Hoffmann was a writer, musician, and artist whose stories will be remembered for their presentation of the bizarre as an ironic facet of the natural. Hoffmann took evident pleasure in creating odd situations and weaving out of them a confusing and fantastic web of associations, intimations, and recapitulations, all made grotesque, of what had gone before. For example, Medardus is an insane priest who finds himself in a devilish hall of distorted mirrors. As soon as a reasonable pattern begins to emerge from the course of events, a new mystery rises to destroy it. The story deals with an innocent who has sinned and who is then confronted by all the devices of the powers of darkness.

The Story:

Francis was born at the Convent of the Holy Lime-Tree in Prussia, at the very moment that his father lay dying. At Kreuzberg, the abbess of the Cistercian convent made him her pupil. When he was sixteen he became a monk at the Capuchin convent in Königswald and took the name of Medardus.

Medardus was put in charge of the relics of the convent. Among them was a strange elixir. Legend said that all who drank of the potion would belong to the

devil, and that if two persons drank of it, they would share the same thoughts and desires but secretly wish to destroy each other.

On St. Anthony's Day Medardus preached a sermon about the elixir. While he was talking he saw in the audience a painter whom he had once seen at the Convent of the Holy Lime-Tree. The sight disturbed him so much that he began to rave like a madman. Later, in an attempt to regain his full senses, he drank some of the elixir.

One day, during the confessional a beautiful woman, in appearance exactly like a painting of St. Rosalia, told Medardus that she loved him, and then left. Medardus determined to run away to find her. Before he could escape from the convent, however, Prior Leonardus sent him on an errand to Rome.

On the way to Rome Medardus saw an officer leaning over a precipice. When Medardus tried to save him, the officer fell over the ledge. Just then a page appeared and told Medardus that his disguise was very good. Medardus, hardly knowing what he did, went to the nearby castle, where he met an old man, Reinhold, who seemed to be expecting him. Reinhold told him that Baron von F——, the owner of the castle, had a son, Hermogen, and a daughter, Aurelia, by an Italian wife who later died. The baron had then married Euphemia, a sinister woman who was carrying on an affair with Count Victorin, an ex-suitor. The count was in the habit of disguising himself in order to gain entrance to the castle.

Medardus became convinced that he was Victorin. When he saw that Aurelia was the mysterious lady who looked like St. Rosalia, he felt that fate was guiding him. He tried to approach Aurelia, but she ran away. Because Hermogen had witnessed the incident, Medardus killed him. As Medardus fled from the castle, he heard that Euphemia was dying of a poison she had intended for him. Taking refuge in the woods, Medardus cut off his beard and changed into clothes that Victorin's page had brought him.

When Medardus arrived in Frankenburg, he recognized the painter who had disturbed his sermon on St. Anthony's Day. After he had tried to kill the man with a stiletto, Medardus was rescued from an angry mob by Pietro Belcampo, an odd hairdresser.

At the forest house of the Prince von Rosenthurm, Medardus met a monk who looked like him and who drank some of his elixir. Medardus later went to the castle, where the court physician showed him a picture of a person who again looked just like him. The man was Francesco, who, together with a strange painter, had been brought to the court by the prince's brother, the Duke of Neuenburg. The duke had become engaged to an Italian countess and married her, but on their wedding night the duke had been found murdered by a stiletto wound. The bride claimed, however, that the groom had come to the bridal chamber without a light, consummated the marriage, and left. The painter, accused of the murder, escaped, and the countess went to live in a distant castle.

Francesco was engaged to the sister of the princess. During the marriage ceremony the painter reappeared. Francesco, trying to kill the painter with a stiletto, fainted. The next day he left, still unwed. It was later learned that the Italian countess had given birth to a son named Victorin. Francesco's intended bride left to become the abbess at Kreuzberg.

Hearing these tales, Medardus realized that Francesco must be his father. At a party that night Medardus was astonished to see that the princess was accompanied by Aurelia. When Aurelia recognized him, he was charged with the murder of Hermogen and imprisoned. Later he was released because his double, a mad monk who greatly resembled him, had confessed to the crime. Medardus also learned that he and Victorin were stepbrothers.

Medardus became engaged to Aurelia.

THE DEVOTION OF THE CROSS

Type of work: Drama
Author: Pedro Calderón de la Barca (1600-1681)
Type of plot: Religious tragedy
Time of plot: Seventeenth century
Locale: Siena, Italy
First presented: c. 1633

Principal characters:
EUSEBIO, a foundling
JULIA, his sister
LISARDO, his brother
CURCIO, their father
GIL, a peasant
MENGA, a peasant woman
ALBERTO, a priest

Critique:

To understand a religious play like *The Devotion of the Cross,* one must always keep in mind that Spain was, and still is, a deeply religious nation, and that Calderón most truly expressed its feelings and ideas in the seventeenth century. The most popular of Spanish playwrights after the death of Lope de Vega in 1635, he wrote both secular and religious dramas until he took holy orders in 1651. From that time until his death he wrote only religious plays, including two Corpus Christi plays a year. *The Devotion of the Cross* is one of his early works. Since the characters and the setting are Italian, some critics assign it to the period when he was a soldier in Italy. Another version called *The Cross in the Sepulchre* has been found in a rare "suelta," or play printed separately, undated but signed "Ivan de Alarcón." Its discoverer believes that Calderón used it as a basis for his improved version. Valbuena Prat, on the other hand, wonders whether it may be a later version of Calderón's play, done by a less skilled dramatist. Another version of it, assigned—as was practically every other unclaimed play during the Golden Age—to Lope de Vega, can be found in a collection dated 1634. All that is definite is that Calderón claimed it under its present title in his *Primera Parte* of 1636. The plot is less complicated than is usual in Calderón's work.

The Story:

Two rustics, Gil and Menga, were looking for a lost donkey when they spied two men preparing to fight a duel. One was Lisardo, angry that anyone as low-born as Eusebio should aspire to marry his sister Julia.

Eusebio explained by telling a miraculous story. He had been one of two infants abandoned beneath a wayside cross. Taken home by a shepherd, the famished baby bit the breast of his foster mother, who threw the child into a well where his rescuers found him floating safely with arms crossed. Later the house in which he was living burned, but the fire broke out on the Day of the Cross, and once more he survived unharmed. More recently, in a shipwreck, he had floated to safety on a raft of two crossed planks. He explained that since he had obviously acquired nobility by devotion to the cross, he deserved the girl. Lisardo denied the claim and they fought. Again nothing could harm Eusebio. As Lisardo lay dying of his wound, he begged in the name of the cross for Eusebio to save him. The amazed peasants reported that they had seen Eusebio pick up his dying enemy and carry him to a convent.

Back in Siena, Julia was fearful of her father's discovery of letters she had received from Eusebio. When her lover appeared, wanting to take her away with him before she learned about her brother's death, her father's arrival forced him

to hide and listen to Curcio as he voiced his long-held suspicions of his wife's infidelity. Curcio was interrupted by the arrival of four peasants carrying the body of Lisardo. Julia, grieving, ordered the killer out of her life forever.

Eusebio, broken-hearted, turned bandit and through his cruelty rose to command a troop of outlaws. Only captives mentioning the cross escaped death at his hands. One day a bullet-creased prisoner was brought in carrying a volume titled *Miracles of the Cross*. He was Father Alberto, and in gratitude for having his life spared the priest promised Eusebio that he would be on hand to hear the bandit's last confession.

News arrived that Lisardo's father, having put Julia into a convent, was pursuing Eusebio with soldiers. Scorning danger, Eusebio let his passion for Julia take him to the convent, where he found the girl in bed. Before he could take her, he saw on her breast the same sign of the cross that was on his own skin. The mark told him that she had been the other child left beside the cross, his sister, and so he ran away. Julia, who had tried to fight him off in her cell, now pursued him in masculine attire; she did not know why he refused to love her.

When the soldiers overtook him, Curcio wounded Eusebio fatally. Then the cross on the young man's body revealed to Curcio that he had slain his own son, exposed with his twin sister because of the father's baseless suspicions of his wife's unfaithfulness.

With his dying breath, Eusebio called for Father Alberto. Four shepherds arrived to bury his body. The priest also appeared as he had promised. He explained that because of God's pleasure in Eusebio's devotion to the cross, his soul had been left in his body long enough for him to make his confession and be redeemed.

LE DIABLE BOITEUX

Type of work: Novel
Author: Alain René Le Sage (1668-1747)
Type of plot: Picaresque romance
Time of plot: Early eighteenth century
Locale: Madrid
First published: 1707

Principal characters:
DON CLEOPHAS LEANDRO PEREZ ZAMBULLO, a student
ASMODEUS, the demon in the bottle
DON PEDRO DE ESCOLANO, a Spanish nobleman
DONNA SERAPHINA, his daughter

Critique:

Le Sage is chiefly remembered today for his long picaresque novel, *Gil Blas* (1715-1735), but his early publication of *Le Diable boiteux* (*Asmodeus; or, The Devil on Two Sticks*), with its extensive revision and enlargement in 1725, created far more excitement in his own day and is still an interesting example of the early realistic novel of manners. As he did in most of his prose fiction, Le Sage worked from a Spanish original in this work, borrowing his title and some of the early incidents from *El Diablo Cojuelo* (1641), by Luis Vélez de Guevara. Once started, however, Le Sage drew further and further away from his Spanish beginnings and thereby entertained his contemporaries by introducing a wealth of anecdotes and reminiscences, portraits and sketches of some of the most prominent of Parisian personages, under the guise of Spanish names. His satire is trenchant and ironical, though never gross or vulgar. Le Sage saw humanity with a sharp

and critical eye, and he was particularly successful in his witty portrayals of authors, actors, lawyers, the social world, and "persons of quality." Like most picaresque fiction, the novel is loosely plotted; within a central narrative concerning the fortunes of Don Cleophas, a young Spanish cavalier, Le Sage introduced scores of other tales, ranging from brief summaries of a few sentences to short stories running for several pages or chapters. But the major plot remains in evidence throughout the book, and the author concludes his tale with a suitably romantic ending.

The Story:

On a dark October night in Madrid, Don Cleophas Leandro Perez Zambullo, a student of Alcala, was in dreadful trouble. While visiting Donna Thomasa, his inamorata, in her apartment, three or four hired bravos set upon him, and when he lost his sword in the ensuing struggle, he was forced to take flight over the rooftops of the neighboring houses. Spying a light in a garret, he entered through a window and discovered an empty room furnished with all manner of a magician's strange gear. As he was taking stock of the place, he heard a sigh. Soon he realized that he was being addressed by a demon in a bottle. To the student's questionings the spirit replied that he was neither Lucifer, Uriel, Beelzebub, Leviathan, Belphegor, nor Ashtaroth, but Asmodeus, the Devil on Two Sticks, who always befriended hapless lovers.

Welcoming the help of this creature, Cleophas broke the vial, and out tumbled a monstrous dwarf, with the legs of a goat, a stature of less than three feet, and a grotesque and grimacing face. Half concealed by extraordinary clothing and a curiously embroidered white satin cloak were the two crutches on which the dwarf hobbled about.

Since Cleophas was eager to escape his pursuers and Asmodeus wished to avoid his captor, the magician, the two did not linger in the attic. Cleophas grasped the edge of the demon's cloak, and off they flew into the sky over Madrid. For the remainder of their association together, Asmodeus entertained his companion with views of all that was happening in the city, explaining the circumstances and characteristics of those into whose houses they looked.

At first they peered into the houses immediately beneath them. Asmodeus showed Cleophas some ridiculous views of a coquette and her artifices, a nobleman, a poet, and an alchemist. At last they came to a mansion where cavaliers and their ladies were celebrating a wedding. The demon proceeded to tell the story of the Count de Belflor and Leonora de Cespedes.

The Count de Belflor, a gallant of the court, fell in love with Leonora de Cespedes and wished to make her his mistress. By guile, the gift of a well-filled purse, and the promise of another thousand pistoles when he had accomplished his design, he secured the aid of her duenna, Marcella, who at last prevailed on the girl to admit the young nobleman to her chamber at night. One morning, as the count was making a hasty departure, for the dawn was breaking, he slipped and fell while descending the silken ladder lowered from Leonora's bedchamber, and the noise awakened Don Luis de Cespedes, her father, who slept in the room above. Uncovering the truth and affronted by this stain upon his family honor, the old don confronted his daughter's lover. The count offered to provide for Don Pedro, the son of the insulted father, but refused to marry the daughter, giving as his false excuse a marriage which the king had already arranged for the young courtier.

Later, after reading a reproachful letter written by Leonora, the count was moved to repentance. About the same time Don Pedro played truant from his studies at Alcala to pay court to an unknown young beauty whom he was meeting in secret. In a street brawl his life was saved by the count, who happened to be passing by.

The count asked the young man to go with him to act as a watchman and guard while Belflor had an interview with Leonora. The truth being revealed when Don Luis confronted his son, the count asked for the hand of Leonora and bestowed that of his sister, Donna Eugenia, on his new friend and brother. Don Pedro was overjoyed when he in turn discovered that his secret love was the sister of the Count de Belflor. The two couples were married, and Cleophas, guided by the demon, witnessed the festivities of their double wedding. Only Marcella, the treacherous duenna, had no part in the mirth; Don Luis sent her to a nunnery where she could spend her ill-gotten pistoles and prayers to win pardon for her wickedness.

Directing Cleophas' attention to other homes in the city, Asmodeus showed him the plight of an impoverished marquis, a plagiarizing author, a procurer of young men for rich widows, and a printer of anti-religious books. At Cleophas' request, the dwarf secured revenge for his mortal companion on the faithless Donna Thomasa. As she was entertaining the assassins she had hired to attack Cleophas, Asmodeus put the men into a jealous rage over her and set them to fighting. So great was the disturbance they caused that neighbors summoned the police, who on their arrival found two of the men slain. The assassins were thrown into the city dungeon and Donna Thomasa was eventually sentenced to be transported to the colonies. Thus proud Cleophas had his revenge.

Next, Asmodeus revealed the circumstances of the wretches in the nearby prison and madhouse. Poisoners, assassins, servants falsely accused and servants deserving imprisonment, a dishonest surgeon, and others were all displayed in their cells. At the madhouse, Cleophas saw political and religious fanatics, as well as those maddened by jealousy, grief, and the ingratitude of their relatives. Asmodeus also took the opportunity of showing Cleophas other people who should have been confined in an insane asylum, for their brains were addled by avarice, egotism, and the uncontrollable pangs of love.

Suddenly from their vantage point above the city, the two glimpsed a raging fire in a house beneath them. To everyone's horror, the beautiful Donna Seraphina, daughter of Don Pedro de Escolano, was trapped in an upstairs room. Asmodeus, at the entreaties of Cleophas, assumed the shape and appearance of the young student and brought the girl out of the burning building safely. After the rescue Asmodeus told Cleophas that he had suddenly decided upon a grand design: the young man was ultimately to marry the lovely Donna Seraphina, whose noble father already believed himself deeply indebted to the handsome young cavalier.

Asmodeus continued this strange tour of Madrid with portrayals of the unrevealed secrets of those buried in the tombs of a churchyard and with glimpses of bedside death scenes of true grief, avarice, jealousy, and self-seeking. For contrast, he then told Cleophas a long and circumstantial tale of true friendship and love.

Having slain his false wife's lover, Don Juan de Zarata, a gallant of Toledo, fled to Valencia. Near the outskirts of that city he stopped a duel between Don Alvaro Ponzo and Don Fabricio de Mendoza, rivals for the hand of the beautiful young widow, Donna Theodora de Cifuentes. On the advice of Don Juan, the lady was allowed to choose between her suitors; her choice was Don Fabricio. Through that meeting the young Toledan and Don Fabricio became inseparable companions. The latter, however, could not understand his friend's seeming indifference to the charms of Donna Theodora. What he did not suspect was that the Toledan had been greatly attracted to the lady and she to him, but that out of regard for friendship Don Juan made every effort to repress his passion. Unhappy in her own unrealized love for Don

Juan, the lady finally decided to return to her estate at Villareal. When the Toledan confessed the truth to Don Fabricio, that gentleman was so moved by Don Juan's delicacy of feeling that he vowed no rivalry in love could ever part them.

Meanwhile, Donna Theodora had been kidnapped by Don Alvaro's ruffians and put on a vessel bound for Sardinia. Don Fabricio and Don Juan set out in pursuit, but the ship on which they sailed was overtaken by Tunisian pirates and the two were made prisoners. Separated in their captivity, they were in despair. Don Juan, sold to the Dey of Algiers, was made a gardener. At length the dey, impressed by the bearing and courtesy of his Christian slave, made him his confidant. The dey had in his harem a Spanish lady whose grief appeared inconsolable; he asked Don Juan to speak to her as a countryman and assure her of her master's tender regard. To Don Juan's surprise, the lady proved to be Donna Theodora, also taken captive when her abductors were killed by Algerian pirates.

From that time on Don Juan planned to deliver Donna Theodora from her captivity, and at last, aided by an unknown accomplice, they made their escape. Their unknown benefactor turned out to be Don Fabricio, who had been rescued aboard a French privateer. Mistaking Don Juan for the false Don Alvaro, Don Fabricio stabbed his friend and then, discovering his error, plunged his sword into his own breast. The condition of Don Fabricio grew worse and he died soon after the arrival of the fugitives in Spain. Torn between their mutual love and grief for their friend, Donna Theodora and Don Juan were at last free to marry. A short time later Don Juan was mortally injured in a fall from his horse. Half mad with grief, Donna Theodora would soon follow him to the grave.

At length the sleeping city awoke. Protesting that he was not weary, Cleophas urged the little demon to let him see more. Asmodeus directed his glance to the activities in the streets of beggars, artisans, a miser, a philosopher. Then they came upon the throngs of people gathering for the king's levee: faithless and forgetful noblemen, those seeking their own good fortune, gamblers, an honest magistrate, and others awaited their turn to appear before the king. But Cleophas could not be shown into the king's presence, since the royal cabinet, as Asmodeus carefully explained, was under the exclusive control of other devils.

For diversion, Asmodeus took Cleophas to see the arrival of ransomed slaves at the Monastery of Mercy. Each captive had his own fears and hopes to realize, and Asmodeus recounted the past and future of scores of these wretches. A few met with happy circumstances upon gaining their freedom, but most of them found grief, loneliness, and disappointment for their reward.

At that point Asmodeus became aware that his master, the magician, had missed him, and he departed swiftly after making the student promise that he would never reveal to mortal ears all that he had seen and overheard that night.

Returned to his own apartment, Cleophas sank into a deep slumber that lasted a day and a night. When he awoke, he went to call on Donna Seraphina, where he was welcomed by the grateful Don Pedro, her father. During a later visit in the house where he was now an honored guest, Cleophas confessed that it was not he who had rescued the girl from the flames. Although overcome by astonishment, Don Pedro waved the explanation aside. After all, it was at Cleophas' insistence that Donna Seraphina had been brought from the blazing house unharmed. A few weeks later the wedding of Donna Seraphina and Cleophas was celebrated with much magnificence, and the happy bridegroom never had occasion to regret the night of freedom he had provided for the devil on two sticks.

DIALOGUE DES HÉROS DE ROMAN

Type of work: Literary criticism in the form of satiric dialogue
Author: Nicolas Boileau-Despréaux (1636-1711)
First published: 1713

Principal characters:
MINOS,
PLUTO,
RHADAMANTHUS,
DIOGENES, and
MERCURY, judges of the heroes
CYRUS,
TAMYRIS,
HORATIUS COCLES,
CLÉLIE,
BRUTUS,
SAPHO, and
FARAMOND, heroes and heroines of French romances

The French literary scene of the late seventeenth and early eighteenth centuries was blessed with the corrective vigorous activity of two writers endowed with unsurpassed wit and common sense—Molière and Boileau. It was an age that desperately needed the scourge of satire. Life and letters were thoroughly corrupt; the topmost level of society rode like a gaudy, grinning monkey on the back of the miserable, millipedic populace, and the amusements of the idle betrayed clearly their innocent or deliberate unawareness of reality and the bizarre lengths to which they were willing to go in their futile attempt to conquer an enormous boredom.

One of their most fantastic solitary diversions was the writing and reading of romantic novels that often ran to a dozen or more volumes. Beginning with Honoré d'Urfé's *Astrée* (1607-1627), this papier-mâché fantasy went through a tortuous evolution in de Gomberville's *La Carithée* (1621) and *Polexandre* (1629-1637), Jean Desmarets' *Ariane* (1623), La Calprenède's *Cassandre* (1642-1650), *Cléopâtre* (1647-1658), and *Faramond* (1661-1670), and, finally, reached an apogee in the four romances of Mademoiselle Madeleine de Scudéry, darling of the famous Hôtel de Rambouillet salon before establishing her own popular Saturday nights. These novels probably constitute the most valueless literature of all time. Mlle. de Scudéry insisted that the language of her characters (like that of the dramatists Racine and Corneille) reproduce exactly the language of society, a carefully cultivated, artificial speech striving for novelty and preciosity and inevitably tumbling into absurdity. It is precisely this affectation that Molière made such hilarious fun of in his farce, *Les Précieuses Ridicules* (1659), but apparently the institution was so well-established and so satisfying to its practitioners that not even the blows of the great Molière could strike it down. Boileau soon joined his friend in the attack, composing in 1664 his *Dialogue des héros de roman,* which he enjoyed reciting with great zest and elaborate mimicry to his friends. However, as he says in the preface to his first published version, he was unwilling to publish or even to circulate his satire in manuscript while Mlle. de Scudéry was still alive, "since she was after all a woman of considerable merit and honor even if her writing did not reflect those attributes." Even after her death, the satire would probably not have appeared in print with Boileau's blessing had not a pirated version been published anonymously in Prussia in 1687. Boileau's devoted young friend Brossette, who discovered and reported the piracy to him in 1704, urged him to add this to the

nine satires which had already contributed to his fame. Although Madame de Lafayette had established a basis for a change to the modern novel of sentiment with *La Princesse de Clèves* in 1678, there was still a large target of fantasy-romance for Boileau's *Dialogue,* since romantic literary faddism had spread not only across France but in England as well. Addison recommended *Faramond* and *Cassandre* to the readers of the *Spectator Papers;* multi-volume translations found a fascinated public; imitations (such as Aphra Behn's *The Young King*) rolled off the presses, and stage adaptations like Dryden's *Almanzor and Almahide* (1670-1672) hastened the vogue of neo-classic tragedy.

It is impossible to present in a short space any satisfactory vision of the enormous tedium of the seventeenth-century French romances. Even Desmarets' *Ariane,* remarkable for its unusual brevity, runs to well over a thousand pages. Shepherds, guided by gods and goddesses, make fleshless love in stilted prose and verse; characters from Greek, Roman, and Celtic tradition roam across fairy wonderlands in pursuit of or in escape from monsters or powerful enemies in disguise. Elaborate allegorical dreams, involuted love letters, intensely polite conversations, portraits in enameled prose, and grandiose heraldry and tournaments pad out complex, disorganized plot lines that make Italian opera classically simple by comparison. Boileau declared himself unable to stomach "their precious affectation of language, frivolous and pointless conversations, flattering portraits at every turn, of obviously mediocre persons, endless verbiage about love leading nowhere." But the leading practitioner of that romantic nonsense, Mlle. de Scudéry, gained an astonishing international fame —gifts from the Queen of Sweden, membership in the Italian academy, homage from English writers, as well as pensions from Cardinal Mazarin and the King of France.

Witty and polished conversation in writing as well as in society was a favorite seventeenth-century art, witness Mlle. de Scudéry's own ten volumes of model *Conversations.* For this reason Boileau, like many another critic of his day, adopted the dialogue: "I have taken as a point of departure in this attack on the novel . . . the manner of Lucian" (the greatest of the second-century Sophists, who also used humor and buffoonery to attack manners and ideas of his time). Although Boileau says that this is "the least frivolous work to issue from my pen," the *Dialogue* is hilarious good fun. Like Lucian, he sets his scene in Hades. Minos comes running frantically to Pluto with a report that hell has suddenly become populated with idiots afflicted with a "fury to talk . . . a certain language they call gallantry":

> "One even assured me that this pestilent gallantry had infected all the infernal countries and even the Elysian fields so that the heroes and, above all, the heroines who live there today are the most foolish people in the world, thanks to certain authors who have taught them that fine language and have made them bashful lovers."

As Pluto resolves to examine these strange people, Rhadamanthus arrives with the news that the fiercest criminals in Hades—Prometheus, Tantalus, Ixion, and Sisyphus—have revolted. While preparations are being made for war, Diogenes arrives to contribute his walking stick to the arsenal. He warns Pluto not to expect much help from the newly arrived heroes: "They are a troop of madmen . . . I've never seen anything so effeminate and gallant!" But Pluto, eager for heroic aid, summons them. He is delighted when the first hero turns out to be the great Cyrus, the Persian warrior-king who had conquered the Medes and ravaged more than half the world. But his delight quickly turns to dismay when he learns that Cyrus has adopted the [Scudérian] name of Artimin and is engaged in an eternal quest to find his

kidnapped princess, though he fears that even if he finds her she will not return to him because he is so unworthy. "Chase away this rain-bucket, this great sobber!" cries Pluto as he turns to welcome Tamyris, savage queen of the Massagetes who had plunged the great Cyrus' head into a bucket of human blood. Tamyris, however, is now distraught because she has lost the madrigal which she had composed to woo Cyrus. Next comes Horatius Cocles, the Roman warrior who alone had held off an entire army at the bridge. He is now a shepherd troubadour singing a song he had made from an echo for Clélie. "The nut! the nut!" cries Pluto, dismissing him; "to amuse himself with such trifles he must have entirely lost his senses!"

The mad parade continues. Clélie, once the audacious hero of Titus Livius, is now completely absorbed with the map of Tendre-Land, tracing the path from Constant Love along Inclination River, through Billet Doux and Sincerity to New Amity. Lucretia, who once killed to defend her chastity, now babbles of love; and Brutus, savior of Rome against the Tarquins, also prattles of love. Diogenes tries unsuccessfully to explain to Pluto:

> "Lucretia who is in love with and loved by Brutus says to him in transposed words: 'How sweet it would be to love, if one loved always! But alas, there are no eternal loves.' And Brutus answers: 'Permit me to love, marvel of our days. You will see that one can have eternal loves.' "

To which Pluto shouts, "By these bagatelles I recognize that they're possessed with infinite folly. Chase them away!" Then Mlle. de Scudéry herself arrives in the person of Sapho, once a famous Lesbian, now a poser of elaborate parlor-game questions on friendship: "Define for me what a tender heart is, what tenderness in friendship, tenderness in love, tenderness of inclination, and tenderness of passion." As indignant Pluto is about to send for the Fury Tisiphone, the "impertinent wench" subjects him to a ridiculous, flattering character sketch of that deadly harridan.

At last, after several more of these impossible heroes of the novel have passed in review, Mercury (one of the most frequently invoked gods of the romance) arrives to denounce them all as fakers. He has brought with him a Frenchman who identifies them as the common bourgeoisie of his quarter. Pluto wrathfully summons all the demons and furies of hell to skin alive these chimerical heroes. "The last act of the comedy is over!" he cries as the heroes call in vain upon the authors who created them.

Thus Boileau, whose epitaph rightly names him the "not unequal rival of Horace," redeemed the reputation of the French mind for common sense, clarity, and wit from one of the greatest threats in France's literary history.

THE DIALOGUES OF PLATO

Type of work: Philosophical dialogues
Author: Plato (427-347 B.C.)
Time: About 400 B.C.
Locale: Greece, principally Athens
First transcribed: c. 387-347 B.C.

Principal personages:
SOCRATES, the Athenian philosopher
GORGIAS, a Sophist
PROTAGORAS, a Sophist
CRITO, Socrates' contemporary, an aged friend
PHAEDRUS, a defender of rhetoric
ARISTOPHANES, a poet and playwright
THEAETETUS, hero of the battle of Corinth

PARMENIDES, the philosopher from Elea
PHILEBUS, a hedonist
TIMAEUS, a philosopher and statesman
PLATO, Socrates' pupil

The Platonic *Dialogues* rank with the extant works of Aristotle as the most important collection of philosophical works so far produced in the Western world. Although Plato's influence is partly due to the fact that his works have survived, unlike many writings of earlier Greek philosophers, and also to the fact that at various times in the history of the Christian church his ideas have been utilized in one form or another in the process of constructing a Christian theology—although Aristotle's influence in this respect has been greater—the principal cause of his past and present effect on human thought is the quality of his work.

The distinctive character of Platonic thought finds adequate expression in the dialogue form. Although Plato, like all philosophers, had his favored perspectives from which he interpreted and, consequently, saw the world, he realized better than most philosophers that philosophy is more an activity of the mind than the product of an investigation. This is not to say that philosophy does not, in some legitimate sense, illuminate the world; it means that in the process of making sense out of experience the philosopher is restless: no one way of clarifying an idea or a view is entirely satisfactory, and there is always much to be said for some alternative mode of explanation. When distinctive Platonic conceptions finally become clear, they do so against a background of penetrating discussion by means of which alternative ideas are explored for their own values and made to complement the conception which Plato finally endorses. As an instrument for presenting the critical point counterpoint of ideas, the dialogue is ideal; and as a character in control of the general course and quality of the discussion, Socrates is unsurpassed.

Socrates was Plato's teacher, and it was probably out of respect for Socrates the man and philosopher that Plato first considered using him as the central disputant in his dialogues. Reflection must have enforced his decision, for Socrates was important more for his method than for his fixed ideas, more for his value as a philosophical irritant than as a source of enduring wisdom. The Socratic method is often described as a question-answer method designed to bring out the contradictions and omissions in the philosophical views of others; but it is better understood as a clever technique for so playing upon the ambiguities of claims as to lead others into changing their use of terms and, hence, into *apparent* inconsistency.

The question concerning the extent to which Plato uses the dialogues to record the ideas of Socrates and the extent to which he uses Socrates as a proponent of his own ideas will probably never be conclusively answered. The question is, of course, historical; philosophically speaking, it makes no difference whose ideas find their way into the dialogues. A fairly safe assumption is that Socrates emphasized the importance of philosophical problems of value, knowledge, and philosophy itself. He probably did argue that it is important to know oneself, that the admission of one's own ignorance is a kind of wisdom possessed by few men, and that virtue is knowledge.

Certainly Socrates must have had a devotion to his calling as philosopher and critic: no man who regarded philosophy as a game would have remained in Athens to face the charge that by philosophy he had corrupted the youth of Athens, nor would he have refused a chance to escape after having been condemned to death. The courage and integrity of Socrates are recorded with poignant power in the

Apology, the dialogue in which Socrates defends himself and philosophy against the charges brought against him; the *Crito,* in which Socrates refuses to escape from prison; and the *Phaedo,* in which Socrates discusses the immortality of the soul before he drinks the hemlock poison and dies.

Of the ideas presented in the dialogues, perhaps none is more important than Plato's theory of Ideas or Forms. This idea is most clearly expressed in the *Republic* (q.v.), the dialogue in which the problem of discovering the nature of justice in man is resolved by considering the nature of justice in the state. Plato distinguished between particular things, the objects we experience in our daily living, and the characters that things have, or could have. Goodness, truth, beauty, and other universal characters—properties that can affect a number of individual objects—are eternal, changeless, beautiful, and the source of all knowledge. Although some critics have claimed that Plato was speaking metaphorically when he talked, through Socrates, about the reality of the Forms, speaking as if they enjoyed a separate existence, the dialogues leave the impression that Plato considered the Forms (Ideas) to be actually existing, in some sense peculiar to themselves, as universals or prototypes which things may or may not exemplify.

If one reviews, however inadequately, the range of questions and tentative answers to be found in the dialogues, a bare inkling of Plato's power as a philosopher is then realized. But the dialogues must be read before the depth of Plato's speculative mind and the skill of his dialectic can be appreciated. Furthermore, only a reading of the dialogues can convey Plato's charm, wit, and range of sympathy. Whether the final result may be in good part attributed to Socrates as Plato's inspiring teacher is not important. Socrates as the subject and Plato as the writer (and philosopher—in all probability more creative than Socrates) combine to leave us with an unforgettable image of the Hellenistic mind.

Although many of the dialogues concern themselves with more than one question, and although definitive answers are infrequent so that discussions centering about a certain subject may crop up in a number of different dialogues, it may be helpful to indicate the central problems and conclusions of the dialogues:

Charmides centers about the question, "What is temperance?" After criticizing a number of answers, and without finally answering the question, Socrates emphasizes the point that temperance involves knowledge. *Lysis* and *Laches* consider, respectively, the questions, "What is friendship?" and "What is courage?" The former discussion brings out the difficulty of the question and of resolving conflicts of values: the latter distinguishes courage from a mere facing of danger and makes the point that courage, as one of the virtues, is a kind of knowledge involving willingness to act for the good. The *Ion* exhibits Socratic irony at work on a rhapsode who is proud of his skill in the recitation of poetry. Socrates argues that poetry is the result of inspiration, a kind of divine madness. In the *Protagoras* Socrates identifies virtue and knowledge, insisting that no one chooses evil except through ignorance. One of a number of attacks of the Sophistical art of fighting with words is contained in the *Euthydemus.*

In the *Meno* the philosopher Socrates and his companions wonder whether virtue can be taught. The doctrine that ideas are implanted in the soul before birth is demonstrated by leading a slave boy into making the correct answers to some problems in geometry. At first it seems that since virtue is a good and goodness is knowledge, virtue can be taught. But since there are no teachers of virtue, it cannot be taught; and, in any case, since virtue involves right opinion, it is not teachable.

"What is piety?" is the question of the

Euthyphro. Euthyphro's idea that piety is whatever is pleasing to the gods is shown to be inadequate.

The *Apology* is the most effective portrait of Socrates in a practical situation. No moment in his life had graver consequences than the trial resulting from the charge that he had corrupted the youth of Athens by his teachings, yet Socrates continued to be himself, to argue dialectically, and to reaffirm his love of wisdom and virtue. He pictured himself as a gadfly, stinging the Athenians out of their intellectual arrogance. He argued that he would not corrupt anyone voluntarily, for to corrupt those about him would be to create evil that might harm him.

Socrates is shown as a respecter of the law in the *Crito;* he refuses to escape after having been pronounced guilty. In the *Phaedo* he argues that the philosopher seeks death because his whole aim in life is to separate the soul from the body. He argues for the immortality of the soul by saying that opposites are generated from opposites; therefore, life is generated from death. Also, the soul is by its very nature the principle of life; hence, it cannot itself die.

The dialogue *Greater Hippias* does not settle the question, "What is beauty?" but it does show, as Socrates points out, that "All that is beautiful is difficult."

The subject of love is considered from various philosophic perspectives in the *Symposium,* culminating in the conception of the highest love as the love of the good, the beautiful, and the true.

Gorgias begins with a discussion of the art of rhetoric, and proceeds to the development of the familiar Socratic ideas that it is better to suffer evil than to do it, and it is better to be punished for evil-doing than to escape punishment.

The *Parmenides* is a fascinating technical argument concerning various logical puzzles about the one and the many. It contains some criticism of Plato's theory of Ideas. Plato's increasing interest in problems of philosophic method is shown by the *Cratylus,* which contains a discussion of language beginning with the question whether there are true and false names. Socrates is not dogmatic about the implications of using names, but he does insist that any theory of language allow men to continue to speak of their knowledge of realities.

The *Phaedrus* is another discourse on love. It contains the famous myth of the soul conceived as a charioteer and winged steeds. In the *Theaetetus* Socrates examines the proposal by Theaetetus that knowledge is sense perception. He rejects this idea as well as the notion that knowledge is true opinion.

The *Sophist* is a careful study of sophistical method with emphasis on the problem of Being and Not-being. In the *Statesman* Plato continues the study of the state he initiated in the *Republic,* introducing the idea—later stressed by Aristotle—that virtue is a mean.

Socrates argues in the *Philebus* that neither pleasure nor wisdom is in itself the highest good, since pleasure that is not known is worthless and wisdom that is not pleasant is not worth having; only a combination is wholly satisfactory.

A rare excursion into physics and a philosophical consideration of the nature of the universe are found in the *Timaeus.* Here Plato writes of God, creation, the elements, the soul, gravitation, and many other matters.

The *Critias,* an unfinished dialogue, presents the story of an ancient and mythical war between Athens and Atlantis; and with the *Laws,* the longest of the dialogues, Plato ranges over most of the areas touched on in his other dialogues, but with an added religious content: Soul is the source of life, motion, and moral action; and there is an evil soul in the universe with which God must deal.

DIARY

Type of work: Diary
Author: John Evelyn (1620-1706)
Time: 1620-1706
Locale: England and the Continent
First published: 1818-1819

Principal personages:
JOHN EVELYN
CHARLES I
CHARLES II
JAMES II
OLIVER CROMWELL
SAMUEL PEPYS
QUEEN MARY
WILLIAM OF ORANGE
QUEEN ANNE
JEREMY TAYLOR, English divine

An intimate of people in high places, John Evelyn was able to observe at first hand many of the significant events and developments of his time. To his observation, he brought a mind remarkable in a turbulent era for its calmness, balance, and acuity. His diary is a contribution of exceptional value to our understanding of seventeenth-century England.

Evelyn, the son of a large landowner, was a royalist and an Anglican. He served briefly in the army of Charles I, but, after the king's retreat in 1641, he resigned, believing that further service would mean financial ruin for himself and would little aid the royalist cause. Finding it difficult to maintain a neutral position, he left England in 1643 for the Continent, where he spent most of the next nine years traveling and studying European culture. After his return to England in 1652, he occupied himself with gardening and with improving his estate. He refused a position under Cromwell and maintained secret correspondence with Charles II. From the Restoration until his death in 1706, he enjoyed the favor of the crown and held several important minor positions in the government.

Evelyn lived in an era of unrest and calamity. Three times he saw the existing English government overthrown; he observed the Dutch war from the vantage point of an official position; he remained in London during the plague of 1665; he watched the progress of the Great Fire from its start to its engulfment of the city; he noted with disapproval the licentiousness of the court of Charles II; he attended the spectacular trials of the men accused of complicity in the Popish Plot. In religion, he witnessed the shifting fortunes of the various sects; in politics, he saw the rise and the fall of a multitude of favorites.

The diary, in addition to providing an inside view of these major events, reveals the ordinary conditions of existence in the seventeenth century. Life was filled with hazards. On voyages, pirates were frequently a threat, Evelyn himself barely escaping them on one occasion. For travel on the Continent, an armed escort was often necessary for protection against highwaymen. Within a brief period, Evelyn was robbed three times; and once, in England, he was robbed and bound, and narrowly missed being killed. Also in the seventeenth century, many barbarous practices were still sanctioned by law. Evelyn tells of beheadings that required several blows of the ax, of men put on the rack to elicit confessions, of the public display of bodies that had been hanged, then drawn, and quartered. The plague, smallpox, and other diseases constantly reminded men of their mortality. Evelyn

made frequent references in his diary to death among his friends and his children, seven of whom never reached adulthood.

Amid the public tumult and private insecurity, Evelyn was throughout a truly civilized man. While many were dominated by the emotions that religious and political controversy aroused, he retained his sanity. Of a compassionate nature, he deplored acts of cruelty, and expressed his opposition to many accepted practices, such as the harsh treatment of criminals and the baiting of animals. During the Dutch war he served as commissioner for the care of the sick, wounded, and prisoners of war. He was not deterred from his duties by the plague or by the frustrating difficulties involved in securing funds.

At a time when apostasy was commonplace, Evelyn remained firm in his religious and political convictions. His life was guided, first, by his belief in the Church of England and, secondly, by his belief in the monarchy. A large part of the diary is concerned with church affairs, ranging from discussions of major issues to records of fasting days. A devoutly religious man, he based his conduct upon his conception of the Christian ideal, and accepted blessings and misfortunes alike as the will of God. Although he feared rival sects—the Jesuits, in particular—and believed that certain laws were necessary to protect the Church of England, he was a generally tolerant man and opposed punitive laws against Catholics and Nonconformists.

As a monarchist, he felt that the execution of Charles I was the blackest spot on English history. He regarded the Restoration as the greatest blessing God could bestow, and he continued to celebrate its anniversary even after King James II was deposed in 1688. Initially, he had misgivings about the Glorious Revolution, but, probably because of its preservation of the Church of England, he came to approve of it.

However unwavering he may have been in his royalist sympathies, he was no absolutist, nor did he hesitate to criticize the actions of royalty. When the king overstepped his traditional authority—as Charles II did, for example, in revoking the charter of London, and as James II did in dispensing with the Test Act—Evelyn was firm in his objections. He frequently protested against the profligacy of the court; and once, after having observed some disabled soldiers, he wrote: "What confusion and mischief do the avarice, anger, and ambition of Princes, cause in the world!"

Evelyn apparently could have aspired to higher positions than he attained, but he enjoyed his "private condition" and cared not for "the extreme slavery and subjection that courtiers live in." There was in him none of the sycophant. Generally he avoided offices that might beget a clash between his personal interests and his principles. In one position which did create such a conflict, he followed his principles. As a commissioner of the Privy Seal, he twice refused, against the wishes of James II, to license the illegal sale of Catholic literature.

His independent nature can also be seen in his loyalty to friends. When Samuel Pepys was placed in the Tower on suspicion of treason, Evelyn immediately went to see him. He was the last person to visit Clarendon before that deposed official fled England to escape the wrath of Parliament and king. Many others found in Evelyn a friend who was unmoved by the tergiversations of courtly favor.

Despite the heavy demands of private business and public service, Evelyn found time to acquire a vast amount of knowledge. His range of interests was prodigious, with the novel as well as the important attracting his attention. Amid more weighty topics, such subjects as fire-eating and knife swallowing are soberly discussed in the diary. Much of his intellectual curiosity, however, was directed toward practical matters. His concern with the depletion of forests in England led him to write *Sylva* (1664),

a highly significant book on afforestation. His knowledge of gardening was considerable, and his gardens at Sayes Court attracted thousands of visitors. The smoke nuisance in London was attacked by Evelyn as early as 1661. After the Great Fire he drew up plans for rebuilding the city. His publications include works on government, education, English customs, horticulture, science, chalcography, and architecture.

Evelyn was also active in promoting the work of others. He was closely associated with England's creative leaders, men such as Robert Boyle and Christopher Wren. A patron of the arts, he introduced Grinling Gibbons to the notice of Charles II, and he persuaded the Duke of Norfolk to present the Arundel marbles to Oxford University. His most productive efforts of this kind were those connected with the Royal Society, of which he was an original promoter and, for many years, an active member.

Unlike the other great diarist of the seventeenth century, Samuel Pepys, Evelyn had little talent for bringing warm, personal touches to his writing. In reading the objective, factual presentation of the earlier part of the diary—with its absence of feeling and with little, even, of personal opinion—one wishes that more of John Evelyn were in the work. In the later part of the diary there is greater freedom of expression. Never, however, is Evelyn able truly to share his emotional experiences with the reader. He was a man of reason, and his writing is formal, dignified, and cerebral.

DIARY

Type of work: Day-to-day journal
Author: Samuel Pepys (1633-1703)
Time: 1660-1669
Locale: London
First published: 1825; first complete edition, 1848-1849

Principal personages:

SAMUEL PEPYS, Clerk of the Acts of the Navy Board, the diarist
ELIZABETH ST. MICHEL PEPYS, his wife
SIR EDWARD MONTAGUE, the First Earl of Sandwich, his patron
CHARLES II, King of England
THE DUKE OF YORK, his brother, later James II
SIR WILLIAM PENN, a Commissioner of the Navy Board
EVERY OTHER IMPORTANT STATESMAN, POLITICIAN, COURTIER, MUSICIAN, POET, PLAYWRIGHT, ENTERTAINER, SYCOPHANT, ROYAL MISTRESS, AND CHARLATAN THAT INHABITED THE LONDON OF 1660-1669

The *Diary* of Samuel Pepys is a unique document in the annals of English literature—perhaps of all literature. There are other fascinating day-to-day accounts of interesting and momentous times, and some of these were written by men of genius; but there is only one other autobiographical collection—the recently discovered journals of James Boswell—which combines fascinating subject matter and genius of composition with the intriguing detective-story discovery that is associated with the *Diary* of Pepys.

The author of the greatest of all biographies must bow to this lesser Samuel in one respect: Boswell, as his editors admit, was writing for posterity; Pepys was not. Pepys' *Diary* was written for himself only, apparently for the sole purpose of allowing its author to savor once more, at the end of each day, the experiences of the preceding twenty-four hours. There is no evidence of revision of any kind, and it was written in a shorthand which protected it from posterity for over a hundred years after its

author's failing eyesight had forced him reluctantly to give it up.

Pepys' method of composition gives the *Diary* an immediacy that makes Boswell's *Journals* appear sedulously organized. And the protective coloration of the shorthand allows for admissions of personal animosities and revelations of scandalous behavior that otherwise would not be found in the confessions of a responsible public official. Also, the point that Pepys was a responsible public official is the last factor that contributes to the importance of his work. Boswell was the scion of an important Scottish family and a member of the Scottish bar, but (aside from his Corsican experience) the only history he was involved in was literary history. Pepys was involved with the history of a nation at a very important time.

The *Diary* is important in a number of ways. First, it is of great value as a document of the Restoration period. No writer of a historical novel based on the history of the time could possibly create a character familiar with as many important events as was that opportunistic busybody, Samuel Pepys. One of the most influential figures in bringing about the return of the Stuarts in 1660 was the former Cromwellian, Sir Edward Montague, who was assisted by his able cousin and protégé, Samuel Pepys. It was Sir Edward who commanded the fleet that sailed from Holland and returned triumphantly with the king. On board the flagship, kissing the king's hand, firing a cannon to salute the new monarch (and burning an eye in the process), commenting on the plainness of the queen, taking charge of the king's dog in the landing at Dover was, again, Samuel Pepys. Later, made Clerk of the Acts of the Navy Board because of his assistance to the Stuarts (Sir Edward Montague was made Earl of Sandwich), he remained at his post in London and wrote down his observations of the terrible plague from which most members of his class fled in panic. It was Pepys, again, who did his best to keep the English Navy afloat during the Dutch Wars, and Pepys who defended the Navy in a brilliant speech before Parliament in the investigation that followed (1668). Earlier (September 2, 1666), when the great fire of London broke out, it was Pepys who rushed to the king to inform him of the catastrophe and to suggest the blowing up of houses to prevent the spread of the fire. Pepys, who had a part in all these events, tells of them in a straightforward, unself-conscious account unvarnished by fear of what his contemporaries would have thought or of what posterity would think.

Along with vivid pictures of the major events of Restoration history are day-to-day accounts of the less earthshaking but equally revealing activities in the life of the London that Pepys shared, accounts that make the *Diary* a document of social, cultural, and artistic history as well. Here Pepys' concern with—his actual delight in—detail brings a particular world of the past to life. We see the crowded, unsanitary, and often impassable London streets. At times, during trips to Pepys' father's house in Brampton or during excursions to the country, we catch glimpses of rural existence in the days of Charles II. We see life in the houses of the well-to-do and the noble and, occasionally, at court. On a more mundane scale, there is Pepys' concern with clothes (his father was a tailor and he reflects a professional knowledge) and his greater concern with managing his own household. Unfortunately for revelations on this score, Pepys had no children, but his problems in household management included his handling of the affairs of his rather shiftless parents, brothers, and sister, the maintenance of a staff of servants that grew as his own wealth increased, and domestic supervision of his beautiful but erratic—sometimes docile, sometimes temperamental—young wife. In regard to the arts, there is a wealth of material on the theater and on music. Pepys was an inveterate playgoer. Though his frequent attendance bothered his basically Puritan conscience and though he made intermit-

tent vows to refrain, it is seldom that many entries go by in which some play that he has seen is not commented on. So frequent are these comments, in fact, that the *Diary* is an invaluable source of information to the student of Restoration drama. It is equally valuable to the specialist in the history of music: Pepys was not only an accomplished musician but also a composer, and the delight in music which he expresses gives an insight into a particularly musical age.

Nor was artistic beauty the only kind that captivated the practical and mercenary Pepys. Since he was equally attracted to beauty in its carnal manifestations, his pursuit of beauty in feminine form and his diligent (but finally unsuccessful) attempts to hide these pursuits from his wife provide an insight into the mores of the Restoration period. These accounts of the diarist's philanderings—honest, but hidden by the elaborate code—are a part of the personal revelation that the work provides.

In spite of its importance as historical and social document, the *Diary* is, on its most intriguing level, the portrait of a man, a self-portrait drawn in strong and certain lines with no detail, however uncomplimentary, however compromising, omitted. That it is the portrait of a man active in the affairs of his day adds to its interest; but the main value comes from its unstinting wealth of circumstantial detail. Yet the detail and the man cannot be separated: the love of detail and the love of life that inspired the keeper of the *Diary* make up the essence of the man himself. The *Diary* is a celebration of the things of this world and a portrait of the man who praised them.

THE DIVAN

Type of work: Poetry
Author: Hāfiz (Shams ud-din Mohammed, c.1320-c.1388)
First transcribed: c.1350

The *Divan* of Hāfiz is one of the glories of Persian literature in its Golden Age and a classic of Eastern literature. Hāfiz was the pen name of Shams ud-din Mohammed, a Persian who early in life turned to the serious study of philosophy, poetry, and theology. The pen name he adopted means "a man who remembers," a title normally bestowed upon persons who have committed the Koran to memory. In Hāfiz' case the title was not unwarranted, for he was a dervish who taught the Koran in an academy founded by his patron, the Vizier Haji Kiwam-ud-din.

The *Divan* is the best known of Hāfiz' works. In addition, he wrote in various other patterns common to Persian poetry. The *Divan* itself is a collection of short poems, lyric in quality, in the form known as *ghazals*. In the original Persian these poems consist of from five to sixteen couplets (called *baits*), and the particular poetical form has been compared to the ode and the sonnet in English-language poetry because of the lyric qualities, the length, and the subject matter. One curious feature of Hāfiz' *ghazals* is that the last two lines normally contain the poet's name. The first line of each *ghazal* introduces the rhyme, which is repeated in every other succeeding line within the poem.

Although relatively little known in the Western world, Hāfiz' *Divan* has remained the most popular poetry ever written in his native land. It has even been considered oracular, and Persians sometimes consult it by opening the book and placing a finger on a chance passage, hoping to have an answer thereby to whatever question has arisen. Such a pro-

THE DIVAN by Hāfiz. Translated by Henry Bertram Lister. Published by La Boheme Club, San Francisco, Calif. Excerpts reprinted by permission of the Executors of the Estate of Henry B. Lister. Copyright, 1950, by Henry B. Lister.

cedure, or a variation of it, was supposedly done at the death of the poet. Because of exception taken to some of his poems, his corpse was at first denied the usual burial rites. To settle the question, some of his *ghazals* were written on slips of paper and placed in an urn, one to be drawn out by a child. According to legend, the verse drawn by chance from the urn said that Hāfiz should be given appropriate funeral rites, as he would enter Paradise; thus the question was settled.

Through the centuries there has been debate over whether his poetry should be taken literally or symbolically, with those who want to see in the *Divan* a serious work by a great Persian philosopher and student of the Koran taking one side of the question, those who wish to see in the work a fine expression of a warmly alive human being taking the other. Western readers who cannot see anything religious in these superficially hedonistic poems should call to mind the religious expression, veiled in imagery though it is, of such poetry as that of John Donne and Richard Crashaw in England and Edward Taylor in America.

Whether one may wish to take it literally or on a symbolic level, the imagery of Hāfiz' poetry is warm, human, even passionate. There is no escaping, even in translation, the sincerity of the poet. Like most Eastern poetry, the imagery may even seem lush to Western readers, as in the following example:

> The east wind at the dawn of day brought a perfume from the tresses of my beloved, which immediately cast my foolish heart into fresh agitation.
> I imagined that I had uprooted that flower from the garden of my heart, for every blossom which sprang up from its suffering bore only the fruits of pain.
> From fear of the attacks of her love, I set my heart free with bloody strife; my heart dropped gouts of blood which marked my footsteps.
> I beheld from her terrace how the glory of the moon veiled itself in confusion, before the face of that dazzling sun.

In his poems Hāfiz praises love between man and woman, and he praises also the beauty of women, their eyes, their lips, their hair, their features, their forms. He also sings of wine and men, as in these lines:

> O Cupbearer! bring the joy of youth; bring cup after cup of red wine.
> Bring medicine for the disease of love; bring wine, which is the balm of old and young.
> Do not grieve for the revolution of time, that it wheeled thus and not thus. Touch the lute in peace.
> Wisdom is very wearisome; bring for its neck the noose of wine.
> When the rose goes, say, "Go gladly," and drink wine, red like the rose.
> If the moan of the turtle does no remain, what matter? Bring music in the jug of wine.

Whether one can interpret this praise of wine as symbolic of spiritual substance is open to question. That there is passion, grace, and charm in the lines is, however, undeniable. The same is true of the following, also typical of Hāfiz:

> O interpreter of dreams! give good tidings because last night the sun seemed to be my ally in the joy of the morning sleep.
> At the hour when Hāfiz was writing this troubled verse, the bird of his heart had fallen into the snare of love.

An interesting legend about one of Hāfiz' poems in the *Divan* has come down through the ages. In the poem he offered willingly to exchange both the rich cities of Bokhara and Samarkand for the mole on the cheek of his beloved. When the great conqueror Tamerlane learned of the poem and had an opportunity, he sent for the poet and rebuked him, saying that Hāfiz should not have offered to give away what did not lay in his power to bestow. Not entirely subdued, even in the presence of the great Tamerlane,

Hāfiz is supposed to have replied that it was through such generosity that he came to the attention of the mighty conqueror. Over and over again in the *Divan* another city is mentioned, his own native city of Shiraz, which he loved greatly. ("Hail, Shiraz! incomparable site! O Lord, preserve it from every disaster!") From the fame of Hāfiz and his poems, Shiraz came to be a symbol of poetic inspiration among poets who followed him.

The reader of the *Divan* will find himself making comparisons between Hāfiz' lyrics and those of Omar Khayyám, an earlier Persian poet and one whose work is more widely known among English-speaking readers through the adaptation by Edward FitzGerald. The works of the two poets have much in common. The apparent hedonism, the similar imagery, and the same flowing mellifluousness are found in the work of both men. The obvious difference is the superficial one of form, Omar Khayyám having written in quatrains, as the word "Rubáiyát" indicates, Hāfiz in the form of the *ghazal*. But a more important difference lies in the attitudes expressed in the poems. Hāfiz is the more serious of the two, despite an apparent hedonism. There is a greater inclination on the part of Hāfiz to be religious, to place his faith in Allah and his wisdom, inscrutable as the poet may find it. One result is that it is easier to think of Hāfiz growing old gracefully than of Omar Khayyám facing inevitable old age with equanimity.

DIVINE LOVE AND WISDOM

Type of work: Theosophical treatise
Author: Emanuel Swedenborg (1688-1772)
First published: 1763

During the earlier part of his life Emanuel Swedenborg established for himself a lasting reputation as a man of science, doing research in many scientific fields, including physics, astronomy, mathematics, engineering, and human anatomy. His research in several of these fields culminated in important publications which showed him well in advance of his time. His work in anatomy, for example, anticipated some of the theories of modern physiology, including those involving the functions of the ductless glands.

With respect to his later writings in religion and theosophy Swedenborg's reputation is a mixed one. Between 1743 and 1745 he suffered a mental and religious crisis which changed his life and his work. During the crisis, according to his own report, he underwent mystical experiences during which he was given access to the spiritual world, enjoying visions of that world, hearing and taking part in celestial conversations, and receiving divine instruction. In 1745, during a third great spiritual experience, reported Swedenborg, he witnessed the second advent of Christ and was instructed to establish a "New Church." From his visions and the instructions he purportedly received grew Swedenborg's theosophical writings, written in Latin. Although he wrote voluminously on his doctrines, Swedenborg did not himself found a sect, for he believed that members of any church could follow his doctrines. Later his followers did constitute the Church of the New Jerusalem, or New Church.

Like all theosophical writings, those of Swedenborg depend for their importance on how seriously one is willing to take the author's reports of divine inspiration and revelation. If acceptance is granted by the reader, then the writings assume tremendous, even cosmic, significance, for Swedenborg did not attempt to disguise or conceal the supernatural source of his doctrines. He stated as actual fact that his doctrines were the results of visions

granted to him by God, and he calmly and routinely noted certain facts and points either overheard in conversations among the angels or witnessed during the times he was transported spiritually to heaven. He regarded his mission seriously, sincerely believing that he had been commanded to interpret the spiritual world and explicate the Bible's true spiritual intent to mankind.

Swedenborg's most important theosophical work is the *Divine Love and Wisdom,* in which he stated his system most comprehensively and succinctly. The premises of his doctrine are that God is Man (or God-Man) and that God is Love. He reported that the conception of God as Man is held in all the heavens, the reason he vouchsafed being that heaven as a whole and in every part resembles the human form, and the Divine itself, together with the angels (who are also human in form) constitutes heaven. Swedenborg added that all angels and other heavenly spirits are men in perfect form. The essence or being of God, according to Swedenborgian doctrine, is love, an infinite love which mankind knows only as existing and not through an acquaintance with its nature, inasmuch as mankind is, without God, held to the natural world.

For Swedenborg, the manifestation of God and His infinite love is a sun, in the spiritual world a living sun. That spiritual sun corresponds in heaven to the "dead" sun of the natural world, and is the source of spiritual life. The sun of the natural world, according to Swedenborg, is the source of life in nature, which is but a receptacle of life, not a source. Just as the spiritual sun and the natural sun are distinct but analogous in part and whole, so are heaven and earth distinct but analogous. Swedenborg warned, however, that space and time are concepts only of the natural world and are not to be found in the structure of the infinite and perfect realm of heaven. In heaven, according to the cosmology expounded in *Divine Love and Wisdom,* are three uncreated, distinct, and eternal degrees, corresponding to which in the natural world there are three finite degrees. Swedenborg did not describe in *Divine Love and Wisdom* how these degrees exist, but only stated that they are love, wisdom, and use, or to put it another way, end, cause, and effect. The three degrees exist, said Swedenborg, in every man at birth, although as a creature of the natural world the human being is unaware of them. As the degrees are opened successively to the individual, so is God in man and man in God, according to the doctrine. Light from the spiritual sun flows into man as he shuns evil, meaning that he can gain in wisdom; but the "heat" of the spiritual sun, or love, man cannot receive. The natural mind of the lowest degree, said Swedenborg, is a hell in itself, while the mind which is spiritualized becomes a heaven. In other words, by love and the opening of each of the successive degrees man can rise toward God. According to *Divine Love and Wisdom,* the end of creation, both spiritual and natural, is to become perfectly the image of God-Man.

Swedenborg undertook to answer the question of creation that has bothered countless numbers of theologically-minded persons in every generation: Did God create the universe out of nothing, or did He form a cosmos from the stuff of chaos? He wrote:

> Every one of enlightened judgment sees that the universe was not created out of nothing, because it is impossible to make anything out of nothing; for nothing is nothing, and to suppose anything to be made out of nothing is absurd and therefore contrary to the light of truth, which comes from the divine Wisdom; and whatever is inconsistent with the divine Wisdom is also inconsistent with the divine Omnipotence. Everyone of enlightened judgment also sees that all beings were created out of self-existent substance, the very BEING out of which all things that exist come forth: and as God is the only self-ex-

istent Substance, and thus is essential BEING, it is plain that this is the source of all things that exist. Many have seen this because it is consistent with reason; but they have not dared to confirm it, fearing to be led to suppose that the created universe is God, because it exists from Him, or that nature is self-existent, and thus that what is called God is only nature in her utmost recesses.

Swedenborg suggests that there are pairs in all parts of the body in order that every man may achieve the love and wisdom of divinity. He notes that the eyes, ears, nostrils, hands, loins, and feet exist in pairs, that the heart, brain, and lungs are divided into two parts. The right-hand parts, according to his views, have a relation to love and the left-hand parts a relation to wisdom.

The doctrine propounded in *Divine Love and Wisdom* grants to all human beings the means of achieving the spiritual heaven, for in the Swedenborgian view it is a false doctrine that the Lord admits or excludes members of the human race arbitrarily from salvation.

THE DOCTOR IN SPITE OF HIMSELF

Type of work: Drama
Author: Molière (Jean Baptiste Poquelin, 1622-1673)
Type of plot: Farce
Time of plot: Seventeenth century
Locale: Paris
First presented: 1666

Principal characters:
SGANARELLE, a woodcutter
MARTINE, his wife
GÉRONTE, a gentleman of means
LUCINDE, his daughter
VALÈRE, his attendant
LÉANDRE, Lucinde's lover

Critique:

This drama, ordinarily considered one of Molière's less important works, nevertheless demonstrates his ability to ridicule the fads of his day, in this case the vogue, not wholly extinct three centuries later, of showing obsequious deference to men of science no matter what their real qualifications may be. Exposing the fact that ignorance often hides behind a smattering of superficial learning, he levels his barbs against the doctors of his time. The comedy was an immediate success and has always been popular. Sixty-five years after its first presentation, Henry Fielding, English novelist and dramatist, adapted the basic plot in a play presented at the Drury Lane Theatre under the title of *The Mock Doctor; or, the Dumb Lady Cur'd.*

The Story:

Sganarelle, a faggot gatherer, was driven to extremes because Martine, his nagging wife, accused him of always being drunk instead of working, and finally he took a stick and beat her soundly. When their neighbor M. Robert sought to interfere, Martine boxed his ears and declared she liked to have her husband beat her. But as Sganarelle went off to the woods after promising to bring back a hundred faggots that day, Martine itched for wifely revenge.

Géronte's daughter Lucinde had feigned illness and loss of speech in order to escape marriage to a wealthy suitor her father had chosen for her; she herself was in love with Léandre, who returned her love. Her father had summoned many physicians to treat her, but

all had failed to find a cure. At last Géronte sent his attendants, Valère and Lucas, in search of a specialist.

When they encountered the offended Martine and confided in her the reason for their journey, she saw in their search an opportunity to get even with her husband. She told them that he was a marvelous curer of any illness, a doctor who pretended to be a woodcutter who dressed absurdly and pretended complete ignorance of his art, so that it might actually be necessary to thrash him violently to gain from him admission of his real talents. Her boasts of the wonderful cures he had performed so impressed her listeners that they set off in immediate search of this medical prodigy. They found Sganarelle in the wood, relaxing with his bottle, and, being rebuffed by him after their first ceremonious introduction, they thrashed him severely and finally forced him to say he was a doctor and to follow them to see Lucinde.

The attendants persuaded Géronte that Sganarelle, though he loved a joke and seemed to be off his head, was really the greatest doctor in the world. When Sganarelle was introduced to Géronte, he inquired, as he himself had been asked, if the other man were a doctor. Géronte replied that he was not, whereupon Sganarelle, following the pattern applied to him, gave him a sound thrashing. The attendants thereupon explained to the bewildered Géronte that this was merely an example of the great doctor's eccentricity, a sure sign of his greatness.

When Géronte brought in his daughter, she replied to Sganarelle's questions by signs, gestures, and grunts. From these noises Sganarelle diagnosed Lucinde as dumb, a malady caused by loss of speech because of an impediment in the action of her tongue, on which subject Aristotle said—thus and so. Using some learned-sounding Latin words which meant nothing at all, he prescribed that the patient be put to bed and given plenty of bread soaked in wine; his explanation was that in this manner parrots were induced to speak.

Géronte, overwhelmed by the brilliance of Sganarelle's diagnosis and vast medical knowledge, felt absolute confidence in the ability of this eccentric to cure his daughter of her strange action. What pleased Sganarelle most was the generous fee Géronte gave him.

Léandre came to the fake physician to ask his help in carrying out a plan by which the young man hoped to see Lucinde; but Sganarelle pretended to be beyond influence in such matters, until the lover offered him a handsome fee. Léandre then told him that Lucinde's illness was put on and that its cause was not the brain, the spleen, or intestines, but love. Sganarelle and the young man plotted to disguise Léandre as an apothecary's assistant so that he could speak with Lucinde. Sganarelle also confided that he was not really a doctor but had been forced to appear one in spite of himself, for a reason he did not know. Once the error had spread, however, everyone had taken him for a man of great reputation, and so he had made up his mind to stick to his new calling, for it paid very well.

As if to substantiate his story, Thibaut and his son Perrin, country fellows who had heard of Sganarelle's powers, asked him to prescribe for Thibaut's ailing wife; but Sganarelle gave no ear to their troubles until they gave him gold crowns. As a cure, he prescribed a piece of cheese, which, he said, was made of mixed gold, coral, pearls, and other precious things, and must be used as directed. He also warned them that if the patient died they should bury her as decently as possible.

Géronte reported to Sganarelle that his patient had grown worse since taking his remedy. When the nurse brought in Lucinde, Sganarelle asked his disguised assistant to feel her pulse, meanwhile keeping Géronte occupied in conversation in order to keep him from overhearing the lovers' plans. But Géronte caught a few words spoken by Lucinde and exclaimed

in surprise and in praise of the doctor. Lucinde approached her father and acknowledged that she had now recovered her speech, but only to tell him that she would marry no one except Léandre and that nothing would shake her resolution.

Géronte stubbornly insisted that she must marry Horace, the man of his choice, that very evening. When Lucinde declared she would rather die, Sganarelle stepped in and assured the father that her actions were merely a sign of additional madness and that the apothecary was the man who could effect a cure. Summoning Léandre, and, sprinkling his instructions with Latin polysyllables to mislead the others, he urged the lover to fly with Lucinde immediately. Sganarelle engaged Géronte in conversation while Lucinde and Léandre made their escape. When their flight was reported to the irate father, he threatened Sganarelle with hanging for aiding in his daughter's elopement.

In the midst of this predicament Martine overtook her husband. On being told he was about to hang for helping his master's daughter elope, she bewailed the fact but added she would have been somewhat comforted if only he had finished chopping their wood. Sganarelle told her to leave, but she said she preferred to stay and see him hanged.

At that critical moment Lucinde and Léandre returned to confront Géronte with the news that Léandre's uncle had just died and named the young man heir to a considerable fortune. Géronte, overjoyed at the turn of events which would bring him a rich son-in-law, gave the couple his blessing. Martine insisted that since Sganarelle was not to be hanged he could thank her for having achieved the honor of being a doctor; but Sganarelle pointed out that this distinction had gained him innumerable thwacks with a stick. He forgave the beatings, however, because of his new dignity as a doctor. But he took occasion to remind his shrewish wife that henceforth she must show greater respect for a man of his consequence, one whom the world now looked up to and honored—in spite of himself.

DOCTOR PASCAL

Type of work: Novel
Author: Émile Zola (1840-1902)
Type of plot: Naturalism
Time of plot: Late nineteenth century
Locale: The south of France
First published: 1893

Principal characters:
DOCTOR PASCAL, a doctor interested in heredity
CLOTILDE, his niece
MARTINE, their devoted old servant
FÉLICITÉ ROUGON, Dr. Pascal's mother
DOCTOR RAMOND
MAXIME, Clotilde's brother

Critique:

Doctor Pascal is the twentieth and last volume of the Rougon-Macquart series, in which Zola intended to apply the methods of the experimental sciences to the social novel. Dr. Pascal, himself a Rougon, is doing research on the problem of heredity. Using experimental methods, he has chosen his own family as his field of investigation. Thus the novel affords Zola a double opportunity: to conclude the whole series with flashbacks to the former volumes, and to expose his own conception of reality through Dr. Pascal's exposition of his theories. When Dr.

Pascal remarks that his files on the family contain the materials for a fresco of life during the Second Empire, the parallel is obvious. What Dr. Pascal has meant to do on the subject of heredity, Zola intended to do on the subject of social life. As in the preceding volumes, a dominant characteristic of the book is its objectivity. Although Zola has often been accused of insensibility, *Dr. Pascal* seems to testify more to his great passion for truth, whether pleasant or not.

The Story:

The July afternoon was extremely hot, but the room was well protected from the heat by heavy wooden shutters. In front of a huge carved oak armoire, Dr. Pascal was patiently looking for a paper. The search was not easy. For some thirty years, the doctor had been amassing manuscripts related to his work on heredity.

A smile came over his face as he found the paper and handed it to his niece, asking her to copy it over for their friend, Dr. Ramond. Clotilde took it without interrupting her pastel drawing of some flowers intended to provide illustration plates for the doctor's work.

Martine, the housekeeper, came in to repair the tapestry on an armchair. She had been with the doctor for thirty years, ever since he had come to Plassans as a young doctor. Thirteen years later, Dr. Pascal's brother, following the death of his wife, had sent Clotilde, then seven years old, to live with him. Martine had cared for the child according to her own zealous religious conviction.

For his part, Dr. Pascal completed Clotilde's instruction by trying to give her clear and healthy ideas on everything. The three had lived in peaceful happiness, although a certain uneasiness was now beginning to grow out of their religious conflicts. Martine considered it a pity that such a kind man as her master refused to go to church; the two women had agreed that they would force him to attend services.

Toward the end of the afternoon old Madame Rougon came for a visit, but under a false pretext; she was actually there to inspect everything. Hearing her son in the next room, she appeared quite displeased that he was again doing what she called his "devilish cooking." She told Clotilde of the unpleasant rumors going around about the doctor's new drug. If only he could try spectacular cures on the famous people of the town, she declared; but he was always treating the poor. She had always wanted him to be a success, like his two brothers or his nephew, Clotilde's brother. But Dr. Pascal was most unlike the rest of his family. He had practiced medicine for only twelve years; then he had invested his money with a private broker and was now living on its returns. Martine was getting the money every three months and using it to the best advantage. When his patients paid him, Dr. Pascal would throw the money in a drawer, taking it only as he needed it. When he visited a poor patient he often left money there instead of receiving payment. He was completely lost in his research work, his faith in life, and his fight against suffering.

Madame Rougon was upset most by the fact that the big oak armoire contained detailed information on each member of the family. Afraid that the doctor's papers might fall in the hands of a stranger, she asked Clotilde to give her the key. She opened the cupboard, but as she was reaching for the famous files, Dr. Pascal entered; she left demurely as if nothing had happened. It was Clotilde who received the explosion of the doctor's anger.

From that time on Dr. Pascal felt that he was being betrayed by the two human beings who were dearest to him, and to whom he was dearest. He kept all the drawers of his desk tightly locked.

One day Maxime came for a visit. He was still young, but worn out by a dissolute way of life. Seeing that his sister was not planning to get married, he asked her to come to Paris with him. Clotilde was

frightened at the idea of leaving Dr. Pascal's home, but she promised to go to her brother if some day he really needed her.

After Maxime's visit the house returned to its state of subdued tension until a Capuchin came to Plassans to preach. Clotilde, deeply shaken by his preaching, asked Dr. Pascal to burn all his papers. He refused. He also had another fruitless discussion with his mother, who was constantly begging the young girl to destroy his files.

One night, after Clotilde had taken the key to the armoire, he found her trying to steal the papers. While she was helping him replace them, he made a last attempt to convince her of the value of his work. He showed her the files and explained the use he was making of them. Clotilde, almost convinced, asked for time to think about the matter.

One day the doctor returned in an upset state from a call he had made. A patient had died of a heart attack while he was giving the man an injection. After Dr. Pascal had refused Clotilde's attempted comfort, his mother hinted that he might be going insane, and he nearly believed the suggestion. He felt he might be suffering from the same insanity as his grandmother, who had never been well-balanced and who was still in a sanitarium at the age of one hundred and four. Anxious and helpless, Clotilde and Martine watched over him.

When Dr. Ramond came to ask Clotilde to marry him, she said that she needed time to consider his proposal but that she would answer him soon. In the meantime she wanted to learn from him what he thought about her uncle's condition. Dr. Pascal overheard the conversation, and from that time on his health became worse. Although he allowed Clotilde to take care of him, he would not let her come into his room when he was in bed. She finally persuaded him to try some of his own injections, as Dr. Ramond had suggested. As he began to show improvement she tried to restore his faith in his research. He was overjoyed when she found the key to the armoire and brought it to him.

At last Dr. Pascal declared that he felt greatly improved, and he told Clotilde that she should begin to think about a date for her marriage. Clotilde did not seem concerned. One day, as they were coming back from a walk, she asked him to help untie her hat. Suddenly, as he bent close to her, he realized how greatly he desired her. Disturbed by the strength of his feelings, he insisted that she give Dr. Ramond a definite date for the wedding. A short time later he bought her an extravagant present of lace, which he put on her bed. That night Clotilde came running to his door and told him that if her marriage was the occasion for the gift, she was not going to marry Dr. Ramond. He, Pascal, was the man she loved. That night she was his.

A period of extreme happiness for both followed. Martine, after disappearing for a full day to show her disapproval, continued her faithful service.

One day Martine returned with the news that the broker had embezzled the doctor's funds and fled. She performed miracles in preparing meals, using the money accumulated in the drawer, but at last their situation became really desperate. Dr. Pascal and Clotilde seemed quite unconcerned, however, and waited patiently for the matter to be settled in court.

Meanwhile, Madame Rougon kept busy. She produced a letter from Maxime, now disabled, in which he asked for his sister; she shamed Dr. Pascal for keeping this young girl without even marrying her and for not being able to feed her properly. Dr. Pascal was happy when Clotilde refused to go to her brother. Then, feeling guilty, he tried working hard in order to keep his mind busy. Finally, pretending that he needed time to devote himself to his research, he insisted that she should go. Clotilde, deeply hurt, obeyed.

Dr. Pascal went on working, waiting, meanwhile, for the painful joy of Clo-

tilde's letters. In poor health, he suffered two heart attacks. Dr. Ramond brought him the news that some of his money had been recovered. About the same time he received a letter from Clotilde saying that she was pregnant. He immediately wired her to return. She left at once, but two hours before she arrived he died. However, he had gathered enough strength at the end to complete his files concerning himself, Clotilde, and their unborn child.

While Clotilde was in Dr. Pascal's room, Madame Rougon, with the help of Martine, burned all his papers. Later on, Clotilde used the shelves to store her baby's clothes.

DOMINIQUE

Type of work: Novel
Author: Eugène Fromentin (1820-1876)
Type of plot: Psychological romance
Time of plot: Nineteenth century
Locale: France
First published: 1862

Principal characters:
DOMINIQUE DE BRAY, a gentleman
MADELEINE DE NIÈVRES, his beloved
AUGUSTIN, his tutor
OLIVIER D'ORSEL, his friend

Critique:

Although Fromentin was primarily a painter, his writings quickly won the respect of the most distinguished of his contemporaries. In *Dominique* he drew from the experiences of his own youth; the powerful and permanent hold that the French countryside and the seacoast exerted upon his mind is evident throughout the book. The love theme is the old one of the moth being drawn to the flame, despite morality, orthodoxy, or common sense. The hero is also torn in a choice between the rigors of excellence and the pleasures of mediocrity. The psychology of personality is deftly explored in polished prose style.

The Story:

The narrator of the book first met Dominique de Bray at Villeneuve. Dominique lived at the large Château des Trembles with his wife and two children. The mayor of the commune, he was shy, unpretentious, and a friend to all in the community.

On St. Hubert's Day Dominique was visited by Olivier d'Orsel, a wealthy, solitary man with captivating manners and a passion for luxury, who had suddenly retired from social life. A few days after his visit Olivier tried to commit suicide. This event led Dominique to tell the narrator about himself.

Orphaned at an early age, Dominique grew up at Villeneuve. In his youth he became a lover of the outdoors. He was cared for by Madame Ceyssac, his aunt, who provided him with a tutor named Augustin. The two differed greatly in temperament. Dominique was emotional and wild and loved nature; Augustin was well-read, exact, practical, and apparently oblivious to nature. When he was not tutoring Dominique, he would remain in his room, writing plays and letters. After four years the time came for Dominique to go away to school. Augustin went to Paris with high hopes of his own success.

Dominique went to live with Madame

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Ceyssac in her mansion at Ormesson. At school he befriended young Olivier d'Orsel, who also had an estate near Les Trembles. Dominique, who was a good student, helped Olivier with their schoolwork. Too shy to admit it, Dominique fell in love with Madeleine, Olivier's cousin. At night he would spend his time writing poetry. He also kept up a correspondence with Augustin, who warned him against confusing Olivier's love of pleasure with the true goals in life.

Dominique was surprised when Madeleine married M. de Nièvres, a well-established gentleman. After the ceremony Dominique was in despair because he realized that he loved a married woman.

After graduation, Dominique and Olivier went to Paris. There they saw Augustin, who grew to like Olivier but had no esteem for him. Olivier, in turn, esteemed Augustin without liking him.

Dominique, trying to forget his love for Madeleine, buried himself in his literary work. He went to libraries and lectures, and he read through the small hours of the night in the belief that the austere routine was good for him. After a few months, however, he burned his writings because he thought them stale and mediocre. Olivier, who saw what Dominique had done, told him to find other amusements and affections. Augustin, on the other hand, simply said that he would have to begin again. Augustin, who had experienced setbacks of his own, never complained. Having guessed Dominique's love problem, he told him to solve it by plunging into continuous work.

In spite of Augustin's advice and example, Dominique found it impossible to settle to his work. Through Olivier, he met a woman whom he saw steadily for two months. Then he learned that Nièvres and Madeleine were going to Ormesson, and he invited them to Les Trembles for the holidays. Although he never told Madeleine about his love for her, those were happy months for Dominique. That winter Nièvres and Madeleine decided to go to Paris.

Eventually Dominique wanted to make Madeleine admit that they loved each other, but the harder he tried to draw an admission from her the more she pretended to be quite unaware of his intention. One day, when he was determined to tell her of his love, he saw tears in her eyes; he understood then that there was nothing more to be said.

After that day their relationship became relaxed and natural, and Madeleine, wanting to encourage Dominique in his work, began to meet him at the risk of compromising her reputation. After a time Dominique realized that Madeleine was about to surrender herself to him. He then stopped seeing her, and she became gloomy and irritable. Her reactions made Dominique realize that he had deeply troubled her conscience.

Meanwhile, Augustin had married. Visiting Augustin in his home, Dominique saw the near-poverty but great happiness in which his former tutor lived. At the same time Olivier, deeply involved with the women he had been seeing, began to hate the world and himself. It became evident that Julie, Madeleine's younger sister, loved Olivier. But Olivier, who claimed that happiness was a myth, refused to think of marrying her, and his attitude led to a loss of confidence between Dominique and Olivier.

One night, while Dominique and Madeleine were attending the opera, Dominique caught the glance of his former mistress. Madeleine saw the exchange and later told Dominique that he was torturing her and breaking her heart.

That night Dominique, determined to deal honestly with Madeleine, decided to claim her. For the next three weeks, however, she was not at home to him. Frustrated, Dominique moved to new quarters and, as a final effort, tried to escape the life of emotions and concentrate on the logical disciplines of the mind. He read much, saved his money, and published anonymously two volumes of his

youthful poetry. He also wrote some political books which were immediately successful. When he evaluated his talents, however, he concluded that he was a distinguished mediocrity.

Several months later Olivier told Dominique that there was unhappiness at Nièvres, where Madeleine was staying. Julie was ill and Madeleine herself was not well. Dominique went to Nièvres at once and there found Julie recovering. No longer needed as her sister's nurse, Madeleine, with disregard for propriety, shared with Dominique three days of supreme happiness.

On impulse, after Madeleine had led him in a dangerous ride on horseback, Dominique decided to leave as he had come, without premeditation or calculation. When he was helping her to fold a large shawl that evening, Madeleine half-fainted into his arms, and they kissed. Dominique felt very sorry for her and let her go. After dinner Madeleine told him that, although she would always love him, she wanted him to go away, to get married, to take up a new life. That was the last Dominique saw of Madeleine. He returned to Les Trembles and settled down to quiet country life.

Dominique told the narrator that the years had brought forgiveness and understanding. Augustin, he said, had become a respected figure in Paris. Dominique himself had never repented his early retirement; he felt, in fact, that his life was merely beginning.

DON JUAN

Type of work: Drama
Author: Molière (Jean Baptiste Poquelin, 1622-1673)
Type of plot: Social satire
Time of plot: Seventeenth century
Locale: Sicily
First presented: 1665

Principal characters:
DON JUAN, a philanderer
SGANARELLE, his valet
ELVIRE, his betrayed wife
DON LOUIS, his father
DON CARLOS, and
DON ALONSE, Elvire's brothers
STATUE OF THE COMMANDER

Critique:

Don Juan is not really representative of Molière's work, but it holds lasting interest for the modern reader for two reasons. Written to fatten the lean exchequer of his company's theater because of the enforced closing of *Tartuffe,* as well as to please his fellow actors, it is an excellent example of the skill and speed with which Molière could turn out a play. It also departs from his usual technique in making use of the melodramatic and supernatural elements which characterized the original Spanish drama from which it was adapted. Here, as in his other dramas, Molière holds to his genius as a revealer of the hypocrisies and manners of his day, and the play brought down on itself the harsh criticism of those who had been shocked by the boldness of *Tartuffe.* By the spectacle-loving Parisians it was hailed with delight.

The Story:

Don Juan's philandering habits filled Sganarelle, his valet, with apprehension that such scandalous behavior could only bring on him the wrath of heaven and an evil end; but Don Juan blatantly af-

firmed that any love he had for one fair face could not withhold his heart from others, and as for heaven, he was not afraid of divine wrath. His valet knew him for the greatest scoundrel on earth, a man who was ready to woo a fine lady or country lass at any time but who tired of them in rapid succession. Through fear, however, he remained faithful to Don Juan and often applauded his master's acts, even though he really detested them.

In one of his many affairs Don Juan had killed a Commander. Though officially pardoned, he was believed not entirely free of guilt, and friends and relatives of the dead man sought revenge. They followed Don Juan on one of his philandering journeys to a town where he determined to separate a pair of lovers he had chanced upon and to gratify his passion for the lady. The happy pair had planned a sail on the sea, and he prepared to follow in another vessel manned by villains ready to do his bidding.

Meanwhile, Donna Elvire, whom Don Juan had seduced and carried off from a convent where her brothers, Don Carlos and Don Alonse, had placed her, had got wind of his escapade and followed him. She upbraided him for his desertion. Don Juan refused to admit that he was tired of her, but he wished her to believe that he repented his former madcap behavior in forcing her to marry him against her will. From this sin he would deliver her by allowing her to return to the convent and her former obligations. Elvire, seeing through this deception, threatened him with the anger of an injured woman and declared that heaven would punish him for the wrong he had done her.

Don Juan gave chase to the vessel which carried the object of his most recent infatuation. But his plans were upset when a sudden squall arose and both ships were wrecked. Don Juan was rescued by Pierrot, a country lad, and brought with his men to land. He made immediate love to Charlotte, Pierrot's sweetheart, and she, overwhelmed by his smooth talk and social bearing, promised to marry him. At that moment Mathurine, another country lass who had caught the philanderer's fancy, accosted Don Juan, but he cleverly led each girl to think she was his only love and the one he would marry.

When Don Juan heard that his pursuers were closing in on him, he changed clothes with his valet. Sganarelle devised a better disguise. Putting on the attire of a physician, he prescribed remedies at random for ailing country folk, not knowing whether his medicines would kill or cure.

In the wood through which they were traveling, Don Juan and Sganarelle sought to evade their pursuers. They discoursed on heaven, hell, the devil, and another life, Don Juan declaring himself a practical man who held no belief in such stupid and supernatural things. Deep in argument, they lost their way. Suddenly, through a clearing in the trees, they saw Don Carlos, Elvire's brother, being attacked by a band of robbers. Don Juan rushed to assist the stranger and succeeded in routing the attackers. Don Carlos, not knowing that his rescuer was his own sister's seducer, expressed his gratitude to Don Juan for saving his life. At this moment Alonse came upon them. Their friendly attitude horrified him, for he immediately recognized Don Juan and demanded of his brother that this betrayer of their sister be killed. Don Carlos pleaded for delay and won for Don Juan a day's respite, but he agreed that after this short delay justice would be done and vengeance satisfied.

As Don Juan and Sganarelle continued on their way, Don Juan gave voice again to the song that his heart belonged equally to all the fair sex and that his attraction to Elvire had entirely faded. Among the trees they came on a statue, part of the tomb which the Commander had been building when killed by Don Juan. On a sudden whim Don Juan insisted that the shocked Sganarelle approach the mausoleum and invite the

Commander to dine with them. To their amazement the statue nodded its head in assent. Overwhelmed, they retreated hastily, although Don Juan boldly asserted that strong minds are not affected by a belief in anything supernatural.

Don Louis, father of Don Juan, threatened action to put an end to his son's irregularities, reproaching his son for his unworthy life and lack of virtue, from the consequences of which even a worthy name could not protect him. A tradesman and creditor, Monsieur Dimanche, also learned where Don Juan was hidden. Although he blandly acknowledged his indebtedness to the tradesman, Don Juan had no intention of meeting his obligations, and he put the honest man off with hypocritical words of solicitude and friendliness.

Elvire, veiled, let Don Juan know that her love for him was now wholly free from sensual attachment and that she would retire to the convent from which he had taken her. Fearing that he could not escape the wrath of heaven, she implored him to reform before he was utterly crushed.

Meanwhile, Sganarelle and Don Juan had forgotten their invitation asking the statue to dinner. When the meal was served, the statue knocked at the door and seated itself at their table. The statue challenged Don Juan to dine with it the next day.

These happenings led Don Juan to pretend conversion and penitence to his father, who was overjoyed. But his so-called reform was merely a sham to further another of his designs, for Don Juan still believed that hypocrisy was a fashionable and privileged vice. He would boldly don the clothes of hypocrisy, more relentlessly than ever continue to persecute his enemies, and, holding to a good opinion of himself alone, adapt himself to the vices of his age.

Don Carlos demanded that Don Juan recognize Elvire publicly as his wife, but Don Juan demurred, saying the matter was no longer in his hands as Elvire was resolved to go into retreat and he to reform. Sanctimoniously, he begged Don Carlos to leave everything to the will of heaven, but he also warned that if attacked he would fight.

Don Juan, in calling on heaven, had gone too far. A ghost in the form of a veiled woman warned him to repent of his sins immediately. Don Juan, thinking he recognized the voice, challenged the figure and raised his sword to strike, but the shape changed to that of Time with a scythe before vanishing. Later the statue returned, adding its threat of a terrible death if Don Juan persisted in his wickedness. Scorched by an invisible flame, Don Juan cried out, but amid lightning flashes and thunderous sounds, the earth opened up and swallowed him. Thus he who neglected debts, seduced his victims, dishonored friends, and violated all laws finally offended heaven. The things which he held in scoffing disbelief brought about his doom.

DOÑA PERFECTA

Type of work: Novel
Author: Benito Pérez Galdós (1843-1920)
Type of plot: Tragedy of religious bigotry
Time of plot: Late nineteenth century
Locale: Orbajosa, Spain
First published: 1876

Principal characters:
José ("Pepe") Rey
Doña Perfecta Rey, his aunt
Rosario, her daughter
Don Inocencio, canon of the cathedral

MARÍA REMEDIOS, his sister
JACINTO, María's son

Critique:

Pérez Galdós went to Madrid as a student of law in 1863; however, literature and the theater proved more interesting than the bar. Early in his literary career he wrote several novels about politics and social customs. Then, between 1875 and 1878, Galdós became interested in religion and published three novels dealing with its different aspects: *Doña Perfecta,* the story of a town dominated by the clergy; *Gloria* (1876-1877), a novel about a Jewish-Christian clash, and *The Family of León Roch* (1879), a story of religious fanaticism ruining a happy household. All are classified as belonging to the novelist's early period, though they represent a great technical advance over his first attempts. In *Doña Perfecta,* Galdós describes the clash of modern ideas against the walls of bigotry and prejudice in a small Andalusian town removed from the main current of life. Representative of the new order is the scientifically trained, clear-thinking, outspoken bridge builder. The old is represented by a wealthy woman so fanatically religious that to save her daughter's immortal soul she would even condone murder. The result is a suspense novel that has shown its popularity by translation into eight languages.

The Story:

The city of Orbajosa, with its 7,324 inhabitants, was proud of its religious atmosphere. It boasted a cathedral and a seminary, but it possessed nothing else to make it known to the rest of Spain. It had no manufacturing, and its only agricultural activity was the raising of garlic.

The leading citizen of Orbajosa was Doña Perfecta Rey, a widow whose wealth was the result of legal victories won over her husband's family by her brother, an Andalusian lawyer. Since he had a son, Pepe Rey, and she had a daughter, Rosario, the idea of marriage between the two young people seemed a natural arrangement to their elders. It was for this purpose that Pepe first came to Orbajosa.

In his busy life as a road construction engineer, Pepe had thought little about matrimony, but he began to do so after seeing the lovely Rosario. The girl was in turn attracted to her cousin. Doña Perfecta was also much taken with Pepe, but not for long.

Doña Perfecta, like the other inhabitants of Orbajosa, was under the domination of the Church, and as the town's most exemplary citizen she felt the need to be especially devout. At the same time Don Inocencio, canon of the cathedral, had other plans for Rosario. Urged on by his sister, María Remedios, who desired the Rey fortune for her son Jacinto, Don Inocencio, far less innocent than his name implied, began conniving to end all talk of marriage between the cousins.

Pepe, through his wide travel and training, was unorthodox, though not without regard for religion. Before long, however, Don Inocencio made him appear a heretic, and Doña Perfecta, forgetting her indebtedness to his father and ignoring the feelings of her daughter, refused him permission to see Rosario. The girl, made meek by education and dominated by her mother, lacked the courage to assert herself in declaring her love for her cousin.

Soon all the people of Orbajosa, from the bishop to the working man in the fields, were made to feel it a matter of religious and civic pride to rid their city of the heretic. The unsuspecting Pepe could not conceive of such intolerance. He tried to explain that he had no intention of attacking religion, but his attempts to make clear his position only made matters worse.

Finally, after several stolen interviews with Rosario in the family chapel, Pepe decided to take her away, and Rosario agreed to go with him. But the lovers

had failed to reckon with the power of community opinion. While the conscience-stricken Rosario was revealing to her mother her plan to run away that night with Pepe, María Remedios, filled with hatred for the young man who was cheating her Jacinto out of the Rey fortune, arrived to warn Doña Perfecta that the heretic was entering the garden.

Warned now that Pepe was coming to take Rosario away, her mother ordered one of her acquaintances to shoot him. Pepe fell, mortally wounded. His death drove Rosario insane. Don Inocencio felt himself cut off from the world, and Doña Perfecta died of cancer. Nobody gained anything, but Orbajosa felt sure it had won a victory for the faith.

DOWN THERE

Type of work: Novel
Author: Joris Karl Huysmans (Charles Marie Georges Huysmans, 1848-1907)
Time: Late nineteenth century
Locale: Paris
First published: 1891

Principal characters:
DURTAL, a writer
DES HERMIES, his friend and interlocutor
CARHAIX, bell ringer at Saint-Sulpice
CHANTELOUVE, a Catholic historian
HYACINTHE CHANTELOUVE, his wife and Durtal's mistress
CANON DOCRE, a Satanist
GILLES DE RAIS (1404-1440), Marshal of France, infamous murderer, sadist, and Satanist

Huysmans began his career as a novelist during the 1870's as a member of the naturalistic school of Zola, whose friend and disciple he then was. But in 1884 he broke with Zola by writing his most famous book, *À rebours (Against the Grain)*, which was vastly admired by the *fin-de-siècle* writers on both sides of the Channel.

Down There (Là-bas) was the first of a series of four novels, the purpose of which was to trace the spiritual autobiography of one Durtal (Huysmans himself) as he struggled from skepticism through spiritual despair to the final goal of faith. It was not the author's intention to "tell a story" but rather to analyze his own reactions to the faith that he had lost, but hoped to regain, and to various aspects of historical and contemporary Roman Catholicism; hence, the plots of the books are very slight, and Huysmans used the novels as a platform from which he could express his very decided views on a number of subjects and display his esoteric learning.

When the story opens, Durtal is engaged in writing a biography of Gilles de Rais, the infamous murderer of children, who lived in the fifteenth century. With his friend Des Hermies, whose sole function is to provide someone for him to talk with, Durtal visits the home of Carhaix, the bell ringer of Saint-Sulpice, in the tower of the church. During these visits the conversation turns to Church history and especially to Satanism, a subject in which Durtal has become interested as part of the background for his study of de Rais. Des Hermies avers that Satanism is being practiced in Paris at that very time and he mentions a certain Canon Docre, a renegade priest. While Durtal is wondering how he can make the contacts necessary to observe modern Satanism at first hand, he receives a series of

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anonymous love letters. He eventually discovers that the writer is a Madame Chantelouve, whose receptions he has sometimes attended. After a few meetings she becomes his mistress; he learns that she knows Docre, and at length he persuades her to take him to a Black Mass. He witnesses the revolting spectacle, held in an abandoned Ursuline convent; afterwards, in a nearby tavern, Madame Chantelouve tricks him into committing sacrilege. Disgusted with her, he breaks off their relationship, and the novel comes to an end.

There is, however, a story within the story, for large sections of the book are devoted to Durtal's readings from his biography of de Rais. The material for this section Huysmans obtained from a work by the Abbé Bossard, published in 1884, which contained a transcript of the records of de Rais' trial preserved in the archives at Nantes. Although he made a number of mistakes, Huysmans traced, with reasonable accuracy and considerable drama, the career of the sinister marshal. The details are often horrifying, and Huysmans spares his readers none of them; but the ending of the story, with de Rais' trial and final repentance, gave him the opportunity for his most famous passages of description. He was attracted to this unsavory bit of history as others have been (for the literature in French on de Rais is considerable) by the problem in morbid psychology that it presents. De Rais had been in his youth a companion-in-arms of Jeanne d'Arc and had apparently shared the religious exaltation that had affected her followers. How, then, did he change into such a monster of butchery, Satanism, and sexual perversion that his name is remembered after the passage of five hundred years? In addition, Huysmans was a fervent medievalist; and all aspects of the period fascinated him, particularly the religious fervor that had been possible in an age of faith. He never tired of contrasting the ardent Catholicism of the Middle Ages, the splendor of its ritual and the beauty of its architecture, with the vulgar manifestations that he saw in his own day. Faith had been easy in the fifteenth century, he believed; the problem was to find it in the materialistic present.

The parts of the novel dealing with modern Satanism—weird as they appear—were taken from happenings in contemporary Paris. There was apparently a good deal of this disgusting hocus-pocus going on at the time, and several of the characters in *Down There* were drawn from life.

Huysmans, during his later period, never wearied of damning the nineteenth century and all its characteristic works. He begins the novel with an attack on Naturalism, the literary school to which he had once belonged. It has "made our literature the incarnation of materialism . . . 'appetite and instinct' seem to be its sole motivation and rut and brainstorm its chronic states." And throughout the book he continues to attack his own age for its shoddiness, crassness, and vulgarity.

But the core of the book is its contribution to the author's spiritual autobiography. Huysmans had spent his childhood quite literally in a religious atmosphere, under the shadow of Saint-Sulpice, but he confessed later that he had been completely indifferent to religion throughout his youth. He was converted between 1884 and 1892; *Down There* represents the first stage of this conversion. In this work Durtal-Huysmans has reached the stage, familiar enough in such cases, of being attracted by the externals of religion, such as the beauty of the liturgy and the fascination of Church history, and yet unable to accept the essentials. He had the true Romanticist's attitude: he could have been a devout Catholic in any period except the present. Because the Church fell artistically short of what he believed it to have been during the Middle Ages, he had difficulty in understanding that the underlying reality could have remained

unchanged. Here his artistic nature interfered with his religious conversion because the undoubted ugliness of much nineteenth-century ecclesiastical art was a stumbling block. He had yet to understand that belief in a materialistic age is a greater triumph than during an age of faith.

DREAM OF THE RED CHAMBER

Type of work: Novel
Author: Tsao Hsueh-chin (c. 1715-1763), with a continuation by Kao Ou
Type of plot: Domestic chronicle
Time of plot: c. 1729-1737
Locale: Peking
First published: 1792

Principal characters:

MADAME SHIH (the MATRIARCH), the living ancestress of the Chia family
CHIA SHEH, her older son, master of the Yungkuofu, or western compound
MADAME HSING, his wife
CHIA LIEN, their son
HSI-FENG (PHOENIX), Chia Lien's wife
YING-CHUN (WELCOME SPRING), Chia Sheh's daughter by a concubine
CHIA CHENG, the Matriarch's younger son
MADAME WANG, his wife
PAO-YU, their son
CARDINAL SPRING, their daughter, an Imperial concubine
CHIA HUAN, Chia Cheng's son by his concubine
TAN-CHUN (QUEST SPRING), Chia Cheng's daughter by his concubine
TAI-YU (BLACK JADE), the Matriarch's granddaughter, an orphan
HSIANG-YUN (RIVER MIST), the Matriarch's grandniece
PAO-CHAI (PRECIOUS VIRTUE), Madame Wang's niece
HSUEH PAN, Precious Virtue's brother, a libertine
CHIA GEN, master of the Ningkuofu, or eastern compound
YU-SHIH, his wife
CHIA JUNG, their son
CHIN-SHIH, Chia Jung's wife
HSI-CHUN (Compassion Spring), Chia Gen's sister
HSI-JEN (PERVADING FRAGRANCE),
CHING-WEN (Bright Design), and
SHEH-YUEH (Musk Moon), Pao-yu's serving maids

Critique:

Chinese scholars and readers consider the eighteenth-century *Hung Lou Meng* (*Dream of the Red Chamber*) the greatest of their novels. Published anonymously in 1792, and for a long time a matter of scholarly reference and dispute, the book is now ascribed to Tsao Hsueh-chin, who completed the first eighty chapters before his death in 1763, and Kao Ou, who added forty more as an expansion of Tsao Hsueh-chin's original notes. There is internal evidence to show that Tsao Hsueh-chin may have drawn on his own experience and family background in creating the character of Pao-yu, the pampered younger son of an aristocratic and powerful family in gradual financial decline at the time of his birth. Like Pao-yu, Tsao Hsueh-chin was petted by his family and spoiled by lux-

DREAM OF THE RED CHAMBER by Tsao Hsueh-chin. Translated by Chi-Chen Wang. Published by Twayne Publishers. By permission of the translator. Copyright, 1958, by Chi-Chen Wang.

ury; unlike Pao-yu, he failed to pass the Imperial Examinations which would have raised him to some official position. *Dream of the Red Chamber* is within a single framework a long and extremely complicated domestic chronicle—the novel contains more than four hundred characters—that is both a lively comedy of manners and a realistic fable of moral seriousness. The title is capable of expressing several meanings. In the view of Professor Chi-Chen Wang, it may be translated as "Dreams of Young Maidens," since the younger women of the Chia clan lived in the traditional "red chamber" of a palace compound like those which housed wealthy or aristocratic Chinese families until fairly recent times. The term may also be interpreted as a reference to the metaphor "Red Dust," which in Buddhist usage is a designation for the material world with all its pleasures, follies, and vices. Manuscript copies of the first eighty chapters of the novel were apparently circulated before the publication of the complete 120-chapter version in 1792.

The Story:

Ages ago, in the realm of the Great Void, the Goddess Nügua whose task it was to repair the Dome of Heaven rejected a stone which she found unsuited to her purpose. Because she had touched it, however, the stone became endowed with life, so that thereafter it could move as it pleased. In time it chanced on a crimson flower in the region of the Ethereal, where each day it watered the tender blossoms with drops of dew. At last the plant was incarnated as a beautiful young girl. Remembering the stone that had showered the frail plant with refreshing dew, she prayed that in her human form she might repay it with the gift of her tears. Her prayers were to be granted, for the stone, too, had been given life in the Red Dust of earthly existence. At his birth the piece of jade was miraculously found in the mouth of Pao-yu, a younger son of the rich and powerful house of Chia, which by imperial favor had been raised to princely eminence several generations before.

At the time of Pao-yu's birth the two branches of the Chia family lived in great adjoining compounds of palaces, pavilions, and parks on the outskirts of Peking. The Matriarch, an old woman of great honor and virtue, ruled as the living ancestress over both establishments. Chia Ging, the prince of the Ningkuofu, had retired to a Taoist temple some time before, and his son Chia Gen was master in his place. The master of the Yungkuofu was Chia Sheh, the older son of the Matriarch. Chia Cheng, her younger son and Pao-yu's father, also lived with his family and attendants in the Yungkuofu. A man of upright conduct and strict Confucian morals, he was a contrast to the other members of his family, who had grown lax and corrupt through enervating luxury and the abuse of power.

Pao-yu, the possessor of the miraculous jade stone and a boy of great beauty and quick wit, was his grandmother's favorite. Following her example, the other women of the family—his mother, aunts, sisters, cousins, and waiting maids—doted on the boy and pampered him at every opportunity, with the result that he grew up girlish and weak, a lover of rouge pots and feminine society. The traits of effeminacy he displayed infuriated and disgusted his austere father, who treated the boy with undue severity. As a result, Pao-yu kept as much as possible to the women's quarters.

His favorite playmates were his two cousins, Black Jade and Precious Virtue. Black Jade, a granddaughter of the Matriarch, had come to live in the Yungkuofu after her mother's death. She was a lovely, delicate girl of great poetic sensitivity, and she and Pao-yu were drawn to each other by bonds of sympathy and understanding that seemed to stretch back into some unremembered past. Precious Virtue, warm-hearted and practical, was the niece of Pao-yu's mother. She was a

girl as good as her brother Hsueh Pan was vicious, for he was always involving the family in scandal because of his pursuit of maidens and young boys. Pao-yu's favorite waiting maid was Pervading Fragrance. She slept in his chamber at night, and it was with her that he followed a dream vision and practiced the play of cloud and rain.

When word came that Black Jade's father was ill and wished to see her before his death, the Matriarch sent the girl home under the escort of her cousin Chia Lien. During their absence Chin-shih the daughter-in-law of Chia Gen, died after a long illness. By judicious bribery the dead woman's husband, Chia Jung, was made a chevalier of the Imperial Dragon Guards in order that she might be given a more elaborate funeral. During the period of mourning Chia Gen asked Phoenix, Chia Lien's wife, to take charge of the Ningkuofu household. This honor gave Phoenix a position of responsibility and power in both palaces. From that time on, although she continued to appear kind and generous, she secretly became greedy for money and power. She began to accept bribes, tamper with the household accounts, and lend money at exorbitant rates of interest.

One day a great honor was conferred on the Chias. Cardinal Spring, Pao-yu's sister and one of the emperor's concubines, was advanced to the rank of an Imperial consort of the second degree. Later, when it was announced that she would pay a visit of filial respect to her parents, the parks of the two compounds were at great expense transformed into magnificent pleasure grounds, called the Takuanyuan, in honor of the consort's visit. Later, at Cardinal Spring's request, the pavilions in the Takuanyuan were converted into living quarters for the young women of the family. Pao-yu also went there to live, passing his days in idle occupations and writing verses. His pavilion was close to that of Black Jade, who had returned to the Yungkuofu after her father's death.

Pao-yu had a half-brother, Chia Huan. His mother, jealous of the true-born son, paid a sorceress to bewitch the boy and Phoenix, whom she also hated. Both were seized with fits of violence and wild delirium. Pao-yu's coffin had already been made when a Buddhist monk and a lame Taoist priest suddenly appeared and restored the power of the spirit stone. Pao-yu and Phoenix recovered.

A short time later a maid was accused of trying to seduce Pao-yu. Dismissed, she drowned herself. About the same time Chia Cheng was told that his son had turned the love of a young actor away from a powerful patron. Calling his son a degenerate, Chia Cheng almost caused Pao-yu's death by the severity of the beating which the angry father administered.

As Phoenix became more shrewish at home, Chia Lien dreamed of taking another wife. Having been almost caught in one infidelity, he was compelled to exercise great caution in taking a concubine. Phoenix learned about the secret marriage, however, and by instigating claims advanced by the girl's former suitor she drove the wretched concubine to suicide.

Black Jade, always delicate, became more sickly. Sometimes she and Pao-yu quarreled, only to be brought together again by old ties of affection and understanding. The gossip of the servants was that the Matriarch would marry Pao-yu to either Black Jade or Precious Virtue. While possible marriage plans were being talked about, a maid found in the Takuanyuan a purse embroidered with an indecent picture. This discovery led to a search of all the pavilions, and it was revealed that one of the maids was involved in a secret love affair. Suspicion also fell on Bright Design, one of Pao-yu's maids, and she was dismissed. Proud and easily hurt, she died not long afterward. Pao-yu became even moodier and more depressed after her death. Outraged by the search, Precious Virtue left the park and went to live with her mother.

A begonia tree near Pao-yu's pavilion

bloomed out of season. This event was interpreted as a bad omen, for Pao-yu lost his spirit stone and sank into a state of complete lethargy. In an effort to revive his spirits the Matriarch and his parents decided to marry him at once to Precious Virtue rather than to Black Jade, who continued to grow frailer each day. Pao-yu was allowed to believe, however, that Black Jade was to be his wife. Black Jade, deeply grieved, died shortly after the ceremony. Knowing nothing of the deception that had been practiced, she felt that she had failed Pao-yu and that he had been unfaithful to her. So the flower returned to the Great Void.

Suddenly a series of misfortunes overwhelmed the Chias as their deeds of graft and corruption came to light. When bailiffs took possession of the two compounds, the usury Phoenix had practiced was disclosed. Chia Gen and Chia Sheh were arrested and sentenced to banishment. The Matriarch, who took upon herself the burden of her family's guilt and surrendered her personal treasures for expenses and fines, became ill and died. During her funeral services robbers looted the compound and later returned to carry off Exquisite Jade, a pious nun. Phoenix died also, neglected by those she had dominated in her days of power. Through the efforts of powerful friends, however, the complete ruin of the family was averted, and Chia Cheng was restored to his official post.

But it was the despised son who in the end became the true redeemer of his family's honor and fortunes. After a Buddhist monk had returned his lost stone, Pao-yu devoted himself earnestly to his studies and passed the Imperial Examinations with such brilliance that he stood in seventh place on the list of successful candidates. So impressed was the emperor that he wished to have the young scholar serve at court. But Pao-yu was nowhere to be found. The tale was that he became a bodhisattva and disappeared in the company of a Buddhist monk and a Taoist priest.

DRINK

Type of work: Novel
Author: Émile Zola (1840-1902)
Type of plot: Naturalism
Time of plot: Second half of the nineteenth century
Locale: Paris
First published: 1877

Principal characters:
GERVAISE, a laundress
COUPEAU, a roofer, her husband
LANTIER, her lover and the father of her first two children
ADÈLE, Lantier's mistress
GOUJET, a neighbor secretly in love with Gervaise
NANA, the daughter of Gervaise and Coupeau
VIRGINIE, Adèle's sister

Critique:

Drink belongs to the series of the Rougon-Macquart in which Zola attempted to apply the methods of the experimental sciences to the social novel. This particular novel depicts with an extremely cruel precision the destructive effects of alcoholism among workers. At the time of publication it was received either with enthusiasm or with indignation, never with indifference. Actually, *Drink* might well be the one of Zola's novels in which there is the least prejudice and where the bare document is the most effective. Zola's visionary imagina-

tion communicates an intense life to the social group he describes as a whole; thus, a certain poetry evolves from the atmosphere of fatality in *Drink,* and it is this quality which makes the reading bearable.

The Story:

All night Gervaise had been waiting for her lover, Lantier, to come back to their quarters in Paris. When he finally came home, he treated her brutally and did not display the least affection toward Claude and Étienne, their two children. He stretched out on the bed and sent Gervaise off to the laundry where she worked.

When she was thirteen, Gervaise had left her country town and her family to follow Lantier; she was only fourteen when Étienne was born. Her family had been cruel to her, but until recently Lantier had treated her rather kindly. Gervaise knew that Lantier had come under the influence of the dram shop and at the same time of Adèle, a pretty prostitute.

Gervaise herself was rather pretty, but she had a slight limp which, when she was tired, became worse; the hard life she had lived also had put its mark on her face, although she was only twenty-two. She would have been perfectly happy working hard for her own home and a decent life for her children, but all she had ever known was endless hardship and insecurity.

At the laundry she found some relief in confiding her story to Madame Boche, an older woman who had become her friend. Suddenly the children came running in with word that Lantier had deserted the three of them to go away with Adèle and that he had taken with him everything they owned.

Gervaise's first thought was for her children, and she wondered what would become of them. Soon, however, she was roused in anger by the insults of Virginie, Adèle's sister; Virginie had come to the laundry for the sadistic pleasure of watching how Gervaise would take the triumph of her rival. Gervaise was quite frail and much smaller than Virginie; nevertheless, she jumped toward her, full of rage. A struggle followed, in which the two women used pieces of laundry equipment and wet clothes to beat each other. Surprisingly, Gervaise, who had given all her strength, came out victorious. Virginie was never to forgive her.

Madame Fauconnier, proprietress of a laundry, gave Gervaise work in her establishment. There she earned just enough to provide for herself and her children. Another person interested in Gervaise was Coupeau, a roofer who knew all about her unhappy life. He would have liked to have her live with him. Gervaise preferred to devote herself entirely to her two small boys, but one day, when Coupeau proposed marriage to her, she was overcome by emotion and accepted him.

The situation was not very promising at first because the couple had no money. Coupeau's sister and brother-in-law, who were as miserly as they were prosperous, openly disapproved of his marriage. Slowly, perseverance in hard work made it possible for the Coupeaus to lead a decent life and even to put a little money aside. Gervaise had quite a reputation as a laundress and she often dreamed of owning her own shop. A little girl, Nana, was born to the couple four years later. Gervaise resumed working soon afterward.

This good fortune could not last. While he was working on a roof, Nana diverted her father's attention for a split second and he fell. Gervaise, refusing to let him be taken to the hospital, insisted on caring for him at home. Coupeau somehow survived, but his recovery was very slow. What was worse, inactivity had a bad effect on him. He had no more ambition, not even that of supporting his family. He also went more and more often to the dram shop.

Meanwhile, Gervaise was preparing to give up her dream of a little shop of her own when Goujet, a neighbor secretly in love with her, insisted that she borrow

the five hundred francs he offered her as a gesture of friendship. She opened her shop and soon had it running quite well.

Goujet's money was never returned. Instead, the family's debts kept progressively increasing, for Coupeau remained idle and continued his drinking. Gervaise herself had become accustomed to a few small luxuries, and she was not as thrifty as she had once been. Actually, she still felt quite confident that she would be able soon to meet her obligations; she had a very good reputation in the whole neighborhood.

At this point, Virginie returned, pretending that she had forgotten the fight in the laundry. Gervaise was a little startled at first to discover that her old enemy was going to be her neighbor once more. Being unprejudiced, however, she had no objection to being on friendly terms with Virginie.

Then Lantier came back. When Gervaise heard from Virginie that he had deserted Adèle and had been seen again in the neighborhood, she had been badly frightened. So far, however, her former lover had made no attempt to see her and she had forgotten her fears.

Lantier had waited to make a spectacular entrance. He chose to appear in the middle of a birthday party that Gervaise was giving. Most unexpectedly, Coupeau, who by that time was continuously drunk, invited him in. During the weeks that followed the two men became drinking companions. Later on, Lantier suggested that he might live and board with the Coupeaus. Gervaise's husband had reached such a state of degeneration that he welcomed the idea.

Although the agreement was that Lantier was to pay his share of the expenses, he never kept his promise, and Gervaise found herself with two men to support instead of one. Furthermore, Lantier had completely taken over the household and was running it as he pleased. Still a charming seducer, he was extremely popular with the women of the neighborhood.

Gervaise herself began to degenerate. Disgusted by her husband, she could not find the strength to refuse the embraces of her former lover. Before long her work suffered from such a state of affairs, and eventually she lost the shop. Virginie bought it and, at the same time, won the favors of Lantier.

Meanwhile, Nana had almost grown up, and she was placed as an apprentice in a flower shop. When she decided to leave home for the streets, Gervaise gave up all interest in life and joined Coupeau in the dram shop. After he finally died of delirium tremens, she tried walking the streets, but nobody would have her, wretched as she was. Goujet's timid efforts to help her were useless. Completely worn out by all the demands that had been made on her, she died alone.

DUINO ELEGIES

Type of work: Poetry
Author: Rainer Maria Rilke (1875-1926)
First published: 1923

For the reader who must rely on a prose translation of Rainer Maria Rilke's culminating work, the story and the man behind its appearance may overshadow the poem itself. Nothing of the elegiac quality of the original German can be translated which is as deeply affecting as the inspiration which produced the work, or the philosophy of the man who wrote it.

Often ranked with Yeats as one of the great poets of this century, Rilke is also called the great beginner. One might, however, better compare his poetic in-

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novations with those of Gerard Manley Hopkins, though in the case of Rilke experimentation with rhythm and rhyme never took precedence over content. Like Yeats, he more often let the content find the form. Of the three, Rilke was the most intuitive, rhapsodic, and mystical; and he was perhaps the most consummate craftsman.

In October, 1911, the poet visited his friend, Princess Marie von Thurn und Taxis-Hohenlohe, at Schloss Duino, near Trieste. He remained at the castle, alone throughout the winter, until April, and there he composed the first, the second, and parts of several other elegies. The opening stanza, "Who, if I cried, would hear me among the angelic orders?" came to him while walking in a storm along a cliff two hundred feet above the raging sea, a romantic interlude worthy of an atmospheric passage in a Gothic novel. Rilke conceived the plan of all ten elegies as a whole, though ten years elapsed before the poem found its final form.

The First Elegy, like the first movement of a musical work, presents the central theme and suggests the variations that follow. From the opening line to the last, Rilke invokes the Angels, not those of Christianity but of a special order immersed in time and space, a concept of being of perfect consciousness, of transcendent reality. As a symbol appearing earlier in Rilke's poetry, the Angel represents to him the perfection of life in all the forms to which he aspired, as high above man as God is above this transcending one. Nearest to this angelic order are the Heroes—later he praises Samson—and a woman in love, especially one who dies young, as did Gaspara Stampa (1523-1554), whom Rilke celebrates as a near-perfect example. Like the lover, man must realize each moment to the fullest rather than be distracted by things and longings. With this contrast of Man and Angels, of Lovers and Heroes, and with the admission of life's transitoriness, the poet suggests the meaning of life and death as well as words can identify such profound things.

If the introduction or invocation is a praise of life, the Second Elegy is a lament for life's limitations. We moderns must, at best, content ourselves with an occasional moment of self-awareness, of a glimpse at eternity. Unlike the Greeks, we have no external symbols for the life within. In love, were we not finally satiated, we might establish communication with the Angels; but finally our intuitions vanish and we have only a fleeting glance at reality.

Rilke began the Third Elegy at Duino and completed it in Paris the following year; during an intervening visit to Spain he composed parts of the Sixth, Ninth, and Tenth Elegies. In the third section he confronts the physical bases of life, especially love. He suggests that woman is always superior in the love act, man a mere beginner led by blind animal passion, the libido a vicious drive. Sublime love is an end in itself, but often human love is a means to escape life. Even children have a sort of terror infused into their blood from this heritage of doubt and fear. From this view of mortality Rilke would lead the child away, as he says in powerful though enigmatic conclusion,

> . . . Oh gently, gently
> show him daily a loving, confident task done,—guide him
> close to the garden, give him those counter-
> balancing nights. . . .
> Withhold him. . . .

Perhaps the advent of war made the Fourth Elegy the most bitter of all, written as it was from Rilke's retreat in Munich in 1915. The theme of distraction, our preoccupation with fleeting time and time serving, makes of this part a deep lament over the human condition. We are worse than puppets who might be manipulated by unseen forces, Angels. Our attempts to force destiny, to toy with fate, cause us to break from heaven's firm

hold. We must be as little children, delighted within ourselves by the world without, and with our attention and energies undivided, alone. Here, we will find our answer to death as the other side of life, a part of life and not the negation or end of it.

The Fifth Elegy, the last from the standpoint of time, written at the Château de Muzot in 1922, was inspired by Picasso's famous picture of the acrobats. Here again the circumstances of the writing overshadow the very real worth of the poem. *Les Saltimbanques* of Picasso was owned by Frau Hertha Koenig, who allowed Rilke the privilege of living in her home in 1915 in order to be near his favorite painting. Either the poet imperfectly remembered the details of the painting when the poem was finally written or else he included recollections of acrobats who had so delighted him during his Paris years. Regardless of influences, however, this poem is remarkable in its merging of theme and movement with a painting, emphasizing Rilke's conviction that a poem must celebrate all the senses rather than appeal to eye or ear alone.

The acrobats, symbolizing the human condition, travel about, rootless and transitory, giving pleasure neither to themselves nor the spectators. Reality to the acrobat, as to man, is best discovered in the arduousness of the task; but routine often makes the task a mockery, especially if death is the end. If death, however, is the other side of life and makes up the whole, then life forces are real and skillfully performed to the inner delight of performers and spectators, living and dead alike.

The Hero, Rilke asserts in the Sixth Elegy, is that fortunate being whose memory, unlike that of long-forgotten lovers, is firmly established by his deeds. He, being single-minded and single-hearted, has the same destiny as the early departed, those who die young without losing their view of eternity. The great thing, then, is to live in the flower of life with the calm awareness that the fruit, death, is the unilluminated side of life. For the Hero, life is always beginning.

In the Seventh Elegy, the poet as the *we* and the *you* as well as the *I*, no longer worries about transitory decaying or dying. Now he sings the unpremeditated song of existence:

> Don't think that I'm wooing!
> Angel, even if I were, you'd never come.
> For my call
> is always full of 'Away!' Against such a powerful
> current you cannot advance. Like an outstretched
> arm is my call. And its clutching, upwardly
> open hand is always before you
> as open for warding and warning,
> aloft there, Inapprehensible.

From this viewpoint, Rilke attempts in the Eighth Elegy, dedicated to his friend Rudolph Kassner, to support his belief in the "nowhere without no," the "open" world, timeless, limitless, inseparable "whole." "We," contrasted to animals, are always looking away rather than toward this openness.

The theme of creative existence Rilke continues in the Ninth Elegy, possibly begun at Duino but certainly finished at Muzot. Here he suggests that the life of the tree is superior in felicity to the destiny of man. We should, perhaps, rejoice in spite of the limiting conditions of man by overcoming this negation of the flesh with a reaffirmation of the spirit. Then death holds no fears since it is not opposite to life, not an enemy but a friend. This work possibly represents the author's own transformation from the negating, inhibiting conditions of the Great War to a renewed faith in life.

The Tenth Elegy, the first ten lines of which came to him in that burst of creativity at Duino, contains a satiric portrait of the City of Pain where man simply excludes suffering, pain, death, from his thoughts; where distractions, especially the pursuit of money, are the

principal activities. This semi-existence the poet contrasts with that in the Land of Pain, Life-Death, where there is continuous progress through insights of a deeper reality to the primal source of joy.

> And we, who have always thought
> of happiness climbing, would feel
> the emotion that almost startles
> when happiness falls.

Perhaps Rilke means that by complete submission or attunement to universal forces one is suspended or even falls into the "open." This deeply realized philosophy he developed in the *Sonnets to Orpheus* (1923), a work which complements the *Duino Elegies*, though it does not surpass them in deep emotional undertones and sheer power of expression.

THE DUNCIAD

Type of work: Poem
Author: Alexander Pope (1688-1744)
Time: Eighteenth century
Locale: England, the underworld
First published: 1728-1743

Principal personages:
DULNESS, a goddess
TIBBALD, hero of the first edition, a Shakespearian scholar
COLLEY CIBBER, hero of the second edition, playwright, producer, and poet laureate

When Alexander Pope set out to criticize the general literary climate of his time and to avenge the slights given his own work by other writers, he took the theme of John Dryden's *MacFlecknoe*, in which the poetaster Thomas Shadwell is crowned ruler of the Kingdom of Nonsense, and expanded it to make a true mock epic of three books. He added a fourth book when he rewrote the poem in 1742. *The Dunciad* acclaims the goddess Dulness, daughter of Chaos and Night, and her chosen prince: the scholar Lewis Theobald (Tibbald) in the first edition, Colley Cibber, playwright and poet laureate, in the second.

This poem lacks the close-knit quality of Pope's other fine mock epic, *The Rape of the Lock*. It is longer, and the fact that the hero appears only at intervals explains a certain disunity. Tibbald-Cibber appears at the middle of Book I, is present only as a spectator at the epic games described in Book II, and dreams the trip to the underworld, modeled on that of Aeneas in Book VI of the *Aeneid*. Thus, the action is limited. The important points in the poem are made in the descriptive passages in these episodes and in conversations which contain criticism of individuals and trends.

The general plan outlined above shows Pope's close reliance on the classical epic as his model. *The Dunciad*, like *The Rape of the Lock*, begins with a parody of the *Aeneid*:

> The mighty Mother, and her Son, who
> brings
> The Smithfield Muses to the ear of
> Kings,
> I sing.

The invocation is appropriately directed not at a muse but at the Patricians, the patrons whose purses inspire dull writing. The dedication to the author's friend Jonathan Swift which follows is an eighteenth-century, rather than a classic convention.

Pope describes in detail the abode of Dulness and the allegorical figures gathered around her throne: Fortitude, Temperance, Prudence, and Poetic Justice, who is weighing truth with gold and "solid pudding against empty praise." The gods are notoriously interested in the affairs of mortals; Dulness looks out upon the ingredients of dull writing and the

numerous creators of it. Her eye lights upon the hero, who is raising to her an altar of tremendous tomes of his writing. She anoints him as king of her realm, and the nation croaks Aesop's line, "God save King Log."

In the second book Pope designs appropriate contests for his various groups of enemies. The booksellers race to win a phantom poet. A patron is designated for the poet who tickles best, but he is carried off by an unknown sycophantic secretary. Journalists swim through the muck of the Thames River:

> Who flings most filth, and wide pollutes around
> The stream, be his the Weekly Journals bound;
> A pig of lead to him who drives the best,
> A peck of coals a-piece shall glad the rest.

As a final test the goddess promises her "amplest powers" to anyone who can remain awake as he listens to the verses of "Three College Sophs, and three pert Templars." The book ends with the whole company lying asleep.

Grandiose heroic couplets and numerous parallels with classical visits to the underworld fill the third book. John Taylor, the Water Poet, replaces the ferryman Charon; Elkanah Settle, a Restoration poet, takes Anchises' part in showing the hero the future of Dulness and her offspring. The high point of this book is the crowning of Tibbald-Cibber with a poppy wreath by Bavius, prototype of the worst of poets from ancient times.

The 1742 *Dunciad,* centering on the triumph of Dulness over England, reveals a slightly more mature outlook in the poet than does the earlier version. Tibbald was the object of a vindictive attack, occasioned by his criticism of Pope's edition of Shakespeare. Cibber is representative of the dull poet; as laureate he was well known for his poor occasional verse. The fourth book is far more concerned with the institutions promoting the rise of dullness than with individuals. The more frequent use of classical names, rather than personal ones, indicates the poet's movement toward universality.

The last book is almost an entity in itself. It opens with a new invocation, to Chaos and Night. The pseudo-learned notes, effective satire written by Pope himself, point out the precedents for a second invocation when important new matter is introduced. Evil omens presage the coming destruction as Dulness ascends her throne and Cibber reclines in her lap, making his only appearance in this book.

Around the goddess are Science, Wit, Logic, Rhetoric, and other abstractions in chains, reminiscent of several scenes in *The Faerie Queene.* Various personages appear to tell of Dulness' victory over the many arts and institutions. First to come is a harlot representing the Italian opera; she rejoices in the banishment of Handel to Ireland and the supremacy of chaos in music.

Pope uses an epic simile to describe the nations clustering around the goddess:

> Not closer, orb in orb, congloved are seen
> The buzzing Bees about their dusky Queen.

Present are the passive followers of Dulness and those who lead the advance: pompous editors who make mincemeat of good poets with notes and commentary, patrons who set up a bust of a poet after he has died neglected.

A specter, the head of Westminster School, modeled on Milton's Moloch, speaks on the state of education:

> As Fancy opens the quick springs of Sense,
> We ply the Memory, we load the brain.
> Bind rebel Wit, and double chain on chain,
> Confine the thought, to exercise the breath;
> And keep them in the pale of Words till death.

Pope criticizes the hair-splitting grammarians in Aristarchus' boasts that he has turned good verse into prose again. Science is also satirized as the study which loses itself in detail; but Dulness fears even that condition of affairs, for an object of nature is capable of awakening a mind. Religion does not escape; the poet says that it has degenerated into a belief in a mechanistic God, made in man's image.

Knowing the state of her kingdom, the goddess celebrates her mysteries, reflecting Pope's interest in ceremony. As the rites are concluded a state of dullness encompasses the country, schools, government, army. Truth, philosophy, and religion perish as "Universal Darkness buries All."

The Dunciad contains more of the true heroic spirit than most other mock epics, like Samuel Butler's coarse *Hudibras* or the delicate and sophisticated *The Rape of the Lock*. These poems are directed toward the amusement of the reader, while *The Dunciad* reveals Pope's passionate conviction that the triumph of dullness was a real danger to art, science, and learning. He chose to deliver his warning to England in the humorous mock-epic form, but his seriousness about his subject raises the latter part of the fourth book to the level of real heroic poetry.

There are many fine lines of poetry in *The Dunciad,* but it is more diffuse and less brilliant satire than either *MacFlecknoe* or Pope's own *Epistle to Dr. Arbuthnot*. Missing are the biting, succinct couplets like Dryden's

> The rest to some faint meaning make pretense,
> But Sh— never deviates into sense . . .

or Pope's lines on Addison:

> Damn with faint praise, assent with civil leer,
> And without sneering, teach the rest to sneer.

The greatest deterrent to the modern reader of *The Dunciad* is probably the fact that so much of the poet's contemporary criticism is almost unintelligible; few names die faster than those of the fifth-rate writers of an era. Yet the satirical comments on universal conditions remain fresh and pointed. *The Dunciad* is worthy of a high place among mock-heroic poems.

EARTH

Type of work: Novel
Author: Émile Zola (1840-1902)
Type of plot: Social realism
Time of plot: 1860's
Locale: La Beauce, France
First published: 1887

Principal characters:
Fouan, an old peasant farmer
Rose, his wife
Hyacinthe, called Jésus-Christ, his older son
Fanny, his daughter
Buteau, his younger son
Delhomme, Fanny's husband
Lise, Fouan's niece, daughter of Old Mouche
Françoise, Lise's sister
Jean Macquart, a soldier and artisan, later a farm laborer in La Beauce

Critique:

Earth (*La Terre*), the fifteenth volume of the Rougon-Macquart series, is Zola's horrifying vision of the French peasantry before the Franco-Prussian

War. In the relationships between Fouan and his family, Zola consciously adopted the theme of Lear, although the farmer drawn with realistic detail has none of the nobility of Shakespeare's king. Zola's introduction of Rabelaisian humor in the character Jésus-Christ was an innovation in literary realism. The earth itself dominates the novel, and its beauty and indifference contrast vividly with the peasants' passionate absorption in possessing the land and with the crimes they commit in order to do so. When the novel appeared, Zola was reproached for his lack of idealism and his lack of understanding of the peasants. Mallarmé, however, did not hesitate to see in it true poetry. *Earth* is now among the most widely read of Zola's novels.

The Story:

As Jean Macquart finished sowing each furrow with grain, he paused and gazed over the wide, rich plain. As far as he could see farmers were scattering their wheat, anxious to finish sowing before the frosts came. He met and talked with Françoise about the coming division of old Fouan's property.

In the notary's office, plans for Fouan's sons and son-in-law to divide and farm his land were angrily made. Fouan could not bear to lose the land which had taken all his strength to work and which he had loved more passionately than his wife. The rent and food he asked in return for his property seemed excessive to his children, who, now that the land was within their grasp, intended to keep as much of its yield as possible. Buteau declared that the old man had money saved in bonds. This claim so enraged Fouan that he exhibited some of his former ferocity and authority. Finally the notary completed the transaction and arranged for the division of land by the surveyor.

Buteau, having drawn the third lot of land, declared it was the worst, and he refused to take that part of the property. His refusal distressed Lise, Françoise's sister, for Buteau had been her lover and she was pregnant. She had hoped that when he got the land he would marry her.

Old Mouche, the sisters' father, had a stroke and died in his home. As the village women watched by his deathbed, a violent hail storm laid waste the village crops. The peasants examined the damage by lamplight, their animosities forgotten in their common anguish at this devastation and their fury at the destructiveness of heaven.

Lise and Françoise stayed in the house after their father's death. Lise's son had been born and still Buteau had not married her. Jean became a constant visitor in the household. Believing that he was attracted by Lise, he proposed to her. Before accepting him, she decided to consult Buteau because of the child.

At the autumn haymaking Jean and Françoise worked together. While the girl stood atop the growing rick, Jean forked up bales of hay to her. She was flushed and laughing and Jean found her violently attractive. Because he was years older than Françoise, he was greatly upset when he suddenly realized that it was she who had drawn him to the house and not Lise.

Jean and the sisters met Buteau at the market in Cloyes. Because Lise now had property of her own and because he had at last accepted his share of land, Buteau decided to marry Lise. Buteau, delighted now by possession of the land, plowed and sowed with vigor and passion, determined never to relinquish one inch of the earth. As the wheat grew, its rolling greenness covered La Beauce like an ocean. Buteau watched the weather as anxiously as a sailor at sea. Although Françoise wished to have her share of the land decided, Buteau managed to avoid a final settlement.

When Fouan's older son, nicknamed Jésus-Christ, took to buy brandy the money which Buteau had grudgingly given his parents as their allowance, Buteau was so infuriated that he struck his mother to the floor. Rose did not recover

and in three days she was dead. Fouan was then left completely alone. Finally, much against his will, he decided to make his home with Delhomme, his son-in-law.

By harvest time the green sea of wheat had turned to a fiery gold, and the whole village worked at the harvest. Jean, meanwhile, was tormented by his desire for Françoise. Finally, exhausted by her struggle to resist the constant attentions of Buteau as well, she yielded to him. Buteau, in his fear of losing both the girl and her land, asserted wildly that they could never be married while Françoise was under age.

Meanwhile, Fouan was bullied and restricted in Delhomme's home; he had no money for tobacco and he was allowed little wine. Completely miserable, he went to live with Buteau and Lise. There he was appalled by Buteau's pursuit of Françoise, whose resistance made Buteau so angry that even Lise expressed the wish her sister would surrender in order to have peace once more in the household. Françoise, continuing proudly to refuse Buteau, was gradually turned into a domestic drudge.

In desperation Françoise agreed to marry Jean when she was of age. Fouan, drawn into these household quarrels, was no happier than he had been with Delhomme. At last, because Buteau and his wife begrudged every mouthful of food that he ate, he accepted Jésus-Christ's offer of a home. Jésus-Christ was the only one of Fouan's children without a passion for land. Although it distressed Fouan to see his hard-won acres go to buy brandy for Jésus-Christ, he enjoyed the jokes and the occasional excellent meals cooked in the nearly ruined house by Jésus-Christ's illegitimate daughter.

Before the time of the vintage Jésus-Christ discovered that his father was spending his bonds on an annuity by which he hoped to acquire some land of his own once more. Amazed, first Fanny and then Buteau tried to bribe the old man to return to them. Fouan's relationship with Jésus-Christ was never close again after the discovery.

After a final explosion with Lise, Françoise left the house and went to live with her aunt. It was arranged that she should soon marry Jean and claim her full share of the property. The ill will between the sisters was intensified when the land was divided and Françoise secured the house at auction. Buteau and Lise moved to an adjacent house, where Fouan, fearing that Jésus-Christ would steal his bonds, joined them.

Jean and Buteau were forced to work side by side in the fields. One day, while Jean was manuring the earth, Lise told Buteau that Fouan had had a stroke and that she would bring the doctor. Surprisingly, the old man recovered. During his illness, however, Lise discovered his bonds. When they refused to return them, he left.

Homeless and desperate, Fouan wandered to Delhomme's farm, where he stayed wearily looking into the house. Next he went to Jésus-Christ's hovel, but fear and pride again prevented him from entering. That night, during a terrible storm, Fouan, wretched and exhausted, dragged himself around to look once more at the land he had owned. Finally his hunger became so great that he returned to Buteau, who jeeringly fed him.

Françoise was pregnant. Enraged by the fear that the property might not revert to him and by the fact that Jean's plow had cut into their land, Buteau, aided by Lise, at last raped Françoise. The girl then realized with revulsion that she had always loved him. Jealous, Lise knocked Françoise against a scythe in the field and the blade pierced her abdomen. As she lay dying Françoise refused to will her share of the farm to Jean; although he was her husband, she still regarded him as an outsider. After her death, Jean was evicted from the land.

Greedy for more money, and terrified that the old man would betray the manner of Françoise's death, Lise and Buteau

murdered Fouan by smothering him with a pillow and then setting fire to his bed. Jean Macquart, having no further ties with La Beauce, decided again to become a soldier. After a final tour of the land he left the region for good. If he could not cultivate it, he would at least be able to defend the earth of France.

EAST OF EDEN

Type of work: Novel
Author: John Steinbeck (1902-)
Type of plot: Regional chronicle
Time of plot: 1865-1918
Locale: California
First published: 1952

Principal characters:
ADAM TRASK, a settler in the Salinas Valley
CATHY AMES, later Adam's wife
CALEB, and
ARON TRASK, their twin sons
CHARLES TRASK, Adam's half-brother
SAMUEL HAMILTON, a neighbor of the Trasks
LEE, Adam's Chinese servant
ABRA BACON, Aron's fiancée

Critique:

East of Eden is an ambitious but not altogether successful attempt to present three themes simultaneously: a panoramic history of the Salinas Valley (and thus of America itself) around the turn of the century; a melodramatic chronicle of two families in the valley; a symbolic re-creation of the Cain and Abel story. Its expressed concern, however, is philosophic—the nature of the conflict between good and evil. In this conflict love and the acceptance or rejection it brings to the individual plays an important role, yet one has always the opportunity to choose the good. In this freedom lies man's glory. The book's defects stem from the author's somewhat foggy and sentimental presentation of its philosophy and his tendency to manipulate or oversimplify characters and events for symbolic purposes.

The Story:

The soil of the Salinas Valley in California is rich, though the foothills around it are poor and its life shrivels during the long dry spells. The Irish-born Hamiltons, arriving after American settlers had displaced the Mexicans, settled on the barren hillside. There Sam Hamilton, full of talk, glory, and improvident inventions, and Liza, his dourly religious wife, brought up their nine children.

In Connecticut, Adam Trask and his half-brother Charles grew up, mutually affectionate in spite of the differences in their natures. Adam was gentle and good; Charles, roughly handsome with a streak of wild violence. After Adam's mother had committed suicide, his father had married a docile girl who had borne Charles. Adam loved his stepmother but hated his father, a rigid disciplinarian whose fanatic militarism had begun with a fictitious account of his own war career and whose dream was to have a son in the army. To fulfill his dream, he chose Adam, who could gain the greater strength that comes from the conquest of weakness as Charles could not. But Charles, whose passionate love for his father went continually unnoticed, could not understand this final rejection of him-

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self. In violent despair, he beat Adam almost to death.

Adam served in the cavalry for five years. Then, although he hated regimentation and violence, he reënlisted, for he could neither accept help from his father, who had become an important figure in Washington, nor return to the farm Charles now ran alone. Afterward he wandered through the West and the South, served time for vagrancy, and finally came home to find his father dead and himself and Charles rich. In the years that followed he and Charles lived together, although their bickering and inbred solitude drove Adam to periodic wanderings. Feeling that their life was one of pointless industry, he talked of moving west but did not.

Meanwhile, Cathy Ames was growing up in Massachusetts. She was a monster, born unable to comprehend goodness but with a sublimely innocent face and a consummate knowledge of how to manipulate or deceive people to serve her own ends. After a thwarted attempt to leave home, she burned her house, killing her parents and leaving evidence to indicate that she had been murdered. She then became the mistress of a man who ran a string of brothels and used his insatiable love for her to torment him. When he realized her true nature, he took her to a deserted spot and beat her savagely. Near death, she crawled to the nearest house—the Trasks'—where Adam and Charles cared for her. Adam found her innocent and beautiful; Charles, who had a knowledge of evil through himself, recognized the evil in her and wanted her to leave. Cathy, needing temporary protection, enticed Adam into marrying her, but on their wedding night she gave him a sleeping draught and went to Charles.

Feeling that Charles disapproved of Cathy, Adam decided to carry out his dream of going west. He was so transfigured by his happiness that he did not take Cathy's protests seriously; as his ideal of love and purity, she could not disagree. Adam bought a ranch in the richest part of the Salinas Valley and worked hard to ready it for his wife and the child she expected. Cathy hated her pregnancy, but she knew that she had to wait calmly to get back to the life she wanted. After giving birth to twin boys, she waited a week; she then shot Adam, wounding him, and walked out.

Changing her name to Kate, Cathy went to work in a Salinas brothel. Her beauty and seeming goodness endeared her to the proprietress, Faye, and Kate gradually assumed control of the establishment. After Faye made a will leaving Kate her money and property, Kate slyly engineered Faye's death. Making her establishment one which aroused and purveyed to sadistic tastes, she became legendary and rich.

Adam was like a dead man for a year after his wife left him, unable to work his land or even to name his sons. Finally Sam Hamilton woke him by deliberately angering him, and Sam, Adam, and Lee, the Chinese servant and a wise and good man, named the boys Caleb and Aron. As the men talked of the story of Cain and Abel, Lee concluded that rejection terrifies a child most and leads to guilt and revenge. Later, after much study, Lee discovered the true meaning of the Hebrew word *timshel*—thou mayest—and understood that the story meant in part that man can always choose to conquer evil.

Sam, grown old, knew that he would soon die. Before he left his ranch, he told Adam of Kate and her cruel, destructive business. Adam, disbelieving in her very existence, visited her and suddenly knew her as she really was. Though she tried to taunt him, telling him that Charles was the true father of his sons, and to seduce him, he left her a free and curiously exultant man. Yet he could not tell his sons that their mother was not dead.

Caleb and Aron were growing up very differently. Aron was golden-haired and automatically inspired love, yet he remained single-minded and unyielding;

Caleb was dark and clever, a feared and respected leader left much alone. When Adam moved to town, where the schools were better, Aron fell in love with Abra Bacon. Abra told Aron that his mother was still alive, but he could not believe her because to do so would have destroyed his faith in his father and thus in everything.

About this time Adam had the idea of shipping lettuce packed in ice to New York, but the venture failed. Aron was ashamed of his father for failing publicly. Caleb vowed to return the lost money to his father.

As they faced the problems of growing into men, Aron became smugly religious, disturbing to Abra because she felt unable to live up to his idealistic image of her. Caleb alternated between wild impulses and guilt. Learning that Kate was his mother, he began following her until she, noticing him, invited him to her house. As he talked to her, he knew with relief that he was not like her; she felt his knowledge and hated him. Kate herself, obsessed by the fear that one of the old girls had discovered Faye's murder, plotted ways to destroy this menace. Although Caleb could accept Kate's existence, he knew that Aron could not. To get the boy away from Salinas, Caleb talked him into finishing high school in three years and beginning college. Adam, knowing nothing of Caleb's true feelings, was extravagantly proud of Aron.

World War I began. Caleb went into the bean business with Will Hamilton and made a fortune because of food shortages. With growing excitement, he planned an elaborate presentation to his father of the money once lost in the lettuce enterprise. First he tried to persuade Aron, who seemed indifferent to his father's love, not to leave college. Caleb presented his money to Adam, only to have it rejected in anger because Adam's idealistic nature could not accept money made as profit from the war. He wanted Caleb's achievements to be like his brother's. In a black mood of revenge, Caleb took Aron to meet his mother. After her sons' visit Kate, who was not disturbed by those she could hurt as she was by someone like Caleb, made a will leaving everything to Aron. Then, overburdened by age, illness, and suspicion, she committed suicide.

Unable to face his new knowledge of his parents' past, Aron joined the army and went to France. Adam did not recover from the shock of his leaving. Abra turned to Caleb, admitting that she loved him rather than Aron, whose romantic stubbornness kept him from facing reality. When the news of Aron's death arrived, Adam had another stroke. As he lay dying, Caleb, unable to bear his guilt any longer, told his father of his responsibility for Aron's enlisting and thus his death. Lee begged Adam to forgive his son. Adam weakly raised his hand in benediction and, whispering the Hebrew word *timshel*, died.

EASTWARD HO!

Type of work: Drama
Authors: George Chapman (c. 1559-1634) with Ben Jonson (1573?-1637) and John Marston (1576-1634)
Type of plot: Realistic comedy
Time of plot: About 1605
Locale: London
First presented: 1605

Principal characters:
TOUCHSTONE, a goldsmith
MISTRESS TOUCHSTONE, his wife
GERTRUDE, his haughty daughter
MILDRED, his dutiful daughter

FRANCIS QUICKSILVER, his idle and prodigal apprentice
GOLDING, his diligent apprentice
SIR PETRONEL FLASH, a new-made knight
SECURITY, an old usurer
WINIFRED, his young wife
SINDEFY, Quicksilver's mistress

Critique:

Eastward Ho! is a remarkable example of successful collaboration. For three authors as different in temperament as Chapman, Jonson, and Marston to write together a smooth, unified, and amusing play is almost a miracle. It encompasses the heartwarming theme of the Prodigal Son and satirical thrusts at contemporary society. Scholars have tried to assign specific scenes and lines to the individual authors, but the general reader or playgoer need not trouble himself with problems of authorship. The play's rapid dramatic movement, in keeping with its apparently rapid composition, carries its audience through laughter and sentiment to an appropriate happy ending. The characters are amusing, and even the victims of the satire are treated without the bitterness or savagery that other works of Jonson and Marston might lead one to expect. It is a true comedy which should be as effective on the modern as on the Elizabethan stage.

The Story:

Touchstone, a goldsmith, had two daughters, Gertrude, a flutter-brained social climber, and Mildred, a modest, gentle girl. He also had two apprentices, Francis Quicksilver, a fellow as unstable as his name, and Golding, who was steady and conscientious.

Caught while trying to slip away from the shop, Quicksilver made a spirited defense of his way of life, especially of his prodigality among the town gallants. Touchstone answered with a severe moral lecture and pointed out the exemplary behavior of his fellow apprentice. The lecture was interrupted by a messenger from Sir Petronel Flash, who wished to make arrangements to marry Gertrude. As soon as Touchstone was out of hearing, Quicksilver abused the old citizen; but Golding defended his master and warned and rebuked Quicksilver.

Mildred, with the help of a tailor and a maid, attired Gertrude elegantly to receive her knight, while Gertrude rattled away, full of herself and contemptuous of her bourgeois family. Touchstone brought in Sir Petronel and concluded the arrangements for the wedding, warning both Gertrude and the knight that they need not expect any gifts beyond the agreed dowry. Gertrude impudently flouted him and left with the knight, Mistress Touchstone fluttering in attendance on her soon-to-be-married daughter. After their departure Touchstone proposed a match between Mildred and Golding.

From the wedding feast Quicksilver returned to the shop drunk, hiccuping and quoting lines from popular plays like *Tamburlaine* and *The Spanish Tragedy*. Touchstone, losing patience with the fellow, released him from his indenture and discharged him. After Quicksilver's defiant and staggering exit, Touchstone told Golding that he too would no longer be an apprentice, but a full-fledged member of the guild and his master's son-in-law.

At the home of old Security, where Quicksilver and his mistress Sindefy lived, the old usurer plotted with them to trap Sir Petronel and to gain possession of Gertrude's property. Quicksilver was to encourage the knight to borrow money for a proposed voyage to Virginia, and both Quicksilver and Sindefy, who was to become Gertrude's maid, were to encourage the bride to put up her land to cover the debt. Before leaving to set his

plans in motion, Security delayed to bid farewell to his pretty young wife, Winifred.

Sir Petronel confessed to Quicksilver that he had no castle, but that he intended to send his bride on a wild-goose chase to an imaginary castle in the country in order to get her out of the way while he carried off old Security's young wife on the Virginia voyage. Security brought in Sindefy and placed her with Gertrude as a maid, then took Sir Petronel to his home for breakfast. Captain Seagull, Scapethrift, and Spendall joined Sir Petronel there to make the final plans for the voyage.

As Gertrude prepared for her ride into the country to see her husband's nonexistent castle, Touchstone entered with his other daughter and his new son-in-law, Golding. Gertrude heaped contempt on all three, and Sir Petronel made disparaging remarks about the groom's lack of nobility. Touchstone distributed a few ironical barbs and led away the newlyweds. After their departure, Security presented Gertrude with papers, supposedly to cover a loan for new furnishings for the country castle. At Sir Petronel's request she signed the papers without even reading them and set out in her coach after urging the knight to follow as soon as possible. Sir Petronel and Quicksilver convinced Security that the knight was planning to elope with a lawyer's wife; and Security, maliciously delighted at the chance to injure another man, promised to lend them his wife's gown as a disguise. He also felt that lending the gown would be a good way to make certain that his wife did not leave home.

Sir Petronel, the disguised Winifred, Quicksilver, and the other adventurers ignored storm warnings and set out in their boats for the ship. Security discovered his wife's absence and tried to follow them. Slitgut, a butcher coming to Cuckold's Haven to set up a pair of horns, saw from his elevated vantage point a boat overturned in the waves. A few minutes later old Security crawled ashore bemoaning the appropriateness of his place of shipwreck. As soon as he had crept away, the butcher saw a woman struggling in the waves and a boy plunging in to save her. The boy rescued a very repentant Winifred, brought her ashore, and offered her shelter and dry clothes. A third victim of the storm was washed ashore at the foot of the gallows—a bad omen, Slitgut thought. The man was Francis Quicksilver, who passed by cursing his fate. Finally, Sir Petronel and Captain Seagull reached shore and met Quicksilver. Sir Petronel, having lost his money in the water, had no hope of saving his ship, which he expected to be confiscated. Winifred, now dry and freshly dressed, convinced Security that she had not left home until she began to worry about him. Slitgut made a few wry remarks about marriage and went home, unobserved by any of the adventurers.

Touchstone, thoroughly angered by the knight's desertion and by his wife's and daughter's foolishness, turned out Gertrude and Sindefy to shift for themselves, but having borne his wife as a cross for thirty years, he felt he should continue to do so. Golding, made an alderman's deputy on his first day in the guild, reported that Sir Petronel and Quicksilver had been arrested and the ship attached.

Mistress Touchstone had learned her lesson; but Gertrude, in spite of her mother's entreaties that she beg forgiveness, treated her father with her customary contempt. Sir Petronel and Quicksilver were brought in by a constable, and Quicksilver was charged with the theft of five hundred pounds, a capital offense. A warrant was also sent out for old Security for his share in the business. Sir Petronel and Quicksilver reached a peak of repentance that made them the talk of the prison. Golding and the jailer joined Mistress Touchstone and her daughters in pleading with Touchstone to show mercy to the offenders; but

Touchstone was adamant. Finally Golding had himself arrested, sent for Touchstone to come to release him, and arranged for the latter to overhear Quicksilver's ballad of repentance, sung for the edification of other prisoners to the tune of "I Wail in Woe, I Plunge in Pain." Touchstone's heart was moved, and he offered forgiveness to both prodigal son-in-law and prodigal apprentice. Old Security, hearing that a song of repentance had worked such wonders, rushed up howling a lamentable song in a most lamentable voice; he too received mercy. At Golding's urging, Quicksilver agreed to marry Sindefy. Security returned to Winifred. Even Gertrude forgave her erring husband and asked forgiveness from her father. Thus all differences were reconciled.

EBONY AND IVORY

Type of work: Short stories
Author: Llewelyn Powys (1884-1939)
Time: Early twentieth century
Locale: Africa and Europe
First published: 1923

Llewelyn Powys, the youngest of three brothers to achieve literary fame, was a rather gifted and remarkable British writer. He was educated at Cambridge, worked as a stock farmer in Kenya during World War I, and then moved to New York to work as a journalist for five more years. The stories in *Ebony and Ivory,* many of which were published in the best magazines of the time, were written during his stay in Kenya and New York. They present perhaps the best and most representative examples of his outlook and art.

Powys' outlook and art are very closely related. His vision of life informs every aspect of his art, while his art is an attempt to answer that vision. This tension between outlook and art, truth and style, content and form, provides Powys' stories with their intensity and force.

Powys' vision of life, the spirit that informs these stories, was grounded in pain and death, cruelty and mortality, vanity and doom, for Powys was obsessed with agony and fate, which for him were the sole absolutes of life. His stories dwell overwhelmingly on the tragic soul-destroying aspects of life and have much the same spirit as *Ecclesiastes,* the *Rubáiyát of Omar Khayyám,* and much of the fiction of Joseph Conrad. They show an intimate acquaintance with the terror, cruelties, and savagery that plague men. Powys knew the futility and mortality of humanity. This was the lesson he learned in Africa.

In this collection there are the Ebony stories and sketches, which take place in British East Africa, and the Ivory tales, which take place in Europe. The title obviously contains an ironic play on skin color, on black and white, but beyond this fact and far more important is the reference to the Arab proverb: "On Ebony and Ivory the same dark doom is writ."

The Ebony stories provide the hard core of Powys' vision, for their total effect is that of hopelessness and despair. These sketches show the soul-killing effect of Africa on the European and African alike. The unrelenting sun, the harshness of color and noise, the voraciousness of animal and human life all reduce men to their naked, cruel selves. The European is demoralized and all of his illusions are destroyed. His rule is stripped of its benevolence in Africa and is shown to rest on brutality and cunning. Thus in "Black Parasites" a hard-hearted, mediocre farmer sets fire to his brushland after tying up a native sheep thief in the middle of it. In "How It Happens" a sensitive boy arrives in British East Africa from England, and in his

harsh, new surroundings he is demoralized by his mediocre associates, gets syphilis, and commits suicide. Powys' theme, the loss of innocence, was almost inevitable, given his outlook on life. In "Black Gods" he declared that the bottom of the well of life contains no hope, that the surface was all, the depth hollow and empty.

When Powys' heroes undergo any change, it is in the direction of shedding illusions, of descending to the bottom of the well of life and facing life without hope. This does not mean that they necessarily give up; Powys' most memorable heroes face life's savagery with a hopeless defiance. In "Dead Matter in Africa" a zebra guards his dead mate against the vultures, against all hope and reason, and against the universe. Again, in his Ebony story, "The Stunner," a dumb brute of a man rises from his deathbed and staggers miles to his sweetheart solely on strength of his love. But this kind of heroism, however admirable, is essentially futile; it means involving oneself in pain, in death, and in tragedy. Although Powys' stories are not Christian in outlook, the figure of the crucified Jesus runs through the majority of them, for Jesus is the epitome of this futile heroism, of this agonized defiance of fate.

As the Arab proverb suggests, Powys' Ivory tales elaborate the ideas and motifs of the Ebony section. In "Threnody," "Death," and "The Brown Satyr," Powys develops the same theme he used in "How It Happens," namely the loss of innocence and the problem of facing a world devoid of hope. In "Not Guilty," "Un Mufle," and "The Wryneck," Powys shows again the impossibility of love in a cursed and savage world devoid of meaning and full of doom.

In quality the Ebony stories seem slightly superior to the Ivory tales simply because Africa provided a more appropriate background for Powys' despairing vision, even though he does a fine job of conveying that vision in the Ivory section as well. For Powys the world was cursed and damned, and it was damned no matter where one was, whether in the heart of Africa or in the heart of civilization. To him it was as if some evil wizard had desolated the world and left it in agony and despair.

Needless to say, such a vision of life could easily become intolerable to the person who possessed it unless he had some means of protecting himself against it, some means of converting it into something productive. Powys' method of achieving release was through writing, through art which gave a tangible form to that vision. Powys sought his salvation through his stories and through observation. If participation in the world meant pain and tragedy, observation was a way of protecting oneself from pain and tragedy, a way of keeping the world at a distance. Art, for Powys, was a way of reshaping life's pain and thereby controlling it. Passive observation and active artistic creation were his way of protecting himself against his vision.

As one might expect, Powys wrote about pain and tragedy in a detached style that was both cool and evocative. Powys possessed a happy feeling for the right word, the precise expression, which contributed greatly to the crisp, cold, clear quality of his writing. This detached mode of writing, which at times approached cruelty, considerably heightened the horror of his tales. If Powys had written with sympathy for his characters the effect would have been reduced and the full power of his vision would not have come through.

Powys was essentially an ironist. His irony was engendered by the conflict between his vision and his art. On the one hand he saw the world as irrevocably damned and on the other he tried to escape this damnation through art; thus he wrote about cruelty, pain, and doom with detachment and reserve. Truth, for Powys, was only to be gained through passive observation. Through truth he hoped to gain a kind of salvation, but the truth proved to be just as ironic as him-

self. What Powys did gain through passive observation was the ability to transform horror into beauty. His stories possess a cruel, evocative beauty, but his beauty, like his truth, was essentially ironic, frigid and sterile in its revelation.

Powys' failings and virtues as a writer arise from his vision of life and his attempt to cope with that vision. He was a fine writer of short stories and sketches and had a remarkable ability to express himself with clarity, beauty, and force, but he paid for this ability in terms of agony and coldness. His stories are comparable with those of Poe, Bierce, and Hemingway in vividness, beauty, and power. One must be prepared to pay for these things.

THE ECCLESIAZUSAE

Type of work: Drama
Author: Aristophanes (c. 448-c. 385 B.C.)
Type of plot: Utopian comedy
Time of plot: Early fourth century B.C.
Locale: Athens
First presented: 392 B.C.

Principal characters:
PRAXAGORA, leader of the revolution
BLEPYRUS, her husband
CHREMES
A YOUNG MAN
THREE OLD WOMEN

Critique:

The *Ecclesiazusae* is not one of Aristophanes' best plays. Written late in his career, it lacks the wit and ingenuity of *Lysistrata,* the play which it most resembles. The scatological humor seems gratuitous, but the satire on the communistic Utopia enforced by the women of Athens is effective and the action moves swiftly, especially since the role of the chorus has been reduced to practically nothing. Although the play appeared some twenty years before Plato's *Republic,* some critics believe that the playwright is here deriding the philosopher's ideas as they circulated in discussion.

The Story:

Praxagora, who had stolen her husband's clothes and escaped from the house before dawn, was waiting in the street for her fellow conspirators to appear. As they arrived she inspected them to see if they had made all the preparations that had been agreed upon at the feast of the Scirophoria. Had they let the hair under their armpits grow? Had they darkened their complexions by rubbing themselves thoroughly with oil and standing all day in the sun? Had they prepared false beards? Had they stolen their husbands' shoes, cloaks, staffs, and clubs? Assured that they had done everything possible to disguise themselves as men, Praxagora opened the discussion of their plot to save Athens by taking over the government from the men. This was to be achieved by invading the assembly disguised as men and dominating the vote. The first problem was to select a spokesman. When woman after woman failed the practice test by invoking goddesses or addressing the audience in feminine terms, Praxagora herself took on the responsibility of speaking for them. At dawn they departed for the assembly.

Meanwhile, Blepyrus, Praxagora's husband, had awakened with a need to relieve himself, only to find both his wife and his clothes missing. His need was so great, however, that he dressed in his wife's saffron robe and rushed outdoors.

Before he could return to the house, he was accosted by his friend Chremes, who gave him a detailed account of the strange proceedings at the assembly. He told how, after several citizens had proposed stupid suggestions for curing the economic plight of the city, a rather fair young man had taken the floor to urge that the government be hereafter entrusted to the women. The speaker had been enthusiastically applauded by a large crowd of strange shoemakers. Chremes himself was rather in favor of the idea, since it was the one and only solution that had hitherto not been tried.

After supervising a secret change back to feminine dress among the women, Praxagora returned to her husband with the excuse that she had been called during the night to aid a friend in labor and had taken his clothes for greater warmth. When Blepyrus described the decision of the assembly, Praxagora expressed great surprise and delight and immediately launched into a detailed list of the revolutionary reforms she intended to carry out. Every conceivable kind of private property—land, money, food, and even husbands and wives—was to be common to all. All cheating, bribery, and lawsuits would disappear, since no one would have to engage in such activities to achieve what he wanted. Robbery, gambling, and the exchange of money would be abolished. Prostitutes would be outlawed so that decent women could have the first fruits of the young men. Upon Blepyrus's protest that complete sexual freedom would result in chaos, Praxagora established the rule that all the youth would first have to satisfy the prior claims of the aged before mating with other young people and that all children would look upon the oldest people in the community as their parents. Blepyrus, thrilled, looked forward to the prospect of being known as the dictator's husband.

Chremes, also eager to coöperate, began to pack up all his belongings to contribute to the common store, despite the taunts of a skeptical citizen who reminded him that all previous decrees, such as the reduction of the price of salt and the introduction of copper coinage, had failed. But Chremes insisted that the new reform was thoroughgoing and departed for the common feast, leaving the citizen to devise some scheme whereby he, too, might participate without abandoning all his goods.

The first great test of the new society occurred when a young man, about to enter the house of a voluptuous girl, was stopped by an old woman, a veritable hag, who insisted on her prior claim. The young man tried every conceivable stratagem to avoid relations with the aged flat-nose, but the old woman stubbornly insisted on her legal rights. At first the young man decided to do without sex altogether, rather than yield to the disgusting hag first; but, finding such renunciation impossible, he at last reluctantly submitted. Before the old woman could get him into her house, an even older and uglier hag appeared on the scene to demand her prior right to him. While he quarreled with her, a third and truly horrendous old woman seized him. He was last seen being carried off by two frightful old hags.

Praxagora's maid, returning from the great banquet, met Blepyrus, who had not yet dined, and regaled him with a frenzied account of the delicious viands that were being served there. Taking some young girls with him, Blepyrus hurried off to gorge himself on rich food and drink.

EFFI BRIEST

Type of work: Novel
Author: Theodor Fontane (1819-1898)
Type of plot: Domestic tragedy

Time of plot: Second half of the nineteenth century
Locale: Germany, Prussia
First published: 1895

Principal characters:
EFFI VON BRIEST, only child of the Briest family
FRAU VON BRIEST, her mother
RITTERSCHAFTSRAT VON BRIEST, her father
BARON VON INNSTETTEN, Effi's husband, a government official in Kessin
ANNIE, Effi's daughter
MAJOR VON CRAMPAS, District Commander in Kessin
ROSWITHA, Effi's maid

Critique:

Although he had been a writer for most of his life—poet, journalist, historian—Fontane did not begin to write fiction until he had gained a thorough knowledge of Prussian society. He was sixty when he completed his first novel, seventy-five when he wrote *Effi Briest*. His main subject was the human being entangled in a net of strict rules and principles of a society which felt secure in a Prussia stabilized by the "Iron Chancellor," Bismarck. Fontane did not raise a warning pedagogical finger when he described the merciless destruction of human happiness by the rigid rules of that society. He merely introduced his characters and left judgment to his readers. When, after the tragic death of Effi Briest, Effi's mother asks whether they might have done something wrong, the father waves the question aside because it is useless to discuss it. Fontane initiated in Germany the modern realistic novel, and in describing him the term "psychological novel" appears for the first time in German literature. The tragic tale of Effi Briest remains a perennial reprint favorite of German publishers.

The Story:

Effi Briest was sixteen years old when her mother cheerfully announced that Baron von Innstetten had asked for her hand in marriage. Effi had seen Innstetten only once, but she knew he had vainly tried to marry her mother years before. When Baron von Innstetten was absent for a long period, her mother had married Effi's father; at the time a match with Ritterschaftsrat von Briest had seemed too good an opportunity to forego. Innstetten was now a government official with a promising future.

Half an hour before, Effi had been sitting on a swing enjoying a happy childhood. Suddenly she was a bride to be. The situation seemed to her a new and welcome experience. In a few weeks she would be the wife of an important government official.

After the excitement of preparations, the wedding, and a honeymoon trip to Italy, the couple arrived in Kessin, a small town on the Baltic Sea. At first the completely new surroundings were interesting for Effi, but soon she felt ill at ease in the house. It was a strange house, formerly owned by a seafaring captain; his relics and souvenirs gave the place a bizarre character. A stuffed shark, stories about the captain's mysterious Chinese servant, and a mentally ill maidservant, who sat in the kitchen with a black chicken on her shoulder, brought nightmares to Effi, and she claimed that she heard noises in an unoccupied upstairs room. Considerate toward his young wife, Innstetten never failed to show his devotion, but being a practical-minded man, he paid no attention to Effi's tales of supernatural happenings in the house. He was convinced that his wife's childish imagination would soon return to normal.

The obligatory social visits to the local aristocracy revealed to Effi that she would not have friends in their circle. At first her only friend was the town apothecary. Her second friend was Roswitha, her

maid, whom she met in the graveyard where the girl was bemoaning the loss of her former mistress. Effi was pregnant and needed a maid. Learning that Roswitha was Catholic, she was convinced Roswitha's faith would conquer the ghostlike noises in the house. Roswitha never heard ghosts and her straightforward manner was a relief from the formal stiffness of Effi's social world. The birth of a daughter, Annie, gave Effi new activities, but her boredom with Kessin continued.

The new military commander in Kessin, Major von Crampas, was another addition to Effi's social world. The major's carefree behavior and witty conversation were quite a contrast to the well-disciplined and formal Innstetten, but both men respected each other and became friends. Visits to the Innstetten home, horseback riding along the seashore, and participation in community plays brought Effi and Crampas closer together. Effi, realizing the danger of this situation, made efforts to avoid him. During a sleighride Crampas overstepped the boundaries of their friendship.

One day Innstetten informed Effi that he had been promoted to a new post in a Berlin Ministry, a position which would take them to Berlin. Effi was happy to leave the strange house, the boring people, and above all to be separated from Crampas, for their relationship, although a well-kept secret, burdened her conscience increasingly. Innstetten, seeing Effi's great joy when he told her about the transfer to Berlin, felt guilty for not having considered leaving the disliked house sooner.

In Berlin, Innstetten made a special effort to have a cheerful house and an enjoyable social life. Though Innstetten's duties at the Ministry kept them from spending much time together, the years in Berlin were happy ones until Effi went to the Rhine country for recuperation after an illness. Meanwhile, Innstetten and Annie remained in Berlin. One day Annie fell on a stairway and cut her forehead, and Roswitha searched through Effi's belongings to find a bandage. Innstetten, trying to restore order in Effi's room, found a bundle of love letters from Crampas, written six years before. Innstetten did what he considered his duty regardless of his personal feelings: he called a friend to make the necessary arrangements for a duel with Crampas. Although his friend pointed out that the letters were more than six years old, Innstetten, who would have preferred to pardon Effi, decided to go through with the duel because he felt that the insult to his honor had not been diminished by time. In the duel, fought near Kessin, Crampas was shot fatally.

At the time Effi was still in the Rhine country waiting for Innstetten's letters, which used to arrive punctually every day. Instead, a letter from her mother informed her of the duel and of pending divorce. Annie was put in the custody of Innstetten. The Briest family was willing to assist Effi financially, but her conduct had made it impossible for her to return home. Heartbroken, she went back to Berlin and lived in a small apartment. As quickly as she had changed years ago from a child into a woman, she now became a social outcast. Only Roswitha remained faithful to her.

Effi's health declined rapidly. Once she accidentally saw Annie leaving school, but she avoided meeting the child. Finally, moved by a desire to see her daughter again, Effi asked for permission legally to have Annie visit her. When Annie arrived at the apartment, however, she gave only well-rehearsed and evasive answers. Discouraged, Effi sent the child home without the hope of seeing her again. Soon after this incident Effi's health became extremely poor and the family doctor reported her condition to her parents, hinting that their continued rejection could mean her death. Her health improved when she was finally permitted to return home. Aside from her parents and the local minister, however, there was nobody for Effi to speak to. Roswitha, concerned for her mistress'

loneliness, wrote to Innstetten asking him to give Effi the family dog. Innstetten was glad to fulfill her desire. His career in the Ministry had been extremely successful, but no promotion would lessen the pain in his heart; he still loved his former wife.

After a beautiful summer at her parents' home, Effi died. In her last conversation with her mother she asked Frau von Briest to tell Innstetten that he had done the only correct thing possible for him. She wanted to die as Effi Briest, for she had not honored her married name.

ELECTIVE AFFINITIES

Type of work: Novel
Author: Johann Wolfgang von Goethe (1749-1832)
Type of plot: Philosophical romance
Time of plot: Eighteenth century
Locale: Germany
First published: 1808

Principal characters:
EDWARD, a wealthy nobleman
CHARLOTTE, his wife
OTTILIE, Charlotte's protégée
THE CAPTAIN, Edward's friend
LUCIANA, Charlotte's daughter by a previous marriage
NANNY, a youngster, Ottilie's protégée
HERR MITTLER, a self-appointed marriage counselor

Critique:

Although written late in the author's career, *Elective Affinities (Die Wahlverwandtschaften)* illustrates some of the romantic tendencies usually found in Goethe's earlier works. The emotionalism of Edward, the quasi-scientific theme, and the poetically fitting (if unrealistic) deaths are examples of the romantic elements. At the same time, it is only fair to classify the novel as a philosophical piece of fiction. The human relationships (both the actual and the symbolic), the passages discussing education and pedagogical techniques, and the comments found in the passages taken from Ottilie's fictional diary all contribute to the philosophical effect. *Elective Affinities* is a novel in which psychological actions and reactions are important, while of physical action there is so little that one can almost say there is none, just as there is almost no plot as ordinarily defined.

The Story:

Edward, a wealthy nobleman, had long been in love with Charlotte, but each had been forced to wed someone else. Both their first spouses died before many years elapsed, and soon afterward Edward and Charlotte were married. With Charlotte's daughter Luciana placed in a good school, the pair, happily married at last, settled down to an idyllic existence at Edward's rural castle. They spent their time working at pleasant tasks about the castle and its park, leading together the kind of life they had long dreamed about and hoped for.

But one day a letter came to threaten the happy couple. The Captain, long a friend of Edward, was out of a position. Edward immediately suggested that his friend be invited to the castle, where he could help in improving the grounds and buildings. At first Charlotte withheld her consent, but finally she agreed to her husband's earnest desire. She revealed that she, too, had thought of inviting someone to the castle, the daughter of a dead friend. Charlotte had taken the girl, Ottilie, as her protégée because of her friendship for the girl's mother. Ottilie,

who was at school with Luciana, was not immediately invited for the visit Charlotte planned.

When the Captain arrived, as he did shortly, his presence soon made marked differences in the household. In order that he and Edward might work together undisturbed and with greater convenience, Edward moved from the wing in which Charlotte's rooms were located to the wing in which the Captain had been placed; and Charlotte saw less and less of her husband. One evening the three read about the elective affinities of chemical elements and fell to speculating on how people were also attracted to one another in different combinations and in varying degrees. The invitation to Ottilie was again discussed. Since the girl was not doing well in school, and because Charlotte obviously needed additional companionship, Ottilie was immediately sent for.

When Edward had seen the girl and been in her company on previous occasions, Ottilie had made no impression on him. Seeing her in the same household, however, he soon became aware of her attractiveness. It became obvious, too, that Ottilie found Edward attractive. The two fitted together strangely well. When they played duets, Ottilie's very mistakes coincided with Edward's. Gradually, as the two spent more and more time together, Charlotte and the Captain often found themselves together, too, much to their delight. After some weeks had passed, Edward realized the extent of his passion and his influence on Ottilie, all of which made him rejoice. Recognizing the force of his passion, he made efforts to cause it to grow, as it did steadily and swiftly. Although Charlotte noticed the attentions he paid the girl, she refused to become upset by them; since she had discovered her own regard for the Captain, she could more easily overlook her husband's behavior.

One day, while Charlotte and the Captain were out boating, their passion for each other could no longer be concealed. Being mature people, however, they immediately controlled their emotions and resolved, after a few kisses, to adhere strictly to the moral path in their conduct. Also, during one of their periods together, Ottilie and Edward discovered their love for each other. Being more easily swayed and emotionally immature, they welcomed the passion and did not try to curb their emotions.

While the relationships among the four were developing, more guests came to the castle. They were a countess and a baron who were spending a vacation as lover and mistress while away from their respective spouses. On the night of their arrival, Edward showed the baron the way to the countess' rooms, that the lovers might be together. While wishing he could enter Ottilie's room with the same freedom as the baron had entered that of his mistress, Edward found himself at his wife's door. He knocked and was admitted. He remained the night with Charlotte, but when he and his wife embraced they did not think of each other, but of Ottilie and the Captain.

The four people had all been working on plans for improving the grounds of the castle, with the hope, especially on Edward's part, that everything might be finished in time for Ottilie's birthday. On the day of the birthday celebration Edward made a public spectacle of himself, proving almost a fool in his ardor for Ottilie. Finally, Charlotte suggested that Ottilie be returned to school or sent to live with other friends. Edward, angry and frustrated in his love, left the castle. When he left he vowed he would have nothing more to do with Ottilie, as Charlotte wished, so long as the girl remained. On the same day the Captain, who had received a position which promoted him to the rank of major, also left the castle.

Shortly after Edward's departure, Charlotte, discovering that she was pregnant as the result of the night her husband had spent in her apartments, called on the services of Herr Mittler, a volun-

teer marriage counselor. But Herr Mittler was unable even to begin a reconciliation with Edward, whose passion for Ottilie had conquered him completely. Having been accustomed all his life to doing as he pleased, Edward could not see why he should not have his way in this matter. When war broke out, he entered the king's service. He served gallantly and won many honors. He believed that if he lived through the war he was fated to have Ottilie.

Charlotte, meanwhile, endured her pregnancy, but she and Ottilie were no longer so close to each other, for the younger woman had become suspicious of Charlotte. For a time life at the castle was enlivened when Luciana arrived for a visit with a large party of her friends. During the entertainment of the visit, Luciana pointedly left Ottilie out of the activities arranged for the guests.

Ottilie's friend during the trying weeks after Edward had gone was a young architect hired to supervise the building of a summerhouse. His work completed, Charlotte had kept him on to redecorate the local church. The young man admired Ottilie very much. A young schoolmaster who had taught Ottilie also expressed interest in marrying the girl, but Ottilie could think only of Edward.

At last a son was born to Charlotte. At the christening Ottilie and Herr Mittler, who stood as sponsors for the baby, were surprised to note how much the infant resembled both Ottilie and the Captain, a resemblance soon noted by others. Charlotte, remembering how she had dreamed of the Captain while embracing her husband, guessed that Edward had been dreaming at the same time of Ottilie. In a sense the child, named Otto, was a symbol of the parents' double adultery.

Edward returned to a nearby farm when the war ended. Meeting the Captain, he made a proposal to solve everyone's problems. He suggested that he and Charlotte be divorced, so that he could marry Ottilie and Charlotte could marry the Captain. Although the ethics of the plan did not appeal to him, the Captain agreed to take the suggestion to Charlotte. When the Captain set out for the castle, Edward also visited the grounds in hopes of seeing Ottilie. They met, and Ottilie was much upset, so much so that while returning to the castle alone in a small boat she dropped Charlotte's baby overboard. The child was drowned. When the Captain arrived at the castle, Charlotte showed him the little corpse that was a miniature of himself.

Ottilie decided to go away. Edward, meeting her at an inn, persuaded her to return to the castle with him. There the four—Edward, Charlotte, Ottilie, and the Captain—tried to resume the happy life they had known before. But Ottilie seldom spoke and ate her meals in her rooms. One day she died suddenly, having starved herself to death. It came out that Nanny, her little protégée, had been persuaded to eat the food intended for Ottilie. Edward also began a fast. When he died a short time later, although not as the result of his fasting, he was laid in a tomb beside the girl he had loved. In death for one, in life for the other, the two couples were finally united.

THE EMIGRANTS OF AHADARRA

Type of work: Novel
Author: William Carleton (1794-1869)
Type of plot: Local color romance
Time of plot: 1840's
Locale: Ireland
First published: 1848

Principal characters:
BRYAN M'MAHON, an honest young farmer
KATHLEEN CAVANAGH, in love with Bryan M'Mahon

HYCY (HYACINTH) BURKE, a well-to-do libertine and rascal
JEMMY BURKE, Hycy's father
NANNY PEETY, a beggar girl
KATE HOGAN, Nanny's aunt, a tinker's wife
PATRICK O'FINIGAN, master of a hedge-school

Critique:

William Carleton's fiction is best known for his realistic pictures of Irish peasant life during the nineteenth century, and *The Emigrants of Ahadarra* is one of his best novels in this respect. The most noteworthy sections are the chapters describing such things as a "kemp" (a spinning contest among the peasant women), a country funeral, an election, and illegal distillation of whiskey. While his treatment of these matters is outstanding, the entire novel is filled with specific and colorful details of peasant life. The speech of the people, the homes they live in, the farm routine, landlord-peasant relations, whiskey smuggling, the character of the people—all these are related with a view to giving the reader a true picture of rural Irish life a century ago. Although Carleton's fiction is now little read, it deserves attention from the student of the novel as an example of early realism well done.

The Story:

Hycy Burke was the son of a well-to-do and respected peasant who had allowed his wife, a woman with social pretensions of her own, to spoil the young man, and Hycy, with his mother's approval, had become a dissolute young man. Because his father, Jemmy Burke, tried to curb him, Hycy entered into partnership with whiskey smugglers to supplement the diminished allowance from his father.

When one of the prettiest girls in the area, Kathleen Cavanagh, caught Hycy's eye, he determined to seduce her. Unfortunately for his plans, he misdirected two letters: one, intended for Kathleen, went to Bryan M'Mahon, who truly loved the girl; another, intended for young M'Mahon, went to Kathleen. Later, publicly snubbed on more than one occasion, Hycy resolved to have revenge on the girl and her true admirer. Any additional villainy could scarcely put him in greater danger, for he had already been an accomplice to burglarizing his father's house, taking a large sum of money, as well as an active accomplice of smugglers. It was through his fellow smugglers that he planned to get his revenge. At the time there was a law in Ireland which required the inhabitants of a township to pay fines for illegal distillation and smuggling of whiskey if the actual culprits were not known. Bryan M'Mahon's farm at Ahadarra covered an entire township; if he were required to pay such a fine by himself he would be ruined. To carry out his plan, Hycy tried to get the help of the nephew of the local gauger. Hycy promised the exciseman's nephew the chance to lease a fine farm if the latter would press Hycy's suit for his sister's hand. The farm, of course, was Bryan M'Mahon's.

Bryan was not the only member of his family facing tragedy. Both his and his father's farm leases had run out, and death had prevented the absentee landlord from renewing them. The new landlord, a well-meaning but weak and inexperienced young man, was ruled by his agent, who wished to see the M'Mahons lose their farms, leased by the family for generations.

Hycy carefully made his plans. What he failed to realize, however, was that he had made enemies while Bryan had made friends, so that some persons who knew of his villainy were prepared to take measures to thwart him. In his father's house was Nanny Peety, a pretty, virtuous beggar girl who resented Hycy's attempts to seduce her. She knew something of his plans and she had been a witness to the burglary Hycy and his accomplice had

committed. Nanny Peety's aunt, Kate Hogan, loved her niece and thought highly of Kathleen Cavanagh. She was willing to help them and could because she was married to one of Hycy's smuggling associates. Also friendly to Kathleen and Bryan was Patrick O'Finigan, the drunken master of the local hedge-school.

The plot against Bryan was put into operation when Hycy's anonymous letter sent the gauger to discover the illicit still at Ahadarra, on Bryan's farm. Faced with financial ruin and his family's loss of their leases, the young peasant did not know what to do. Because his own honesty kept him from believing that Hycy was working against him in that manner, Bryan even took advice from the man who was bent on ruining him. Before long he found himself worse off by his taking that advice. A parliamentary election was about to take place, in which the M'Mahons' landlord was standing for a seat. The voting turned out to be a tie until Bryan, angry with his landlord and following Hycy's advice, voted for his landlord's opponent. By doing so he made himself appear false in everyone's eyes, for his landlord was a liberal who favored the Irish peasantry and religious freedom, while the opponent was a conservative who worked against the peasants and the Roman Catholic Church.

When Hycy sent another letter enclosing a fifty-pound note, it looked as if Bryan had accepted a bribe for his vote. The evidence was so damning that even Kathleen, who loved Bryan sincerely, was forced to believe him guilty. Faced with calamity and disfavor in his community, Bryan and his family planned, like so many unfortunate Irish at the time, to emigrate to America in order to start a new and more successful life.

But Bryan's friends began to work for him. Kate Hogan, displeased at Hycy's treatment of her niece and the troubles facing Kathleen when she lost her fiancé, began investigating Hycy's activities. She, Patrick O'Finigan, Nanny Peety's father, and others gathered additional information and presented it to the magistrates with demands for a hearing. At the hearing it was proved that Hycy had robbed his father, had been an accomplice of the whiskey smugglers, had placed the still at Ahadarra to incriminate Bryan, had plotted to make his victim appear to have taken a bribe, and had also become a counterfeiter. Confronted with these proofs, Jemmy Burke gave his son two hundred pounds to leave the country and stay away. Hycy's accomplices were arrested, convicted, and transported as criminals from Ireland, thus becoming the "emigrants" of Ahadarra. Cleared of all charges, Bryan resumed his rightful place in the community and in the affections of Kathleen.

ÉMILE

Type of work: Novel
Author: Jean Jacques Rousseau (1712-1778)
Time: Eighteenth century
Locale: France
First published: 1762

Principal characters:
JEAN JACQUES ROUSSEAU, in the role of tutor
ÉMILE, a French orphan, healthy and intelligent
SOPHIE, a wellborn, warm-hearted young woman

Rousseau's treatise on education—a novel in name only—is addressed to mothers in the hope that, as a result of learning Rousseau's ideas on education, they will permit their children to develop naturally without letting them be crushed by social conditions. Children cannot be left to themselves from birth because the

world as it is would turn them into beasts. The problem is to educate a child in the midst of society in such a manner that society does not spoil him.

Rousseau argues that education comes from nature, from men, and from things. The education from men and from things must be controlled so that habits conformable to nature will develop. Children have natural tendencies which should be encouraged, for nature intends children to be adults; the aim of education, according to Rousseau, is to make a boy a man. Yet by swaddling children, by turning them over to wet nurses, and by punishing them for not doing what is said to be their duty, parents turn children from natural ways of acting and spoil them for life.

Rousseau insists that the proper way to bring up a child is to begin by having the mother nurse the child and the father train him. But if substitutes must be found, a wet nurse of good disposition who was lately a mother should be selected; and a young tutor should be chosen, preferably one with the qualities of Rousseau.

In order to explain his theory of education, Rousseau refers to an imaginary pupil, Émile. The child should come from France, since inhabitants of temperate zones are more adaptable and more intelligent than those from other climates. He should be from a wealthy family, since the poor are educated by life itself, and he should be an orphan in order to allow Rousseau free range as tutor. Finally, he should be healthy in body and mind.

Rousseau recommends a predominantly vegetable diet, particularly for the nurse, since the milk would be better if meat were not eaten. The tutor should see to it that the child is taken out to breathe the fresh air of the country, and, if possible, the family should live in the country: "Men are devoured by our towns."

The child should become accustomed to frequent baths, but he should not be softened by warm water or by other pampering which destroys his natural vigor.

The child should not be allowed to fall into habits other than that of having no habits. He should not have regular meal times or bedtimes, and as far as possible he should be free to act as he chooses. He may injure himself or become ill, but it is better for him to learn how to live naturally than to become a weak and artificial adult.

"The natural man is interested in all new things," wrote Rousseau, and he urged that the child be introduced to new things in such a way that he would not be encouraged to fear whatever is not naturally fearful. He offers, as an example of the proper kind of education in this respect, an account of what he would do to keep Émile from becoming afraid of masks. He would begin with a pleasant mask and then proceed to less pleasing and, finally, to hideous ones, all the while laughing at each mask and trying it on different persons. Similarly, to accustom Émile to the sound of a gun, Rousseau would start with a small charge, so that Émile would be fascinated by the sudden flash, then proceed to greater charges until Émile could tolerate even large explosions.

Rousseau maintained that cries and tears are the child's natural expression of his needs. The child should not be thwarted, for he has no other way of learning to live in the world, and education begins with birth. On the other hand, he should not become the master of the house, demanding obedience from his parents.

It was Rousseau's conviction that children must be given more liberty to do things for themselves so that they will demand less of others. A natural advantage of the child's limited strength is that he cannot do much damage even when he uses his power freely. A child will learn to speak correctly, to read and write, if it is to his advantage to do so; threats and coercion only hinder him.

Speaking of a mode of education which burdens a child with restrictions and is, at

the same time, overprotective, Rousseau wrote, "Even if I considered that education was wise in its aims, how could I view without indignation those poor wretches subjected to an intolerable slavery and condemned like galley-slaves to endless toil . . . ? The age of harmless mirth is spent in tears, punishments, threats, and slavery. You torment the poor thing for his good; you fail to see that you are calling Death to snatch him from these gloomy surroundings." Instead of torturing children with excessive care, one should love them, laugh with them, send them out into the meadows, and play with them.

"When our natural tendencies have not been interfered with by human prejudice and human institutions, the happiness alike of children and men consists in the enjoyment of their liberty." Here the principle behind Rousseau's theory of education becomes clear. The effort of the tutor or the parent is so to educate the child in such fashion that he will learn through his own efforts to be as free as possible within society. If he is educated by rules and threats he becomes a slave, and once free he seeks to enslave others. The most satisfactory general rule of education, Rousseau argued, is to do exactly the opposite of what is usually done.

Since the child is supposed to learn through his own experience, misdeeds should be punished only by arranging matters so that the child comes to experience the natural consequences of what he has done. If there is any rule which can be used as a moral injunction, it would be, "Never hurt anybody"; only trouble comes from urging children or men to do good to others.

Rousseau rejected the use of tales and fables for children. An amusing analysis illustrates his conviction that even the simplest fable, such as "The Fox and the Crow," strikes the child as ridiculous and puzzling and encourages him to use language carelessly and to behave foolishly.

After the child has reached adolescence, the education of his intellect should begin. Prior to this time the concern of the tutor was to give Émile the freedom to learn the natural limits of his powers. Now he teaches Émile by showing him the natural advantages of the use of the intellect. The tutor answers questions, but just enough to make the child curious. His explanations are always in language the child can understand, and he encourages the child to solve his own problems and to make his own investigations. Interest should lead the child to increase his experience and knowledge; it is a mistake to demand that he learn. Jean Jacques, as the tutor, shows Émile the value of astronomy by gently encouraging him to use the knowledge that he has in order to find his way out of the woods.

Rousseau's accounts of his efforts to teach Émile owe some of their charm to the author's willingness to show himself unsuccessful in some of his efforts. Nevertheless, the pupil Émile never becomes a distinctive character; Émile is merely a child-symbol, just as later in the book Sophie is, even as the author indicates, a woman-symbol devised to enable Rousseau to discuss marriage problems.

By the time Émile is fifteen he has gained a considerable amount of practical and scientific knowledge; he can handle tools of all sorts, and he knows he will have to find some trade as his life's work. In Book IV of *Émile,* Rousseau discusses the most difficult kind of education: moral education, the study of the self in relation to other men.

Rousseau presents three maxims which sum up his ideas concerning human sympathy, the foundation of moral virtue:

> *First Maxim.*—It is not in human nature to put ourselves in the place of those who are happier than ourselves, but only in the place of those who can claim our pity.
>
> *Second Maxim.*—We never pity another's woes unless we know we may suffer in like manner ourselves.
>
> *Third Maxim.*—The pity we feel

for others is proportionate, not to the amount of the evil, but to the feelings we attribute to the sufferers.

These maxims fortify the tutor, but they are not imparted to Émile. The youth is gradually made aware of the suffering of individuals; his experience is broadened; and he comes to know through personal experience the consequences of various kinds of acts. The important thing is to turn his affections to others.

Émile is given insight concerning religious matters by hearing a long discourse by "a Savoyard priest" who tells of the difficult passage from doubt to faith. He affirms man's natural goodness and the reliability of conscience when uncontaminated by philosophers or by mere convention.

Sophie, "or Woman," is introduced in Book V, since Émile must have a helpmate. Rousseau begins curiously by saying, "But for her sex, a woman is a man"; but when he considers her education it is apparent that sex makes quite a difference. Woman need not be given as many reasons as man, and she can get along with less intellect; but she must have courage and virtue. Rousseau offers a great deal of advice, even concerning Sophie's refusal of Émile's first attempt to share her bed. The book closes, after a charming digression on travel, with Émile's announcement that he is about to become a father and that he will undertake the education of his child, following the example of his beloved tutor.

Émile is as full of good humor as it is of good advice. Rousseau pursued an educational philosophy which is, on the whole, humane and sensible. He desired to make the child neither a noble savage nor a cultivated gentleman, but a man, living fearlessly and forthrightly according to impulses and abilities which were naturally his. Although Rousseau's psychology is sometimes naïve, it is seldom far from the modern view; and that, if anything, is a compliment to the modern view.

EMILIA GALOTTI

Type of work: Drama
Author: Gotthold Ephraim Lessing (1729-1781)
Type of plot: Romantic tragedy
Time of plot: Early eighteenth century
Locale: Guastalla and Sabionetta, two mythical principalities in Italy
First presented: 1771

Principal characters:
EMILIA GALOTTI, a beautiful, middle-class young woman
ODOARDO GALOTTI, her father
CLAUDIA GALOTTI, her mother
HETTORE GONZAGA, Prince of Sabionetta and Guastalla
COUNT APPIANI, betrothed to Emilia
THE MARQUIS MARINELLI, chamberlain to the prince
THE COUNTESS ORSINA, a mistress spurned by the prince

Critique:

This play, romantic though it now seems, was one of the first tragedies which broke from strict adherence to the French neo-classic unities. The best tragedy of Lessing's small group of plays, *Emilia Galotti* takes its theme from classical antiquity, the story of the innocent maiden who dies at the hand of her father in order to prevent the loss of her chastity. A drama of middle-class life, the work is also a problem play, with revolt from the tyranny of the aristocracy presenting in interesting development an underlying social theme.

The Story:

Prince Hettore Gonzaga, once happily in love with and loved in return by Countess Orsina, had unhappily fallen in love with Emilia Galotti. She, the daughter of a soldier who resisted the conquest of Sabionetta by the prince, was to be married to Count Appiani, of the neighboring principality of Piedmont. This desirable union of a nobleman and a beautiful, middle-class woman was the result of her mother's studied plan.

The treacherous Marquis Marinelli proposed that the prince retire to his palace at Dosalo after sending Count Appiani on a mission to the Princess of Massa, soon to be the prince's bride. The absence of her betrothed would leave Emilia open to the designs of the prince. Motivated by lechery, the ruler eagerly agreed to this plan.

Odoardo Galotti, having readied his villa at Sabionetta in preparation for the wedding, returned to his wife in Guastalla in order to accompany the bridal party. A young assassin garnered from a family servant all these facts so that he could plan the abduction of Emilia, who, pursued by the prince, had just returned from church. This action of Prince Hettore's the honest patriot father or the independent husband-to-be would have avenged, but the unsophisticated Emilia did not know how to treat the prince's lustful behavior.

Count Appiani, disturbed by presentiments of evil, rejected the prince's proposal to send him off on his wedding day, and he was killed for his temerity when the bridal party was attacked.

Closely guarded, Emilia was taken to the palace under pretense of a rescue from brigands. There the prince, playing the gallant, allayed the fears of Emilia by apologizing for his former behavior and promising to escort her to her mother. Claudia, in the meantime, had been made frantic by separation from her daughter, and, hysterical over the death of Count Appiani, she accused Marinelli of plotting this deed of treachery and violence.

The prince, now beset by a hysterical mother and a swooning young woman whom he desperately desired, had not reckoned with the wrath of a rejected mistress as well. The Countess Orsina, whose spies had uncovered all the prince's guilty secrets, arrived at the palace in Dosalo and, failing in an attempt at blackmail, revealed Prince Hettore's guilt to Odoardo Galotti when he came in haste and unarmed to the aid of his daughter and wife. The countess, determined to have revenge on her former lover, gave Galotti the dagger she had intended to use on the prince. Galotti insisted on his rights as a father to take his daughter to her home, but his petition was denied by the crafty Marinelli. Meanwhile, the prince, unaware of Galotti's knowledge and purpose, tried to appear as a benefactor who would see justice done in the courts. Until that time, however, he would keep Emilia apart for security's sake. To this arrangement Galotti seemed to agree, ironically commenting on each provision of treachery as it was proposed.

When the anxious father was finally allowed to see his daughter, she told her fears that her virtue might yield where force could never prevail, the arts of seduction being so brilliantly practiced in Prince Hettore's court. To protect her innocence, Galotti stabbed Emilia, presented her body to the lustful prince, threw the dagger at his feet, and went off to give himself up to the authorities.

EMINENT VICTORIANS

Type of work: Biography
Author: Lytton Strachey (1880-1932)
Time: Nineteenth century
Locale: England, Scutari, the Sudan
First published: 1918

Principal personages:
HENRY EDWARD MANNING, a Cardinal of the Roman Catholic Church
FLORENCE NIGHTINGALE, a nineteenth-century career woman
DR. THOMAS ARNOLD, an English educator
CHARLES GEORGE GORDON, a British general

Though possibly controversial, the biographical writings of Lytton Strachey are never dull; and when they address themselves to the Victorian Period they possess a special interest. For the biographer himself was a product of that period, and his feelings about it, while mixed, were far from being vague or uncertain. The Age of Victoria both fascinated and repelled him; he loved it while he hated it. Even though its pretentiousness exasperated the artist in Strachey, he could not help acknowledging its solidity and force, as manifested in many outstanding scientists and men of action.

Four such people, including one woman, are his subjects in *Eminent Victorians*. Not the greatest of their time, these four yet belong among the most appropriate of its decorations. Superficially diverse in their activities, they include an ecclesiastic, a woman of action, an educational authority, and a man of adventure. As drawn by their biographer, they provide a striking illustration of the many-faceted era in which they lived and worked.

This quartet of portraits proved to be a critical and financial success. It became the cornerstone in an increasingly solid career, and after it appeared, Strachey was no longer in need of assistance from family or friends. Yet his treatment of Cardinal Manning, Florence Nightingale, Arnold of Rugby, and General Gordon did not go unchallenged. The author was accused of undue severity with his subjects, of handling facts with carelessness, and of superficiality in his judgments. Such indictments derived, in general, from people friendly to one or more of the individuals pictured in *Eminent Victorians;* but not infrequently they were joined by critics of influence and standing.

Some of these critics overlooked the point that Strachey's biographical method aimed at verisimilitude instead of photographic realism. It is true that his determination to rise above mere facts sometimes carried him too far—as far as outright and sometimes outrageous caricature—but the writing remained brilliant and stimulating. The intelligent reader is more likely to be diverted than deceived by his prejudices, for his dislike for such targets as Florence Nightingale and Thomas Arnold is hardly disguised. Whatever charges may be brought against Strachey today, his services to biographical writing are generally admitted: he brought to it good proportion, good style, and colorful realism.

For such talents, the life of Cardinal Manning provides ideal material. But Manning, despite his distinction as a churchman, does not escape a touch of the Strachey lash. He is revealed, this representative of ancient tradition and uncompromising faith, as a survival from the Middle Ages who forced the nineteenth century to accept him for what he was. Practical ability, rather than saintliness or learning, was the key to his onward march. In the Middle Ages, says Strachey, he would have been neither a Francis nor an Aquinas, but he might have been an Innocent.

Very early in his life, Manning's hopes became fixed on a position of power and influence in the world. Upon leaving college he aspired to a political career, but its doors were abruptly closed to him by his father's bankruptcy. Next he tried the Church of England as another, perhaps less promising, avenue to fulfillment. By 1851, already over forty, he had become an archdeacon, but such rank was not enough. For some time his glance had been straying to other pastures; finally, he made the break and became a convert to Roman Catholicism. In the process he lost a friend—a rather important one—named Gladstone.

Thereafter his ecclesiastical career was an almost unbroken series of triumphs and advances. One important asset was the ability to make friends in the right places, especially if one of those places was the Vatican. Brooking no rivals, Manning became the supreme commander of the Roman Church in England, then a cardinal. His magnetism and vigor spread his influence beyond Church boundaries; and at his death crowds of working people thronged the route of his funeral procession. At the end of a long and twisted road, his egoism, fierce ambition, and gift for intrigue accomplished some unexpected rewards; not least among them the regard of the poor.

The second of Strachey's eminent Victorians is Florence Nightingale. Here, in his treatment of one of the most remarkable women of any age, the biographer is conspicuously successful in resisting any urge to be gallant. What her friends called calm persuasiveness, he characterized as demoniac fury; it is clear that to him the "Lady with a Lamp" might be extremely capable but she was also tiresomely demanding and disagreeable. Nevertheless, his account does disclose the almost miraculous energy and endurance which carried Miss Nightingale past obstacle after obstacle.

For the sake of convenience, Strachey divides the accomplishments of Florence Nightingale into two phases. The first is her dramatic contribution to the welfare of British wounded during the course of the Crimean campaign; the second deals with her unflagging efforts, after the war, to transform the Army Medical Department, revolutionize hospital services, and even to work much needed reform in the War Office itself. These aims dominated her completely; in the prosecution of them she drove her friends ruthlessly, but she used herself with even less mercy. Enduring to the age of ninety, she became a legend; but, ironically and cruelly, her last years brought senility and softness upon her. They also brought, after consciousness had dulled almost into insensibility, the Order of Merit.

Dr. Thomas Arnold is generally considered the father, not only of Matthew Arnold, poet and critic, but of the British public school system as well. Neither of these products inspires Strachey with much respect, and his bias against the doctor is obvious in *Eminent Victorians*. Dr. Arnold, for instance, was determined to make good Christians, as well as good Englishmen, out of his public school boys, whereas Strachey had little patience for either Christianity or Christian institutions. This fact, incidentally, seems to color his attitude toward all his subjects in *Eminent Victorians,* since the latter are, without exception, religiously employed or inclined to a very strong degree.

Dr. Arnold's prefectorial system, as he instituted it at Rugby, also meets with strong disapproval. Strachey credits it with two dubious, if unexpected, effects on later English education, the worship of athletics and the worship of good form. To some Victorians, Dr. Arnold may have seemed one of their most influential teachers; to Strachey, he is the apostle of ideas obviously harmful and absurd.

With apparent alacrity, the biographer turns to his fourth and final portrait. It is a long step from the educator to the general, involving as it does the distance between the single-mindedness of Arnold and the maddening inconsistencies of Gordon. For Charles George Gordon is

unveiled as a mass of contradictions whom no biographer could ever hope completely to unravel. A mischievous, unpredictable boy, he developed into an undisciplined, unpredictable man. A romantic legend wove itself about his early, swashbuckling exploits in China and Africa. His deeds were genuinely heroic—no one has ever questioned Gordon's bravery—but they combined oddly with his passion for religion. He was influenced strongly, and to an approximately equal degree, by brandy and the Bible. Inclined, on the whole, to be unsociable, he maintained an icy reserve, except for fits of ungovernable temper vented upon unlucky servants or trembling subordinates.

This is the man who, in his fifties, was chosen by the English government for a delicate African mission. Strangely, considering the qualifications of the man selected, it was not military in its nature, but diplomatic, requiring the utmost in self-control, tact, and skill of a negotiator. For General Gordon was to arrange for inglorious evacuation of the Sudan by British forces, a project for which he was disqualified by his opinions, his character, and everything in his life. What followed, not surprisingly, was the tragedy at Khartoum, an episode seldom matched in military annals for the mystery and horror with which it enveloped the fate of the principal actor.

Thus, on a dramatic note, ends the biographer's searching glance at four eminent Victorians. Widely differing in background, vocation, and personality, they illustrate different phases of existence in England of the later nineteenth century. Each is bound to the others, however, by the possession of a restless, questing vitality, and each has left a mark upon his age.

ENDYMION

Type of work: Drama
Author: John Lyly (c. 1554-1606)
Type of plot: Romantic comedy
Time of plot: Remote antiquity
Locale: Ancient Greece
First presented: 1588

Principal characters:
ENDYMION, a courtier
CYNTHIA, the queen, loved by Endymion
TELLUS, in love with Endymion
EUMENIDES, Endymion's friend
SEMELE, loved by Eumenides
CORSITES, in love with Tellus
DIPSAS, an enchantress
GERON, her long-lost husband
SIR TOPHAS, a fop
FLOSCULA, Tellus' friend

Critique:

Endymion; or, The Man in the Moon, is undeniably an effete, even trivial play: the plot is singularly inconsequential and artificial; the characters are unreal; the dialogue is pedantic. But *Endymion* was important historically for these very reasons, in that Lyly was trying to make the drama an art. Writing for the court rather than the populace, Lyly replaced the earthiness and crudity of earlier English plays with refinement and polish, thereby setting new standards which later dramatists, including Shakespeare, were to emulate.

The Story:

To his friend Eumenides, Endymion declared his love for Cynthia, goddess of

the moon. Eumenides chided Endymion, reminding him of the moon's inconstancy, whereupon Endymion extolled inconstancy and change as virtues, attributes of everything beautiful. Convinced that Endymion was bewitched, Eumenides prescribed sleep and rest for the love-sick swain, but Endymion rejected the advice and berated his friend.

In hopes of misleading his friends, Endymion had also professed love for Tellus, a goddess of the earth. Enraged by his apparent perfidy, Tellus swore to take revenge. Since she still loved Endymion, Tellus was unwilling for him to die; therefore she resolved to resort to magic and witchcraft in order to awaken his love for her. Her friend Floscula warned that love inspired by witchcraft would be bitter, but Tellus ignored the warning and left to consult Dipsas, an enchantress.

In contrast to Endymion and Tellus, Sir Tophas habitually scoffed at love and dedicated his life to war—against blackbirds, mallards, and wrens. When mocked by Endymion's and Eumenides' pages, Dares and Samias, Sir Tophas swore to kill them, but pardoned them when they explained that they had been speaking in Latin.

Meanwhile, Tellus had found Dipsas, whom she consulted about the possibility of killing Endymion's love for Cynthia and supplanting it by magic with love for the earth goddess herself. Dipsas declared that since she was not a deity, she could only weaken love, never kill it. At Tellus' request Dipsas agreed to enchant Endymion in such a way that his protestations of love for Cynthia would be doubted. Accompanied by Floscula and Dipsas, Tellus confronted Endymion in a garden and tried to make him confess his love for Cynthia. Though he admitted that he honored Cynthia above all other women, he insisted that he loved Tellus.

Later, the two pages, Dares and Samias, strolled in the gardens with their own lady loves, whom they had shown Endymion and Eumenides in the act of mooning over their loves. As a jest, Dares and Samias asked the two girls to feign love for Sir Tophas, who, as usual, was playing at warfare in the gardens. The girls complied, but Sir Tophas, ignoring them, reiterated his contempt for love and his passion for war.

Still later, Dipsas came upon Endymion asleep in a grove. Assisted by Bagoa, her servant, Dipsas spelled Endymion into a sleep from which he would not awake until he was old and gray. In a dream, three women appeared to Endymion, and one of them started to stab him. She desisted at the importuning of the third, peered into a looking glass, and threw down her knife. At this moment an old man appeared carrying a book which contained only three pages. Endymion refused to read the book until the man had torn up two of the pages.

When informed of Endymion's mysterious slumber, Cynthia agreed with Eumenides that the sages of the world should be consulted about a remedy. Also, angered by the impertinence of Tellus, Cynthia made her a prisoner in Corsites' palace, where she was to weave tapestries depicting stories of people who had been punished for their long tongues.

On the way to Thessaly, where Cynthia was sending him to seek a cure for Endymion, Eumenides met Geron, an old hermit. Geron said that Eumenides, if he were a faithful lover, could learn the cure from a magic fountain nearby. Since Eumenides had always been true to Semele, the fountain promised to grant any single wish he might make. Although tempted to wish that his love for Semele might be requited, dutifully he asked for a cure for his friend. The fountain answered that the cure was a kiss from Cynthia.

In the meantime Tellus, slowly pining away in prison, promised Corsites, her jailer and suitor, that she would marry if he could perform the impossible task of bringing Endymion to a cave, where she might see him once more. Corsites undertook this task but was himself

pinched into a slumber by fairies guarding Endymion's body.

And so Cynthia found two sleeping men when she came to the grove accompanied by wise men who she hoped would wake Endymion. But the sages succeeded in waking only Corsites, who freely confessed his love for Tellus and what he had dared to do, inspired by that love.

At last Eumenides returned and persuaded Cynthia to attempt the cure. And so, upon her kiss, Endymion awoke. But his forty-year slumber had withered him: he was so senile that he could not stand. At Cynthia's request, however, he related his strange dream, explaining that in the book which the old man had given him to read, he saw Cynthia being attacked by beasts of ingratitude, treachery, and envy. Cynthia promised to listen later to a fuller account of this vision.

A short time later Bagoa disclosed that Tellus and Dipsas had been responsible for enchanting Endymion. For her pains Bagoa was transformed into an aspen tree by Dipsas.

Cynthia, however, was more lenient than Dipsas. Learning that Tellus had been motivated by unrequited love, Cynthia forgave her and gave her to Corsites as his wife. Dipsas, too, was pardoned on condition that she would be reunited with Geron, her husband, whom she had sent away many years ago. This reunion displeased Sir Tophas, who had discarded his armor out of love for Dipsas; he was content, however, when Cynthia disenchanted Bagoa and gave her to Tophas as his wife. To Eumenides she promised Semele, but Semele objected on the grounds that Eumenides had not asked for her at the magic fountain. She was placated, however, when Geron explained that Eumenides would not have learned the fountain's secret had he not been faithful.

Most important, Cynthia restored the youth of Endymion and bade him persevere in his love.

AN ENQUIRY CONCERNING HUMAN UNDERSTANDING

Type of work: Philosophical treatise
Author: David Hume (1711-1776)
First published: 1748

"Philosophical decisions," says Hume toward the end of his *Enquiry*, "are nothing but the reflections of common life, methodised and corrected." This simple, homely epigram conceals a great deal. For one thing, the *Enquiry* is actually a sort of popularized revision of ideas that were systematically developed in Book I of his precocious *Treatise of Human Nature* (1739-1740), which, although it was completed before the author was twenty-five, has been characterized as one of the most profound, thoroughly reasoned, and purely scientific works in the history of philosophy. Secondly, Hume's method for correcting the reflections of common life actually involves a thorough attack on the obscurities of metaphysical idealists.

Born in an age of reason, Hume at first shared the optimism of those who were certain that pure reason could unlock the secrets of nature, and as he read Bacon, Newton, Hobbes, and Locke, he longed for fame equal to theirs. But, as he reported in a letter to Sir Gilbert Elliot, though he "began with an anxious search after arguments, to confirm the common opinion; doubts stole in, dissipated, returned; were again dissipated, returned again; and it was a perpetual struggle of restless imagination against inclination, perhaps against reason." That last, "perhaps against reason," is the crucial phrase, for no philosopher before Hume used reason so brilliantly in an attack against the certainties of reason. The twelve essays of the *Enquiry* reflect his three principal attacks: (1) against rationalism, the

doctrine of innate ideas, faith in ontological reasoning and an ordered universe; (2) against empiricism, both the kind that led to Lockian dualism and Berkeleyan idealism, on the ground that neither the physical nor the spiritual can be proved; and (3) against deism, based on universal axioms and the law of causality. It is not surprising that since Hume religions have largely made their appeals to faith rather than to reason.

Considering what remains when such thoroughgoing skepticism rejects so much of the beliefs of rational men, Hume himself readily admitted (in the fourth essay, "Sceptical Doubts Concerning the Operations of the Understanding") that as a man he was quite satisfied with ordinary reasoning processes, but that as a philosopher he had to be skeptical. For reasoning was not based on immediate sense experience. "The most lively thought is still inferior to the dullest sensation," he asserted in his second essay, "The Origin of Ideas." Unless the mind is "disordered by disease or madness," actual perceptions have the greatest "force and vivacity," and it is only on such matters of basic mental fact rather than on the abstract relations of ideas, as in mathematics, that we must depend for certainties about life. For example, no amount of reasoning could have led Adam in the Garden of Eden to believe that fluid, transparent water would drown him or that bright, warm fire would burn him to ashes. "No object ever discovers [reveals], by the qualities which appear to the senses, either the causes which produced it, or the effects which arise from it." In dealing with this idea, Hume is quite dogged and persistent; he backs every argument into a corner, into some "dangerous dilemma." What is more he enjoys himself immensely while doing it—"philosophers that gave themselves airs of superior wisdom and sufficiency, have a hard task when they encounter persons of inquisitive dispositions," he says. Concerning cause and effect, he argues that we expect similar effects from causes that appear similar; yet this relationship does not always exist and, though it is observed, it is not reasoned. Furthermore, it is merely an arbitrary assumption, an act of faith, that events which we remember as having occurred sequentially in the past will continue to do so in the future. Causation thus was merely a belief, and belief he had defined as a "lively idea related to or associated with a present impression."

This seemed to Hume not merely an impractical philosophical idea, but a momentous discovery of great consequence. Since causation was an *a priori* principle of both natural and moral philosophy, and since causation could not be reasonably demonstrated to be true, a tremendous revolution in human thought was in preparation. Only in the pure realm of ideas, logic, and mathematics, not contingent upon the direct sense awareness of reality, could causation safely (because arbitrarily) be applied—all other sciences are reduced to probability. The concluding essay, "Of the Academical or Sceptical Philosophy," reaches grand heights of eloquence, when Hume argues that *a priori* reasoning can make anything appear to produce anything: "the falling of a pebble may, for aught we know, extinguish the sun; or the wish of a man control the planets in their orbits. . . ."

> When we run over libraries, persuaded of these principles, what havoc must we make? If we take in hand any volume; of divinity or school metaphysics, for instance; let us ask, *Does it contain any abstract reasoning concerning quantity or number?* No. *Does it contain any experimental reasoning concerning matter of fact and existence?* No. Commit it then to the flames: for it can contain nothing but sophistry and illusion.

The polemic vigor of the essays stems in large part from the bitter experiences Hume had in the years immediately preceding the publication of the *Enquiry*. In 1744 he had sought to fill a vacancy in the chair of Ethics and Pneumatical Philosophy at Edinburgh University, but

to his astonishment his *Treatise* was invoked to prevent the appointment: "such a popular clamor has been raised against me in Edinburgh, on account of Scepticism, Heterodoxy, and other hard names . . . that my Friends find some Difficulty in working out the Point of my Professorship." Then he was dismissed without full salary as tutor to the mad son of the Marquis of Annandale. These experiences helped sharpen the hard cutting edge of his thought and prose style.

After refining his conception of reason and its modes of function, Hume applies it to four crucial problems: "Liberty and Necessity," "Reason of Animals," "Miracles," and "Particular Providence and a Future State."

Concerning liberty and necessity, Hume argues that since the subject relates to common life and experience (unlike topics such as the origin of worlds or the region of spirits), only ambiguity of language keeps the dispute alive. For a clear definition, he suggests that it be consistent with plain matters of fact and with itself. Difficulty arises when philosophers approach the problem by examining the faculties of the soul rather than the operations of body and brute matter. In the latter, men assume that they perceive cause and effect, but in the functioning of their minds they feel no connection between motive and action. However, we cannot invoke the doctrine of cause and effect without, ultimately, tracing all actions—including evil ones—to the Deity whom men refuse to accept as the author of guilt and moral turpitude in all his creatures. As a matter of fact, freedom and necessity are matters of momentary emotional feeling "not to be controuled or altered by any philosophical theory or speculation whatsoever."

The "Reason of Animals" consists—as it does in children, philosophers, and mankind in general—not so much in logical inferences as in experience of analogies and sequential actions. Observation and experience alone teach a horse the proper height which he can leap or a greyhound how to meet the hare in her tracks with the least expenditure of energy. Hume's learning theory here seems to be based on the pleasure-pain principle and forms the background for some theories of twentieth-century psychology. However, Hume ends this essay with a long qualification in which he cites the Instincts, unlearned knowledge derived from the original hand of nature, and then adds this curious final comment: "The experimental reasoning itself, which we possess in common with beasts, and on which the whole conduct of life depends, is nothing but a species of instinct or mechanical power, that acts in us unknown to ourselves."

The essay on miracles is perhaps the most spirited of the entire collection and it is the one which Hume expected, correctly, would stir the greatest opposition. Nevertheless, he was certain that his argument would be, for the wise and the learned, "an everlasting check to all kinds of superstitious delusion, and consequently . . . useful as long as the world endures." Events can be believed to happen only when they are observed, and all reports of events not directly observed must be believed only to the degree that they conform with probability, experimentally or experientially derived. A miracle is a violation of the laws of nature; therefore it violates all probability; therefore it is impossible. History gives no instance of any miracle personally attended to by a sufficient number of unquestionably honest, educated, intelligent men. Despite the surprise, wonder, and other pleasant sensations attendant upon reports of novel experiences, all new discoveries that achieve credibility among men have always resembled in fundamentals those objects and events of which we already have experience. The most widespread belief in miracles exists among primitive barbarians. Finally, since there is no objective way of confirming miracles, believers have no just basis for rejecting those claimed by all religions. "So that, on the whole, we may con-

clude, that the *Christian Religion* not only was at first attended with miracles, but even at this day cannot be believed by any reasonable person without one. Mere reason is insufficient to convince us . . . to believe what is most contrary to custom and experience."

In the 1777 posthumous edition of the *Enquiry* appeared the announcement that these unsystematic essays be *alone* regarded as containing Hume's philosophical sentiments and principles. Despite the fact that professional philosophers, especially the logical positivists, still prefer the earlier *Treatise of Human Nature,* it is well that the *Enquiry* with its livelier style and popular appeal stands as his personal testament. In it he said that he would be "happy if . . . we can undermine the foundations of an abstruse philosophy, which seems to have hitherto served only as a shelter to superstition, and a cover to absurdity and error." The irony is that he succeeded so well in undermining reason that he opened the door to the romanticism of the late eighteenth and early nineteenth centuries. But his voice has outlasted that babel and his humanistic skepticism survives. "Be a philosopher," he cautioned himself, "but amidst all your philosophy, be still a man."

THE EPIC OF GILAMESH

Type of work: Poem
Author: Unknown
Type of plot: Heroic adventure
Time of plot: Remote antiquity
Locale: The ancient world
First transcribed: c. 2,000 B.C.

Principal characters:
GILGAMESH, ruler of Uruk
ENGIDU, his companion
ANU, the chief god
ISHTAR, divinity of fertility
UTNAPISHTIM, a man who found the secret of life
UR-SHANABI, boatman on the waters of death
NINSUN, a goddess
SIDURI, the divine cup-bearer
KHUMBABA, a dragon

Critique:

The idea of the superman is not a new one. Demigods who overcame great obstacles enjoy a long and honored literary tradition. Achilles, Odysseus, Hercules, Samson, Beowulf, Roland and King Arthur all have epic stature. Earlier than any of these, however, is Gilgamesh, the valiant hero of a Babylonian epic written about four thousand years ago. A figure of heroic proportions, Gilgamesh knew love and conflict, friendship and loyalty, joy and sorrow, courage and fear, and ultimately the horror and mystery of death. Thus the Gilgamesh epic embraces the enduring themes of literature, and its hero remains an enduring affirmation of life in all its transience and mystery.

The Story:

Gilgamesh was the wisest, strongest and most handsome of mortals, for he was two-thirds god and one-third man. As king of the city-state of Uruk he built a monumental wall around the city, but in doing so he overworked the city's inhabitants unmercifully, to the point where they prayed to the gods for relief.

The god Anu listened to their plea

THE EPIC OF GILGAMESH by William Ellery Leonard. By permission of the publishers, The Viking Press, Inc. Copyright, 1934, by William Ellery Leonard.

and called the goddess Aruru to fashion another demigod like Gilgamesh in order that the two heroes might fight, and thus give Uruk peace. Aruru created the warrior Engidu out of clay and sent him to live among the animals of the hills.

A hunter of Uruk found Engidu and in terror reported his existence to Gilgamesh. Gilgamesh advised the hunter to take a priestess to Engidu's watering place to lure Engidu to the joys of civilization and away from his animal life. The priestess initiated Engidu into civilization with her body, her bread, and her wine. Having forsaken his animal existence, Engidu and the priestess started for Uruk. On their arrival she told him of the strength and wisdom of Gilgamesh and of how Gilgamesh had told the goddess Ninsun about his dreams of meeting Engidu, his equal, in combat.

Engidu challenged Gilgamesh by barring his way to the temple. An earth-shaking fight ensued in which Gilgamesh stopped Engidu's onslaught. Engidu praised Gilgamesh's strength and the two enemies became inseparable friends.

Gilgamesh informed Engidu of his wish to conquer the terrible monster, Khumbaba, and challenged him to go along. Engidu replied that the undertaking was full of peril for both. Gilgamesh answered that Engidu's fear of death deprived him of his might. At last Engidu agreed to go with his friend. Gilgamesh then went to the elders and they, like Engidu, warned him of the perils he would encounter. Seeing his determination, the elders gave him their blessing. Gilgamesh then went to Ninsun and she also warned him of the great dangers, but to no avail. Then she took Engidu aside and told him to give Gilgamesh special protection.

Upon climbing the cedar mountain to reach Khumbaba, Gilgamesh related three terrible dreams to Engidu, who shored up Gilgamesh's spirit by placing a favorable interpretation on them. On reaching the gate to the cedar wood where Khumbaba resided, the pair were stopped by the watchman, who possessed seven magic mantles. The two heroes succeeded in overcoming him. Accidentally, Engidu touched the magic portal of the gate; immediately he felt faint and weak, as if afraid of death. The champions entered the cedar wood and with the aid of the sun god slew Khumbaba.

Upon their return to Uruk after their victory, the goddess Ishtar fell in love with Gilgamesh and asked him to be her consort. But Gilgamesh, being wiser than her previous consorts, recalled all of the evil things she had done to her earlier lovers. Ishtar then angrily ascended to heaven and reported his scornful refusal to Anu. Threatening to destroy mankind, she forced Anu to create a monster bull that would kill Gilgamesh.

Anu formed the bull and sent it to Uruk. After it had slain five hundred warriors in two snorts, Engidu jumped on its back while Gilgamesh drove his sword into its neck. Engidu then threw the bull's thighbone in Ishtar's face, and Gilgamesh held a feast of victory in his palace.

Engidu, still ailing from touching the portal to the cedar wood, cursed those who had showed him civilization. He related his nightmares to Gilgamesh, grew faint-hearted, and feared death. Since he had been cursed by touching the gate, he died. Gilgamesh mourned his friend six days and nights; on the seventh he left Uruk to cross the steppes in search of Utnapishtim, the mortal who had discovered the secret of life.

Upon reaching the mountain named Mashu, he found scorpion men guarding the entrance to the underground passage. They received him cordially when they learned he was seeking Utnapishtim, but they warned him that no one had ever found a way through the mountain.

Gilgamesh traveled the twelve miles through the mountain in pitch darkness, and at last he entered a garden. There he found Siduri, the cup-bearing goddess,

who remarked on his haggard condition. Gilgamesh explained that his woeful appearance had been caused by the loss of Engidu, and that he sought Utnapishtim. The goddess advised him to live in pleasure at home and warned him of the dangers ahead.

Gilgamesh went on his way, seeking the boatman Ur-Shanabi, who might possibly take him across the waters of death. On finding Ur-Shanabi's stone coffers, Gilgamesh broke them in anger, but he made up for them by presenting the boatman with huge poles. Ur-Shanabi then ferried Gilgamesh across the waters of death.

Utnapishtim, meeting Gilgamesh on the shore, also spoke of his haggard condition. Gilgamesh told him about the loss of Engidu and his own search for the secret of life. Utnapishtim replied that nothing was made to last forever, that life was transient, and that death was part of the inevitable process.

Gilgamesh then asked how Utnapishtim had found the secret of eternal life, and Utnapishtim told him the story of the Great Flood.

Utnapishtim had been told in a dream of the gods' plans to flood the land. So he built an ark and put his family and all kinds of animals on it. When the flood came, he and those on the ark survived, and when the flood subsided he found himself on Mount Nisser. After the waters had returned to their normal level, he gave thanks to the gods, and in return the god Ea blessed him and his wife with the secret of life everlasting.

After finishing his story Utnapishtim advised Gilgamesh to return home, but before going he had Ur-Shanabi bathe and clothe Gilgamesh in a robe that remained clean as long as he lived. As Gilgamesh was leaving Utnapishtim gave him the secret of life, a magic plant which grew at the bottom of the waters of death. However, as Gilgamesh bathed in a pool on his way home, an evil serpent ate the plant.

On arriving home Gilgamesh went to Ninsun to inquire how he could reach Engidu in the land of the dead. Although Ninsun directed him, he failed in his attempt because he broke some of the taboos that she had laid out for him. Deeply disappointed, he made one final appeal to the god Ea, the lord of the depths of the waters, and Engidu was brought forth. Gilgamesh asked Engidu what happened to one after death, and Engidu laid bare the full terrors of the afterworld. Worms, neglect, and disrespect were the lot of the dead.

EPIGRAMS OF MARTIAL

Type of work: Verse epigrams
Author: Martial (Marcus Valerius Martialis, c. 40-c. 104)
First transcribed: 80-104

The fourteen books of epigrams which were written by Martial during a pivotal period in the history of Rome display a rare form of literary accomplishment, the adoption and complete individual mastery of a literary form by one man. From the time of his arrival at Rome, about the age of twenty-three, until his return to his birthplace in Spain, Martial wrote verse epigrams on a wide variety of subjects and in many different styles.

Almost all that we know of Martial we learn from his epigrams, and a great deal of our present knowledge of Rome from the death of Nero, in A.D. 68, until the end of the first century comes from the same source. What Martial tells us is the sort of information that could not, perhaps, be gained in any other way. One of the most common subject areas of Martial's verse is the everyday life of ancient Rome. He took an active part in that life, and it is realistically mirrored in his writings.

There are roughly five other kinds of epigrams that Martial produced. The first

of these, probably the most important to him personally, is the epigram written in praise of the emperor or some other man of wealth and power. This type was written largely as a means of subsistence, patronage being the primary system by which poets lived. The contemplative epigrams, usually addressed to friends, show that Martial was realistic almost to the point of cynicism. He reached no great heights of philosophy, wishing only to be comfortable and peaceful. His desire for peace and solitude is expressed in another type of epigram in which he praises life in the country. In these Martial sees the country with the enthusiasm often found in the city dweller, but he did not write pastoral verse; he saw the Italian countryside as it really existed. The epigrammatic epitaphs, often written on children, or animals, are among his best work, revealing sentiments that are rare in Martial, feeling often leavened by humor. In the epigrams on friendship he comes the closest to real emotion. Romantic love is usually treated satirically, and his discussions of that passion in himself seem devoid of sincere feeling.

Perhaps the chief fault that has been found with his work is found in Martial's personal situation, his toadying to men of position. When he begged the Emperor Domitian, whose name has become synonymous with cruel despotism and wicked licentiousness, for a special position (pleading as the father of three children), for example, his epigram has a self-abasement that may disgust the modern reader:

> Welfare and glory of the earth, while thee
> We safe behold, we gods believe to be;
> If my slight books did e'er thee entertain,
> And oft to read them thou didst not disdain,
> What nature does deny, do thou bestow:
> For *father of three children* make me go.
> When my verse takes not, this will be an ease;
> A high reward, in case it thee do please.

It is important, however, to understand the position poets held in Rome at that time. Only through patronage, from the emperor if possible, could a poet lead a comfortable life. Everyone who hoped to be looked upon as a gentleman wrote verses, and those who wrote to live were compelled to praise and praise highly in order to be heard. Martial was certainly not alone in this respect. Completely a product of his time, he accepted the necessity to praise great men as a part of the literary milieu in which he lived.

Criticism that may carry more weight today is Martial's lack of poetic vision. He is never profound, seldom lyrically imaginative. His subjects are the people and things around him, and he depicts them as they are. It is this accuracy of portrayal that makes his verse so valuable in understanding his era. Counterbalancing this absence of elevated vision, however, is Martial's technical grasp of the form in which he wrote. Although he did not create the epigram, he is usually considered the first epigrammatist. He adopted the form, wrote exclusively in it, and did with it all that could be done.

The verse epigram customarily has two major parts, the exposition and the conclusion. The parts may vary in length —Martial's epigrams are from two to over thirty verses long—but usually the exposition takes up most of the poem, with the conclusion being short, often containing a sharp twist of meaning. Within this general framework Martial used direct address, questions, brief transition from exposition to conclusion, satire, irony, and sarcasm. Striking exaggerations and sudden surprises are common, as are plays on words and brief aphorisms. Rhetorical devices abound. His epigram "On a Pretender," for example, shows the quick turn of meaning at the close:

> He whom you see to walk in so much state,
> Waving and slow, with a majestic gait,

In purple clad, passing the nobles' seat,
My Publius not in garments more complete;—
Whose new rich coach, with gilt and studded reins,
Fair boys and grown-men follow in great trains,
Lately his very ring in pawn did lay
For four poor crowns, his supper to defray.

Along with his technical skill goes an animation and a lively perception that make his epigrams often sound like casual conversation. With all the conciseness so necessary for the successful epigram, Martial has an ease that removes from his verses the tenseness that very often causes epigrams to be painful reading.

Although he himself was poor, Martial was the associate of rich men, and so had full opportunity to see Roman life in all its aspects. Slaves as well as emperors are the subjects of his epigrams. Dinner parties are described along with great monuments. Everywhere he shows a sharp eye and a penetrating wit. Hating pretension, he pricks many a pompous bubble. Few elements of physical or human nature escape his attention.

Apart from Martial's clear pictures of Rome at the end of the first century, probably his greatest importance lies in his influence upon later writers of the epigram. Certainly it would be difficult to find any seventeenth- or eighteenth-century writer of this form in England who did not turn to Martial as his inspiration and guide. That there are at least seven French translations of the epigrams testifies to his popularity on the Continent.

Shortly after the accession of the Emperor Trajan, whom Martial flattered in verse with little effect, the poet returned, in 94, to his birthplace, Bilbilis, a Roman colony in Spain, where he lived on a comfortable estate given to him by a woman whom he probably later married. Characteristically, he was given money for the trip by a friend, Pliny, because of some verses written to him. It is equally characteristic that Martial continued his writing in Spain, sending his epigrams to Rome promptly, but now with frequent expressions of longing for the excitements and pleasures of the city that was to be for only a short time longer the capital of the world.

THE EPINICIA

Type of work: Poetry
Author: Pindar (c. 522-c. 443 B.C.)
First transcribed: 502-452 B.C.

Pindar, by general consent the supreme lyric poet of Greece, is one of the least read of the world's great writers. A number of reasons have been given by various Greek scholars for the neglect of Pindar by modern readers. His language, based upon the Dorian dialect, poses problems for readers of his poems in the original Greek. Because all his *epinicia* or victory odes (his only complete poems extant) were written for special occasions and for special audiences, today's readers must depend upon scholarly notes for explanations of his many allusions and his abrupt transitions. The nature of the victory odes, too, makes them seem monotonous and even somewhat repetitious if a number of them are read at one time.

Edith Hamilton has said that Pindar is the most resistant of all poets to translation; the intricate form of his poems has never been more than faintly approximated in most of the attempts that have been made. In these odes Pindar achieved a masterly blend of carefully balanced structure and apparent emotional freedom, so that while he seems carried away by his feelings, he is at the same time in

THE ODES OF PINDAR. Translated by Richard Lattimore. Excerpts reprinted by permission of the publishers, The University of Chicago Press. Copyright, 1947, by The University of Chicago.

full control of his art. Such a fusion is difficult enough, one would suppose, for a poet himself to attain. It is even more so for a scholar or another poet to imitate successfully in translating Pindar's Greek. Ernest Myers and Sir John Sandys simply turned the Greek poems into English prose.

One reason for the tenuous appeal of Pindar was mentioned a half-century ago by Robert Tyrrell. "It is hard," says Tyrrell,

> for us to figure to the imagination a form of art which partakes in nearly equal parts of the nature of a collect, a ballad, and an oratorio; or to enter into the mind of a poet who is partly also a priest, a librettist, and a ballet master; who, while celebrating the victory of (perhaps) a boy in a wrestling match, yet feels that he is not only doing an act of divine service and worship, but preaching the sacred truth of the unity of the Hellenes and their common descent from gods and heroes.

Yet the reader who does make the attempt to imagine the ancient occasions when these odes were first performed and to understand their effect upon the Greeks who watched and listened, even if he reads them only in translation, will be richly rewarded as he becomes familiar with their form and purpose and with the artistry of the poet who wrote them.

The *epinicia* were written on contract to celebrate the winning of such events as chariot races, foot races, boxing and wrestling contests, and the combination pentathlon in four regularly held great "games" or athletic meets. (The Pythian games included competition in singing to the flute and playing on the flute and the lyre, as well as the usual athletic events and horse races.) These games were religious as well as secular, and they honored particular gods: the Olympian and Nemean games were in honor of Zeus, the Pythian of Apollo, and the Isthmian of Poseidon. The events were Panhellenic, open only to contestants from Greece or from such Greek island colonies as Rhodes and Sicily. Any soldier bearing arms to the games, which were held during periods of truce, was liable to arrest and could be freed only by ransom.

The odes were not written at the time of the victories which they celebrated but were composed for presentation at a later time. Exact details are not known but it is believed that the odes, commissioned by the family or patron of the victor, were presented by trained singers at some private entertainment.

Though a close study of all forty-five of the *Epinicia* reveals many individual differences (several, in fact, are not really victory odes), most of them follow a general pattern. Composed in groups of three stanzas—strophe, antistrophe, and epode—they contain an introduction which invokes divine aid to the poet, praises the victor, and may include some reference to the contest itself (which is never actually described); a myth about gods or heroes; and eulogy of the victor, his family, and his city, along with social, moral, or even semi-philosophical commentary on life. Though the moral observations and exhortations are usually reserved for the concluding section of an ode, they often appear in other sections. The odes vary considerably in length: Olympia 12, for example, contains only nineteen lines, whereas Pythia 4 runs to 299. The present order of the odes does not follow the chronology of their composition. They are grouped according to the games in which the victories were won; and even within the four groups chronology is not followed.

Pindar belonged to the aristocracy and in the odes he celebrates the virtues and accomplishments of aristocratic families for whom the poems were composed. This praise is to be expected since he had been paid to write the poems, but one gathers that Pindar had scant interest in the less fortunate classes, whom he rarely mentions. When he says, in Pythia 2, that "wealth, with wisdom allotted thereto, is the best gift of Fortune," he seems

to be expressing his own belief. A similar sentiment is found in Nemea 9: "For if with much possession a man win conspicuous honor,/there lies beyond no mark for a mortal to overtake with his feet."

The many lines in which Pindar states his faith in the gods or praises them for their gifts to men suggest the earnest sincerity of his religion. In Pythia 2 he reminds Hieron, tyrant of Syracuse, that

> It is God that accomplishes all term to hopes,
> God, who overtakes the flying eagle, outpasses the dolphin in the sea; who bends under his strength the man with thoughts too high,
> while to others he gives honor that ages not.

In Isthmia 3 he says: "Great prowess descends upon mortals,/Zeus, from you." He often invokes the Graces or indicates his great debt to them. One of the most beautiful of the briefer *Epinicia* is Olympia 14, which is less a victory ode than a hymn in praise of the Graces who bless mankind. It begins:

> You who have your dwelling
> in the place of splendid horses, founded beside the waters of Kephisos:
> O queens of song and queens of shining
> Orchomenos: Graces: guardians of the primeval Minyai,
> hear! My prayer is to you. By your means all delight,
> all that is sweet, is given to mankind.

The poet refers to the Olympian victory itself only at the very end, when he asks that Echo tell Kleodamos that his son has "crowned his youthful locks with garlands won from the ennobling games."

Though there is an air of joyousness in the *Epinicia,* with many references to drinking and feasting and to processional singing to the music of flute or lyre, they are dignified by relating mortal victories of strength and skill to the glorious deeds of the gods or great heroes of the past. The myths either alluded to or told in detail include stories about Zeus, Herakles, Belerophon, Tantalus, Jason, Orestes, Peleus, and Hippolyta. The poems are also elevated by the beauty of Pindar's style, his frequent adjurations to right living, and his reminders that man's life is filled with both lights and shadows. In Pythia 8 he praises the sweetness of life when God's brightness shines on men. Yet he reminds us in Pythia 12:

> Success for men, if it comes ever, comes not unattended with difficulty. A god can end it, even today. That which is fated you cannot escape.

Though the fame of Pindar rests almost entirely upon his *Epinicia,* he is known to have written several other types of lyrics, among them hymns, paeans, dithyrambs, eulogies, and dirges. Of these, more than three hundred fragments have survived, enough to show Pindar's considerable versatility both in form and in style. Among the more beautiful of the fragments are those from the dirges, as in this picture of the dead in Elysium:

> For them the sun shineth in his strength, in the world below, while here 'tis night, and, in meadows red with roses, the space before their city is shaded by the incense-tree, and is laden with golden fruits. . . .

EREC AND ENIDE

Type of work: Poem
Author: Chrétien de Troyes (c. 1150-c. 1190)
Type of plot: Chivalric romance
Time of plot: Sixth century
Locale: Arthurian England
First transcribed: Before 1164

EREC AND ENIDE by Chrétien de Troyes, from ARTHURIAN ROMANCES by Chrétien de Troyes Translated in prose with introduction, notes and bibliography, by W. W. Comfort. From EVERYMAN'S LIBRARY. By permission of the publishers, E. P. Dutton & Co., Inc. All rights reserved.

Principal characters:

KING ARTHUR
QUEEN GUINEVERE
EREC, a knight of the Round Table and son of King Lac
ENIDE, his bride
GUIVRET THE LITTLE, Erec's friend and benefactor

Critique:

Erec and Enide is chronologically the first of a group of metrical romances by a master tale teller of the medieval period about whom very little is known. More important, it is the oldest romance on Arthurian materials extant in any language. In it the more primitive Celtic elements of the writer's sources have been lost or are almost completely obscured; King Arthur and his knights are now models of the highly sophisticated and intricately detailed chivalric code growing out of the courts of love which flourished in France during the Middle Ages. Written in eight-syllable rhyming couplets, and sometimes called the first novel because of its consistent plot, this story is one of four which give us the most idealized expression of the code of chivalry by a single writer of medieval times.

The Story:

One Easter season, while King Arthur held his court in the royal town of Cardigan, he summoned all his knights to a hunt for the White Stag. Sir Gawain, hearing of the king's wish, was displeased and said that no good would come of that ancient custom, for the law of the hunt decreed that the successful hunter must also kiss the lady whom he considered the most beautiful damsel of the court. As Sir Gawain noted, there was likely to be dissension among the assembled knights; each was prepared to defend his own true love as the loveliest and gentlest lady in the land, and he would be angered by the slight put upon her if she were not so chosen.

At daybreak the hunters set out. After them rode Queen Guinevere, attended by Erec, a fair and brave knight, and one of the queen's damsels, a king's daughter. While they waited by the wayside to hear the baying of the hounds or the call of a bugle, they saw coming toward them a strange knight, his lady, and a dwarf who carried a knotted scourge. First the queen sent her damsel to ask who the knight and his fair companion might be, but the dwarf, barring her way, struck the damsel across the hand with his whip. Then Erec rode forward and the dwarf lashed him across the face and neck. Being unarmed, Erec made no attempt to chastise the dwarf or his haughty master, but he vowed that he would follow the strange knight until he could find arms to hire or borrow that he might avenge the insult to the queen.

In the fair town to which the strange knight and his companions presently led him, Erec found lodgings with a vavasor who told him the reason for all the stir and bustle that Erec had seen as he rode through the gates. On the next day a fine sparrow hawk would be given to the knight who could defend against all comers the beauty and goodness of his lady. The haughty knight, who had won the bird in two successive years, would be allowed to keep it if his challenge went unanswered on the morrow. At the home of the vavasor Erec met his host's daughter Enide, who in spite of her tattered garments was the most radiantly beautiful damsel in Christendom. With her as his lady and with arms borrowed from his host, Erec challenged and defeated in single combat the arrogant knight who was defending the hawk. Then Erec dispatched the vanquished knight, whose name was Yder, to Queen Guinevere to do with at her pleasure, along with his lady and his dwarf. With them he sent word that he would return with his beautiful bride, the damsel Enide.

Erec promised Enide's father great riches and two towns to rule in his own land, but he refused all offers to have

Enide dressed in robes suitable to her new station: he wished all in King Arthur's court to see that in spite of her humble garments she was the most beautiful lady who ever lived. So great was her beauty that King Arthur, who himself had killed the White Stag, kissed her without a demur from the assembled knights and ladies. The king also granted Eric the boon of a speedy marriage, so eager was the young knight for the love of his promised bride. The ceremony was performed by the Archbishop of Canterbury at the time of the Pentecost before an assemblage of knights and ladies from every corner of the kingdom, and the celebration continued for a fortnight.

A month after Pentecost a great tournament was held near Tenebroc and in the lists there Erec showed himself the most valiant of all the knights assembled. On his return he received from the king permission to visit his own land, and he and Enide set out with an escort of sixty knights. On the fifth day they arrived in Carnant, where King Lac welcomed his son and his bride with much honor. Meanwhile, Erec found so much pleasure in his wife's company that he had no thought for other pastimes. When tournaments were held in the region around, he sent his knights to the forays but he himself remained behind in dalliance with the fair Enide. At last people began to gossip and say that he had turned a craven in arms. These reports so distressed Enide that one morning while they were still abed she began to lament the way in which the brave and hardy knight had changed because of his love for her. Overhearing her words, Erec was moved to anger, and he told her to rise and prepare herself at once to take the road with him on a journey of knight-errantry in search of whatever perils he might encounter by chance. At the beginning of the journey he gave orders that she was never to tell him of anything she might see, nor to speak to him unless he addressed her first.

As Enide rode ahead, forbidden to speak, she lamented her disclosure and their sudden departure from the life she had enjoyed with her loving husband. She disobeyed him, however, when they were about to be attacked by three robber knights, and again when they were assailed by five recreants. Erec, having overcome all who opposed him, felt no gratitude for her wifely warnings and fears for his safety, but spoke harshly to her because she had disobeyed his command that she was under any circumstance to remain silent until he gave her leave to speak.

That night, since they knew of no town or shelter nearby, they slept in an open field. There the squire of Count Galoin came upon them the next day and conducted them to lodgings in the town where the count was master. That nobleman, going to pay his respects to the strange knight and his lovely lady, was much smitten with Enide's beauty, so much so that, going to the place where she sat apart, he expressed his pity for her obvious distress and offered to make her mistress of all his lands. When Enide refused, he declared that he would take her by force. Fearful for her husband's life, Enide pretended to do his pleasure. It was arranged that on the next day the count's knights were to overtake the travelers and seize Enide by force. Erec, coming to her rescue, would be killed, and she would be free to take the count as her lord. Once more Enide disobeyed her husband and told him of Count Galoin's plan. Forewarned, Erec overcame his assailants and knocked the false count senseless from his steed. When Galoin's followers would have pursued Erec and Enide, the count restrained them, praising Enide's prudence and virtue and the bravery of her knight.

Departing from Count Galoin's lands, the travelers came to a castle from which the lord came riding on a great steed to offer Erec combat at arms. Enide saw him coming but did not dare tell her husband for fear of his wrath. At last she did speak, however, and Erec realized

her love for him that made her disobedient to his commands. The knight who challenged Erec was of small stature but stout heart and both were wounded in the fight. Though the doughty little knight lost, he put up such a good fight that he and Erec became friends. Guivret the Little invited Erec to have his wounds dressed and to rest at his castle, but Erec thanked him courteously and rode with Enide on his way.

At length they arrived at a wood where King Arthur had come with a large hunting party. By then Erec was so begrimed and bloodied that Sir Kay the seneschal did not recognize him. When he would have taken the wounded knight to the king's camp, Erec refused and they fought until Sir Kay was unhorsed. Sir Gawain then rode out to encounter the strange knight, and he was able to bring Erec to the place where the king had ordered tents set up in anticipation of their coming. There was great joy in that meeting for the king and Queen Guinevere, but distress at Erec's wounds. Although the king pleaded with Erec to rest there until his hurts were healed, the knight refused to be turned aside or delayed on his journey, and early the next morning he and Enide set out once more.

In a strange forest they heard the cries of a lady in distress. Leaving Enide to await his return, Erec rode in the direction of the sound and found a damsel weeping because two giants had carried away her knight. Riding in pursuit, Erec killed the giants and rescued the knight, whose name was Cadoc of Tabriol. Later he sent Cadoc and the damsel to King Arthur's camp, to tell the story of how he fared. Meanwhile, Erec's wounds had reopened and he lost so much blood that he fell from his horse in a swoon.

While Enide was weeping over his prostrate body, a count with his suite came riding through the forest. The nobleman gave orders that the body was to be taken to Limors and prepared for burial. On their arrival at the count's palace he declared his intention of espousing Enide at once. Although she refused to give her consent, the ceremony was performed in great haste and guests were summoned to a wedding banquet that night.

Erec, recovering from his deep swoon, awoke in time to see the wretched count strike Enide across the face because her grief was so great that she could neither eat nor drink at her new husband's bidding. Springing from the funeral bier, he drew his sword and struck the count on the head with such force that blood and brains flowed out. While the other knights and squires retreated in fear of the ghostly presence that had so suddenly returned to life, the two made their escape, Erec meanwhile assuring his wife that he was now convinced of her devotion and love.

Meanwhile, Guivret the Little had received word that a mortally wounded knight had been found in the forest and that the lord of Limors had carried off the dead man's wife. Coming to see that the fallen knight received proper burial and to aid his lady if she were in distress the doughty little knight came upon Erec, whom he failed to recognize in the murky moonlight, and struck a blow which knocked Erec unconscious. Enide and Guivret remained by the stricken man all that night, and in the morning they proceeded to Guivret's castle. There, attended by Enide and Guivret's sisters, Erec was nursed back to health. After his recovery, escorted by Guivret and burdened with gifts, the couple prepared to return to King Arthur's court.

Toward nightfall the travelers saw in the distance the towers of a great fortress. Guivret said that the town was named Brandigant, in which there was a perilous passage called the "Joy of the Court." King Evrain welcomed the travelers with great courtesy, but that night, while they feasted, he also warned Erec against attempting the mysterious feat which no knight had thus far survived. Despite the disapproval of his friend and his host Erec swore to attempt the passage.

The next morning he was conducted into a magic garden filled with all manner of fruits and flowers, past the heads and helmets of unfortunate though brave knights who had also braved danger in order to blow the magic horn whose blast would signify joy to King Evrain's land. At the end of a path he found a beautiful damsel seated on a couch. While he stood looking at her, a knight appeared to engage him in combat. They fought until the hour of noon had passed; then the knight fell exhausted. He revealed that he had been held in thrall in the garden by an oath given to his mistress, whose one wish had been his eternal presence by her side. Erec then blew the horn and all the people rejoiced to find him safe. There was great joy also when the knight of the garden was released from his bondage and the beautiful damsel identified herself as the cousin of Enide.

Erec and Enide, with Guivret, continued their journey to the court of King Arthur, where they were received with gladness and honor. When his father died, Erec returned to reign in his own land. There he and Enide were crowned in a ceremony of royal splendor in the presence of King Arthur and all the nobles of his realm.

ESSAIS

Type of work: Essays
Author: Michel Eyquem de Montaigne (1533-1592)
First published: Books I-II, 1580; I-II, revised, 1582; I-III, 1588; I-III, revised, 1595

Montaigne began his essays as a stoical humanist, continued them as a skeptic, and concluded them as a human being concerned with man. Substantially, this evolution is the one upon which Montaigne scholars are agreed. Surely these three phases of his thought are apparent in his *Essais,* for one may find, in these volumes, essays in which Montaigne considers how a man should face pain and die, such as "To Philosophize Is to Learn to Die"; essays in which the skeptical attack on dogmatism in philosophy and religion is most evident, such as the famous "Apology for Raimond Sebond"; and essays in which the writer makes a constructive effort to encourage men to know themselves and to act naturally for the good of all men, as in "The Education of Children."

Montaigne retired to his manor when he was thirty-eight. Public life had not satisfied him, and he was wealthy enough to live apart from the active life of his times and to give himself to contemplation and the writing of essays. He did spend some time in travel a few years later, and he was made mayor of Bordeaux, but most of his effort went into the writing and revision of his *Essais,* the attempt to essay, to test, the ideas which came to him.

An important essay in the first volume is "That the Taste for Good and Evil Depends in Good Part upon the Opinion We Have of Them." The essay begins with a paraphrase of a quotation from Epictetus to the effect that men are bothered more by opinions than by things. The belief that all human judgment is, after all, more a function of the human being than of the things judged suggested to Montaigne that by a change of attitude human beings could alter the values of things. Even death can be valued, provided the man who is about to die is of the proper disposition. Poverty and pain can also be good provided a person of courageous temperament develops a taste for them. Montaigne concludes that "things are not so painful and difficult of themselves, but our weakness or cowardice makes them so. To judge of great and high matters requires a suitable soul. . . ."

This stoical relativity is further endorsed in the essay "To Study Philosophy Is to Learn to Die." Montaigne's preoc-

cupation with the problem of facing pain and death was caused by the death of his best friend, Étienne de la Boétie, who died in 1563 at the age of thirty-three, and then the deaths of his father, his brother, and several of his children. In addition, Montaigne was deeply disturbed by the Saint Bartholomew Day massacres. As a humanist, he was well educated in the literature and philosophy of the ancients, and from them he drew support of the stoical philosophy suggested to him by the courageous death of his friend La Boétie.

The title of the essay is a paraphrase of Cicero's remark "that to study philosophy is nothing but to prepare one's self to die." For some reason, perhaps because it did not suit his philosophic temperament at the time, perhaps because he had forgotten it, Montaigne did not allude to a similar expression attributed by Plato to Socrates, the point then being that the philosopher is interested in the eternal, the unchanging, and that life is a preoccupation with the temporal and the variable. For Montaigne, however, the remark means either that the soul in contemplation removes itself from the body, so to speak, or else that philosophy is concerned to teach us how to face death. It is the latter interpretation that interested him.

Asserting that we all aim at pleasure, even in virtue, Montaigne argued that the thought of death is naturally disturbing. He refers to the death of his brother, Captain St. Martin, who was killed when he was twenty-three by being struck behind the ear by a tennis ball. Other instances enforce his claim that death often comes unexpectedly to the young; for this reason the problem is urgent. With these examples before us, he writes, how can we "avoid fancying that death has us, every moment, by the throat?" The solution is to face death and fight it by becoming so familiar with the idea of death that we are no longer fearful. "The utility of living," he writes, "consists not in the length of days, but in the use of time. . . ." Death is natural, and what is important is not to waste life with the apprehension of death.

In the essay "Of Judging the Death of Another," Montaigne argues that a man reveals his true character when he shows how he faces a death which he knows is coming. A "studied and digested" death may bring a kind of delight to a man of the proper spirit. Montaigne cites Socrates and Cato as examples of men who knew how to die.

Montaigne's most famous essay is his "Apology for Raimond Sebond," generally considered to be the most complete and effective of his skeptical essays. Yet what Montaigne is skeptical of is not religion, as many critics have asserted, but of the pretensions of reason and of dogmatic philosophers and theologians. When Montaigne asks "Que sais-je?" the expression becomes the motto of his skepticism, "What do I know?"—not because he thinks that man should give up the use of the intellect and imagination, but because he thinks it wise to recognize the limits of these powers.

The essay is ostensibly in defense of the book titled *Theologia naturalis: sive Liber creaturarum magistri Raimondi de Sebonde,* the work of a philosopher and theologian of Toulouse, who wrote the book about 1430.

Montaigne considers two principal objections to the book: the first, that Sebond is mistaken in the effort to support Christian belief upon human reasons; the second, that Sebond's arguments in support of Christian belief are so weak that they may easily be confuted. In commenting upon the first objection, Montaigne agrees that the truth of God can be known only through faith and God's assistance, yet Montaigne argues that Sebond is to be commended for his noble effort to use reason in the service of God. If one considers Sebond's arguments as an aid to faith, they may be viewed as useful guides.

Montaigne's response to the second objection takes up most of the essay, and

since the work is, in some editions, over two hundred pages long, we may feel justified in concluding from length alone the intensity of Montaigne's conviction. Montaigne uses the bulk of his essay to argue against those philosophers who suppose that by reason alone man can find truth and happiness. The rationalists who attack Sebond do not so much damage the theologian as show their own false faith in the value of reason. Montaigne considers "a man alone, without foreign assistance, armed only with his own proper arms, and unfurnished of the divine grace and wisdom . . ." and he sets forth to show that such a man is not only miserable and ridiculous but grievously mistaken in his presumption. Philosophers who attempt to reason without divine assistance gain nothing from their efforts except knowledge of their own weakness. Yet that knowledge has some value; ignorance is then not absolute ignorance. Nor is it any solution for the philosopher to adopt the stoical attitude and try to rise above humanity, as Seneca suggests; the only way to rise is by abandoning human means and by suffering, cause oneself to be elevated by Christian faith.

In the essay "Of the Education of Children," Montaigne writes that the only objective he had in writing the essays was to discover himself. In giving his opinions concerning the education of children Montaigne shows how the study of himself took him from the idea of philosophy as a study of what is "grim and formidable" to the idea of philosophy as a way to the health and cheerfulness of mind and body. He claims that "The most manifest sign of wisdom is a continual cheerfulness," and that "the height and value of true virtue consists in the facility, utility, and pleasure of its exercise. . . ." Philosophy is "that which instructs us to live." The aim of education is so to lead the child that he will come to love nothing but the good, and the way to this objective is an education that takes advantage of the youth's appetites and affections. Though his love of books led Montaigne to live in such a manner that he was accused of slothfulness and "want of mettle," he justifies his education by pointing out that this is the worst men can say of him.

Not all of Montaigne's essays reflect the major stages of his transformation from stoic and skeptic to a man of good will. Like Bacon, he found satisfaction in working out his ideas concerning the basic experiences of life. Thus he wrote of sadness, of constancy, of fear, of friendship (with particular reference to La Boétie), of moderation, of solitude, of sleep, of names, of books. These essays are lively, imaginative, and informed with the knowledge of a gentleman well trained in the classics. Yet it is when he writes of pain and death, referring to his own long struggle with kidney stones and to the deaths of those he loved, and when he writes of his need for faith and of man's need for self-knowledge, that we are most moved. In such essays the great stylist, the educated thinker, and the struggling human being are one. It was in the essaying of himself that Montaigne became a great essayist.

AN ESSAY CONCERNING HUMAN UNDERSTANDING

Type of work: Philosophical treatise
Author: John Locke (1632-1704)
First published: 1690

Locke's purpose in *An Essay Concerning Human Understanding* was to inquire into the origin and extent of human knowledge, and his answer—that all knowledge is derived from sense experience—became the principal tenet of the new empiricism which has dominated Western philosophy ever since. Even

George Berkeley (1685-1753), who rejected Locke's distinction between sense qualities independent of the mind and sense qualities dependent on the mind, produced his idealism in response to Locke's provocative philosophy and gave it an empirical cast which reflected Western man's rejection of innate or transcendental knowledge.

An Essay Concerning Human Understanding is divided into four books: Book I, "Of Innate Notions"; Book II, "Of Ideas"; Book III, "Of Words"; and Book IV, "Of Knowledge, Certain and Probable."

In preparation for his radical claim that all ideas are derived from experience, Locke began his *Essay* with a careful consideration of the thesis that there are innate ideas, that is, ideas which are a necessary part of man's convictions and are, therefore, common to all men. Locke's attack on this claim is from two directions. He argues that many of the ideas which are supposed to be innate can be and have been derived naturally from sense experience, that not all men assent to those ideas which are supposed to be innate. He maintained that even if reason enables men to discover the truth of certain ideas, those ideas cannot be said to be innate; for reason is needed to discover their truth.

In Book II, "Of Ideas," Locke considers the origin of such ideas as those expressed by the words "whiteness," "hardness," "sweetness," "thinking," "motion," "man," and the like. The second section states his answer:

> Let us then suppose the mind to be, as we say, white paper void of all characters, without any ideas. How comes it to be furnished? . . . Whence has it all the *materials* of reason and knowledge? To this I answer, in one word, from *experience*. . . . Our observation, employed either about *external sensible objects, or about the internal operations of our minds perceived and reflected on by ourselves, is that which supplies our understandings with all the materials of knowledge.*

The two sources of our ideas, according to Locke, are *sensation* and *reflection*. By the senses we come to have perceptions of things, thereby acquiring the ideas of yellow, white, cold, for example. Then, by reflection, by consideration of the mind in operation, we acquire the ideas of thinking, doubting, believing, knowing, willing, and so on.

By sensation we acquire knowledge of external objects; by reflection we acquire knowledge of our own minds.

Ideas which are derived from sensation are simple; that is, they present "one uniform appearance," even though a number of simple ideas may come together in the perception of an external object. The mind dwells on the simple ideas, comparing them to each other, combining them, but never inventing them. By a "simple idea" Locke meant what some modern and contemporary philosophers have called a "sense-datum," a distinctive, entirely differentiated item of sense experience, such as the odor of some particular glue, or the taste of coffee in a cup. He called attention to the fact that we use our sense experience to imagine what we have never perceived, but no operation of the mind can yield novel simple ideas.

By the "quality" of something Locke meant its power to produce an idea in someone sensing the thing. The word "quality" is used in the *Essay* in much the same way the word "characteristic" or "property" has been used by other, more recent, writers. For Locke distinguished between primary and secondary qualities. Primary qualities are those which matter has constantly, whatever its state. As primary qualities Locke names solidity, extension, figure, motion or rest, and number. By secondary qualities Locke meant the power to produce various sensations which have nothing in common with the primary qualities of the external objects. Thus, the power to produce the taste experience of sweetness is a secondary quality of sugar, but there is no reason to suppose that the sugar itself pos-

sesses the distinctive quality of the sensation. Colors, tastes, sounds, and odors are secondary qualities of objects.

Locke also referred to a third kind of quality or power, called simply "power," by which he meant the capacity to affect or to be affected by other objects. Thus, fire can melt clay; the capacity to melt clay is one of fire's powers, and such a power is neither a primary nor a secondary quality.

Locke concluded that primary ideas resemble external objects, but secondary ideas do not. It is this particular claim which has excited other professional philosophers, with Berkeley arguing that primary qualities can be understood only in terms of our own sensations, so that whatever generalization can be made about secondary qualities would have to cover primary qualities as well, and other philosophers arguing that Locke had no ground for maintaining that primary ideas "resemble" primary qualities, even if the distinction between primary and secondary qualities is allowed.

Complex ideas result from acts of the mind, and they fall into three classes: ideas of modes, of substances, and of relations. *Modes* are ideas which are considered to be incapable of independent existence since they are affections of substance, such as the ideas of triangle, gratitude, and murder. To think of *substances* is to think of "particular things subsisting by themselves," and to think in that manner involves supposing that there is a support, which cannot be understood, and that there are various qualities in combination which give various substances their distinguishing traits. Ideas of *relations* are the result of comparing ideas with each other.

After a consideration of the complex ideas of space, duration, number, the infinite, pleasure and pain, substance, relation, cause and effect, and of the distinctions between clear and obscure ideas and between true and false ideas, Locke proceeded to a discussion, in Book III, of words and essences. Words are signs of ideas by "arbitrary imposition," depending upon observed similarities which are taken as the basis for considering things in classes. Words are related to "nominal essences," that is, to obvious similarities found through observation, and not to "real essences," the actual qualities of things. Locke then discussed the imperfections and abuses of words.

In Book IV Locke defined knowledge as "the perception of the connection of and agreement, or disagreement and repugnancy, of any of our ideas." An example cited is our knowledge that white is not black, Locke arguing that to know that white is not black is simply to perceive that the idea of white is not the idea of black.

Locke insisted that knowledge cannot extend beyond the ideas we have, and that we determine whether ideas agree or disagree with each other either directly, by intuition, or indirectly, by reason or sensation. Truth is defined as "the joining or separating of signs, as the things signified by them do agree or disagree one with another." For example, the proposition "White is not black" involves the separation by "is not" of the signs "white" and "black," signifying the disagreement between the ideas of white and black; since the ideas are different, the proposition is true. Actually to have compared the ideas and to have noted their disagreement is to know the fact which the true proposition signifies.

Locke devoted the remaining chapters of Book IV to arguing that we have knowledge of our existence by intuition, of the existence of God by demonstration, and of other things by sensation. Here the influence of Descartes is clearly evident. But it is the empiricism of the earlier parts of the book which won for Locke the admiration of philosophers.

ESSAYS

Type of work: Essays
Author: Sir Francis Bacon (1561-1626)
First published: 1597; added to and revised, 1612, 1625

Sir Francis Bacon was a man of many accomplishments—scientist, philosopher, and politician; he was adept, too, at taking bribes and for that was imprisoned. Yet it is as a literary man that he is perhaps best remembered, a writer so competent with the pen that for decades there have been persons willing to argue that Bacon wrote the plays attributed to Shakespeare.

The essay form is rare in our age, although there are some faint signs of its revival. As Bacon used it, the essay is a carefully fashioned statement, both informative and expressive, by which a man comments on life and manners, on nature and its puzzles. The essay is not designed to win men to a particular cause or to communicate factual matter better put in scientific treatises. Perhaps that is one reason why it is not so popular in an age in which it is always pertinent to ask whether a claim can be proved and whether knowing it makes a practical difference.

The *Essays* first appeared, ten in number, in 1597. They were immediately popular because they were brief, lively, humane, and well written. Perhaps they were effective in contrast to the rambling, florid prose written by most writers of the time. A considerable part of their charm lay in what keeps them charming, their civilized tone. In these essays Bacon revealed himself as an inquisitive but also an appreciative man with wit enough to interest others.

The first edition contained the following essays: "Of Studies," "Of Discourse," "Of Ceremonies and Respects," "Of Followers and Friends," "Of Suitors," "Of Expense," "Of Regiment of Health," "Of Honour and Reputation," "Of Faction," and "Of Negociating."

By 1612 the number of essays had been increased to thirty-eight, the earlier ones having been revised or rewritten By the last edition, in 1625, the number was fifty-eight. Comparison of the earlier essays with those written later shows not only a critical mind at work but also a man made sadder and wiser, or at least different, by changes in fortune.

The essays concern themselves with such universal concepts as truth, death, love, goodness, friendship, fortune, and praise; with such controversial matters as religion, atheism, "the True Greatness of Kingdoms and Estates," custom and education, and usury; and with such intriguing matters as envy, cunning, innovations, suspicion, ambition, praise, vainglory, and the vicissitudes of things.

The *Essays or Counsels, Civil and Moral,* as they are called in the heading of the first essay, begins with an essay on truth and entitled directly, "Of Truth." The title formula is always the same, simply a naming of the matter to be discussed, as, for example, "Of Death," "Of Unity in Religion," "Of Adversity."

"*What is Truth?* said jesting Pilate; and would not stay for an answer." One expects a sermon—and is pleasantly surprised. Bacon uses his theme as a point of departure for a discussion of the charms of lying, trying to fathom the love of lying for its own sake. "A mixture of a lie doth ever add pleasure," he writes. But this pleasure is ill-founded; it rests on error resulting from depraved judgment. Bacon reverses himself grandly: ". . . truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sover eign good of human nature."

What of death? Bacon begins by admitting that tales of death increase man's natural fear of it, but he reminds the

reader that death is not always painful. By references to Augustus Caesar, Tiberius, Vespasian, and others Bacon showed that even in their last moments great men maintained their characters and composure. Death is natural, he concludes, and it has certain advantages: it opens the gate to good fame and puts an end to envy. The good man is in no fear of death because he has better things to do and think about, and when he dies he knows he has obtained "worthy ends and expectations."

The essay "Of Adversity" is particularly interesting since it reflects Bacon's own experience after imprisonment, the loss of friends and position, and enforced retirement. He writes, "Prosperity is the blessing of the Old Testament; Adversity is the blessing of the New; which carrieth the greater benediction, and the clearer revelation of God's favour." Adversity puts life's brighter moments into effective contrast, and it allows a man the chance to show his virtues.

Bacon is no casual essayist. We do not need the report of history to tell us that the essays as we find them are the product of numerous revisions. Sentences do not achieve a careful balance and rhythm accidentally, nor does a moment's reflection provide apt allusions, pertinent Latin phrases, and witty turns of thought.

The essay "Of Beauty" begins with a well-fashioned, complex statement: "Virtue is like a rich stone, best plain set; and surely virtue is best in a body that is comely, though not of delicate features; and that hath rather dignity of presence, than beauty of aspect." The essay continues by commenting on the sad fact that beauty and virtue are not always conjoined, but then Bacon remembers some noble spirits who were "the most beautiful men of their times"—Augustus Caesar, Titus Vespasianus, Philip le Bel of France, Edward the Fourth of England, Alcibiades of Athens, and Ismael the Sophy of Persia. Then he comes to a striking thought in a simple line: "There is no excellent beauty that hath not some strangeness in the proportion."

Although appreciative of beauty, Bacon was modern in his appreciation of use. "Houses are built to live in," he writes in the essay "Of Building"—"therefore let use be preferred before uniformity, except where both may be had." He is aware of the importance of location; he warns the reader to beware of an "ill seat" for his house, and mentions in particular the discomfort that results from building a house in a hollow of ground surrounded by high hills. So much aware is he of the mistakes that a builder can make that Bacon follows a catalogue of dangers and difficulties with a charming and involved description of an ideal dwelling: a place for entertaining, a place for dwelling, and the whole a beautiful construction of rooms for various uses, courts, playing fountains—all of large, but proper dimensions, and built to take account of summer sun and winter cold.

Although there is a prevailing moral character to the essays so that, in retrospect, they seem to be a series of beautiful commands to erring spirits, there is enough of wisdom, education, humor, and common sense in them to save the author from the charge of moral arrogance. For example, Bacon does not begin his essay on anger by declaring how shameful anger is; he says instead, "To seek to extinguish Anger utterly is but a bravery of the Stoics." He then gives practical advice: To calm anger there is no other way but to consider the effects of anger, to remember what it has done in the past; and to repress particular angry acts, Bacon advises the reader to let time pass in the belief that the opportunity for revenge will come later; and he particularly warns against the bitterness of words and the doing of any irrevocable act.

In writing of atheism Bacon combined philosophical argument with moral persuasion and intensity of expression. If it seems strange that a scientist, the father of induction, should take so seriously the

ordinary arguments of the Church, it is only because we tend to think of men as playing single roles and as living apart from their times. In any case, Bacon's philosophic skill was most at evidence in scientific matters, and there is no more reason to expect that he would be adept at philosophizing about religion than to expect that he should have anticipated Einstein in his reflections about science: as an Elizabethan he did as well as we have a right to ask. The essay contains the famous line: "It is true, that a little philosophy inclineth man's mind to atheism; but depth in philosophy bringeth men's mind about to religion."

Although the essays naturally reflect a lifetime of experience, they do so in general, not in particular. One looks in vain for reports of adventures and misadventures at court—and Bacon had many of both. He sounds like the better side of Machiavelli in his essay on simulation and dissimulation, but there are no personal references to events in which he was involved and from which he acquired the knowledge imparted here. Nor would we suspect that Bacon was one of the leading scientific minds of his age; he discourses on friendship, parents and children, gardens, study, and the rest, as a gentle, humane scholar. We realize that in the *Essays* Bacon gave up the roles which ambition made him play. In his contemplative moments he sought to satisfy a two-fold goal: to present the wisdom of his living, the wisdom that comes from experience and reflection on it, and to make this presentation by means of a style designed to be economical and ornamental at the same time.

ESSAYS: FIRST AND SECOND SERIES

Type of work: Philosophical essays
Author: Ralph Waldo Emerson (1803-1882)
First published: First Series, 1841; Second Series, 1844

Emerson's *Essays* proclaim the self-reliance of a man who believed himself representative of all men since he felt himself intuitively aware of God's universal truths. He spoke to a nineteenth century that was ready for an emphasis on individualism and responsive to a new optimism that linked God, nature, and man into a magnificent cosmos.

Emerson himself spoke as one who had found in Transcendentalism a positive answer to the static Unitarianism of his day. He had been a Unitarian minister for three years at the Old North Church in Boston (1829-1832), but he had resigned because in his view the observance of the Lord's Supper could not be justified in the Unitarian Church.

Transcendentalism combined Neoplatonism, a mystical faith in the universality and permanence of value in the universe, with a pervasive moral seriousness akin to the Calvinist conviction and with a romantic optimism that found evidence of God's love throughout all nature. Derivative from these influences was the faith in man's creative power, the belief that the individual, by utilizing God's influence, could continue to improve his understanding and his moral nature. Knowledge could come to man directly, without the need of argument, if only he had the courage to make himself receptive to God's truth, manifest everywhere.

Through his essays and addresses Emerson became not only the leading Transcendentalist in America, but also one of the greatest if least formal of American philosophers. The latter accomplishment may be attributed more to the spirit of his philosophy than to its technical excellence, for Emerson had little respect for logic, empiricism, and linguistic analysis—features common to

the work of other great American philosophers such as Charles Sanders Peirce, William James, and John Dewey. Nor can Emerson be compared in his method to such a philosopher as Alfred North Whitehead, for Emerson disdained speculative adventures; he believed himself to be affirming what nature told him, and nature spoke directly of God and of God's laws.

Emerson's *Nature* (1836) was the first definitive statement of his philosophical perspective, and within this work may be found most of the characteristic elements of Emerson's thought. The basic idea is that nature is God's idea made apparent to men. Thus, "the whole of nature is a metaphor of the human mind," "The axioms of physics translate the laws of ethics," and "This relation between the mind and matter is not fancied by some poet, but stands in the will of God, and so is free to be known by all men." Emerson asserted emphatically that "day and night, river and storm, beast and bird, acid and alkali, preexist in necessary Ideas in the mind of God"; hence he agreed with those who supposed that nature reveals spiritual and moral truths. Not only does nature reveal truths; it also disciplines men, rewarding them when nature is used properly, punishing them when it is abused.

One secret of Emerson's charm was his ability to translate metaphysical convictions into vivid images. Having argued that nature is the expression of God's idea, and having concluded that "The moral law lies at the center of nature and radiates to the circumference," he illustrated the moral influence of nature by asking, "Who can guess how much firmness the sea-beaten rock has taught the fishermen?" The danger in Emerson's method, however, was that readers tended to forget that his idealism was philosophically, not merely poetically, intended; he believed literally that only spirit and its ideas are real. He admitted the possibility that nature "outwardly exists," that is, that physical objects corresponding to his sensations exist, but he pointed out that since he was not able to test the authenticity of his senses, it made no difference whether such outlying objects existed. All that he could be sure of were his ideas, and that, whether directly or indirectly, the ideas came from God. For Emerson, then, idealism was not only a credible philosophy, but also the only morally significant one.

If nature is God's idea made apparent to men, it follows that the way to God's truth is not by reason or argument but by simple and reverent attention to the facts of nature, to what man perceives when his eye is innocent. Emerson criticized science not because it was useless, but because more important matters, those having a moral bearing, confronted man at every moment in the world of nature; the individual needed only to intuit nature, to see it as it was without twisting it to fit his philosophy or his science, in order to know God's thoughts. Thus, in the essay "Nature" Emerson wrote that "Nature is the incarnation of a thought, and turns to a thought again. . . . The world is mind precipitated. . . ." He added, with assurance, "Every moment instructs, and every object; for wisdom is infused into every form."

The ideas which Emerson had endorsed in *Nature* found explicit moral application in the address titled "The American Scholar," delivered before the Phi Beta Kappa Society at Cambridge in 1837. Emerson defined the scholar as "Man Thinking," and he declared that the main influences of the scholar's education are nature, books, and action. The duties of a scholar all involve self-trust; he must be both free and brave. The rewards of such freedom and bravery are inspiring: the mind is altered by the truths uncovered, and the whole world will come to honor the independent scholar. It was in this address that Emerson said that "the ancient precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim."

The essay "Self-Reliance," included in

the First Series, emphasizes the importance of that self-trust to which Emerson referred in his Phi Beta Kappa address. It is understandable that this emphasis seemed necessary to Emerson. If nature reveals the moral truths which God intends for man's use, then three elements are involved in the critical human situation: nature, man, and man's attitude toward nature. It is possible to be blind to the truths about us; only the man who is courageous enough to be willing to be different in his search and convictions is likely to discover what is before every man's eyes. Emerson emphasized self-reliance not because he regarded the self, considered as a separate entity, important, but because he believed that the self is part of the reality of God's being and that in finding truth for oneself, provided one faces nature intuitively, one finds what is true for all men. "To believe your own thought, to believe that what is true for you in your private heart is true for all men—that is genius," Emerson wrote in "Self-Reliance"; he added that it is a kind of genius that is possible for anyone who is willing to acquire it.

Believing that each man's mind is capable of yielding important truth, Emerson distinguished between goodness and the name of goodness. He urged each man to work and act without being concerned about the mere opinions of others. "Whoso would be a man, must be a nonconformist," and whoever would advance in the truth should be willing to contradict himself, to be inconsistent: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines."

That Emerson's philosophy was not an endorsement of selfish behavior is clear from his emphasis upon the use of the mind as an instrument for the intuitive understanding of universal truths and laws, but it is possible to misinterpret "Self-Reliance" as a joyous celebration of individuality. A sobering balance is achieved by the essay "The Over-Soul" in which Emerson subordinates the individual to the whole: "Meantime within man is the soul of the whole . . . the eternal One." Using language reminiscent of Platonism, Emerson wrote that the soul "gives itself, alone, original and pure, to the Lonely, Original and Pure, who, on that condition, gladly inhabits, leads and speaks through it."

Emerson valued the poet because the poet uses his imagination to discern the meanings of sensuous facts. The poet sees and expresses the beauty in nature because he recognizes the spiritual meaning of events; he takes old symbols and gives them new uses, thereby making nature the sign of God. In the essay "The Poet" Emerson wrote that the poet's insight is "a very high sort of seeing," a way of transcending conventional modes of thought in order to attend directly to the forms of things.

It is a misunderstanding of Emerson to regard him as a sentimental mystic, as one who lay on his back and saw divinity in every cloud. Emerson's transcendental insight is more akin to the intelligence of the Platonic philosopher who, having recognized his own ignorance, suddenly finds himself able to see the universal in the jumble of particular facts. Emerson may be criticized for never satisfactorily relating the life of contemplation to the life of practical affairs, but he cannot be dismissed as an iconoclastic mystic. For him the inquiring soul and the heroic soul were one, and the justification of self-reliance and meditation was in terms of the result, in the individual soul, of the effort to recognize the unity of all men. In "Experience," Emerson chooses knowing in preference to doing, but it is clear that he was rejecting a thoughtless interest in action and results. In "Character" and again in "Politics" he emphasized the importance of coming to have the character of transcending genius, of spirit which has found moral law in nature and has adapted it for use in the world of men. The transforming power of spirit properly educated and employed was something Emerson counted on, and

he was concerned to argue that such power is not easily achieved.

Emerson defended democracy as the form of government best fitted for Americans whose religion and tradition reflect a desire to allow the judgments of citizens to be expressed in the laws of the state. But he cautioned that "Every actual State is corrupt," and added, "Good men must not obey the laws too well." Here the independent spirit, concerned with the laws of God, demands heroism and possibly, like Thoreau, civil disobedience.

Scholars have written innumerable articles and books attempting to account for Emerson's influence—which continues to be profound—on American thought. If agreement is ever reached, it seems likely that it will involve acceptance of the claim that Emerson, whatever his value as a philosopher, gave stirring expression to the American faith in the creative capacity of the individual soul.

ESSAYS OF ELIA and LAST ESSAYS OF ELIA

Type of work: Essays
Author: Charles Lamb (1775-1834)
First published: 1823 and 1833

Among modern platitudes at least half true is the assertion that conversation is a lost art. Certainly more than half true is a similar statement: that the art of the personal essay as practiced by Charles Lamb in *The Essays of Elia* is an art that few modern writers practice. Both conversation and the personal essay—as might be pointed out by persons who lived at other stages of our culture—depend on periods of quiet, periods of boredom, and finally mental action that is various and witty, the display of riches that have been laid up in periods of quiet and refined in periods of apparent boredom. The personal essay, at any rate, can be only the product of a person who has followed from his youth onward the dictum of Dr. Samuel Johnson and read five hours a day and who, in his middle years, takes delight in displaying, sometimes with mock modesty, the fruits of silent study. Lamb's essays are, at any rate, a kind of conversation with the unhurried reader; and the reader's part, though mute, is essential. He must be a "good listener"; he must be patient and allot to Lamb time enough to play with a thought as well as to develop it; he must award a smile to the poor "jokes" that mingle with the good ones told by Elia; he must be able to follow the quick alternations of mood that appear in such essays as "The South-Sea House," "Dream-Children," and "The Superannuated Man." He must be willing to be irresponsibly playful along with the author who is, at a particular moment, writing "A Dissertation on Roast Pig" or "A Chapter on Ears."

For these reasons it is obvious that the old-style personal essay, as written by Lamb and his great contemporary William Hazlitt, is a form of writing to which hasty readers, readers for information, will continue to remain indifferent. Such readers read essays as they attend lectures. They wish to be informed about a topic on which, it is supposed, the speaker is an expert. Or they hope to be given a new set of ideas; and they scan these ideas energetically to see whether the lecturer is unsound on crucial issues. Lamb demands no such attention; indeed, he suffers from it. Lamb does not write to convey ideas or facts or convictions even though his essays are full of all these. But his ideas are mostly playful, as in "Sanity of True Genius"; he aims not to persuade the reader of the truth of a concept but chiefly to provide temporary entertainment by presenting a startling assertion. And though his essays abound in facts about old houses and

old relatives and old clerks, they are not facts that "prove" anything; they simply stand as reminders of mileposts along which "Elia" (Lamb's pen name) has passed in his journey—mileposts of which it is amusing to speak. Finally, Elia-Lamb is not without convictions, but they are not ideas that command attention because they belong to the abstract level of philosophy. The true, the beautiful, and the good do not exist in Lamb's essays and demand our assent or denial. Lamb's mind seizes little portions of truth that turn up in the daily round. In his world virtue is not a system; it is a fleeting deed or a glance of affection detected in a parlor, over a game of whist. Nor is beauty an intellectual entity; it is, at the most, a hundred tiny little impressions recorded during a summer stroll and now shared with us.

By such perceptions we can come to understand what Lamb's essays offer to us. Originally written for the *London Magazine*, the essays survive their first appearance in a modest but insistent way. Weightier writing of the time—Coleridge's essays, for example, which were not conversations but lectures and "final" philosophical pronouncements, and similar writings—survive in the "complete works" and become the subject of graduate study. Lamb's essays continue to speak to a small but faithful company of readers who are more drawn by a tone, a sensibility delicate and yet robust, hinting rather than explicit. (Some of this company are probably readers of Jane Austen also, whose ideas may fade but whose perceptions of truth are deathless.)

Doubtless the conditions of Lamb's life, once they are known, add to the interest of the essays. That Lamb had a stammer and could not find a way to complete his education, that he worked through a hundred folios of bookkeeping for the East India Company, that violence and insanity threatened the good cheer of his life, that "Dream-Children" was written by a man condemned to solitary life, that "Old China" speaks of luxury that Lamb himself could never possess, that many essays explore old books that Lamb haunted bookstalls to buy—all such knowledge adds to our response to the blend of whimsy, outright jest, and fleeting sentiment in the essays.

This blend was Lamb's own. But it is not without its models in language and form, as Lamb would be ready to admit. It might be said that Lamb's literary tastes caused him to leap backward more than a century. He ignored the essays of Addison and Steele and even more those of Dr. Samuel Johnson; these were writers who tended toward public address, public instruction, and public betterment, whatever they treated. Lamb, who sought an audience of friends rather than a cluster of worshipful inferiors, turned to such seventeenth-century masters as Sir Thomas Browne and Robert Burton, men who wrote before English prose had taken on a cold, instructing, and regular form. Sir Thomas Browne said, "I love to lose myself in O Altitudos"; and in such spirit does Lamb love to pursue the small ecstasies of his daily life: the middle-class jaunts, the excitements of the card-table, and the thrills of inexpensive theatrical attendance. "T'is all mine, none mine," wrote Robert Burton of his disorderly masterpiece, *The Anatomy of Melancholy*, that vast tissue of quotation and opinionated comment. So might Lamb say; whatever he treats, there are ancient echoes. In these echoes sound the quaint, crabbed spirits of Browne and Burton, and the more generous and still more undisciplined natures of Elizabethan dramatists who, though "minor," were one and all great to Lamb, one of their first "discoverers."

No analysis or digest can suggest to the reader the charm of the *Essays of Elia* or the *Last Essays*. They must, if we may use a word-play that would please Lamb, not be *di*gested but digested, and that again and again.

ETHICS

Type of work: Philosophy
Author: Benedictus de Spinoza (1632-1677)
First published: 1677

The complete Latin title of Spinoza's masterpiece is *Ethica ordine geometrico demonstrata.* A geometric demonstration of ethics is a novelty in the history of thought, but this work is famous not because of, but in spite of, its novelty of method. The principal advantage of the method is that it reveals Spinoza's thought as clearly as possible, and although the demonstrations may not satisfy critics who concern themselves only with definitions and logical form, they have a strong persuasive force upon those who, already committed to the love of the good and of God, need clarity and structure in their thoughts.

Spinoza begins with definitions, proceeds to axioms (unproved but obviously acceptable), and then to propositions and demonstrations. Obviously, if one must find fault with Spinoza's argument, any place is vulnerable, for one can quarrel about the definitions, doubt the truth of the axioms, or question the validity of the demonstrations. But in order to reject the book it would be necessary to question the integrity and wisdom of Spinoza's spirit, and that would be not only difficult but impertinent to do.

It has long been regarded an error in philosophy to attempt to deduce what men ought to do from a study of what men do, but what Spinoza attempts is a deduction of what men ought to do from a study of what must be, according to his definitions and axioms. The primary criticism of his method, then, is not that he errs—although most critics find errors in Spinoza—but that he tries to use logical means to derive ethical truths. The criticism depends, of course, on the assumption that ethical truths are either matters of fact, not of logic, or else that they are not truths at all but, for example, emotive expressions.

Spinoza begins the *Ethics* with definitions of "cause," "finite," "substance," "attribute," "mode," "free," "eternity," and "God," the latter term being defined to mean "Being absolutely infinite, that is to say, substance consisting of infinite attributes, each one of which expresses eternal and infinite essence." To understand this definition one must relate it to the definitions of the terms within it —such as "substance," "finite," and "attribute"—but one must also resist the temptation to identify the term, so defined, with any conventionally used term. Spinoza's God is quite different from anyone else's God, at least in conception. The point of the definition is that what Spinoza means by "God" is whatever is "conceived through itself" (is substance), has no limit to its essential characteristics (has infinite attributes), and maintains its character eternally. As one might suspect, the definition of "God" is crucial.

The axioms contain such logical and semantical truths as "I. Everything which is, is either in itself or in another"; "II. That which cannot be conceived through another must be conceived through itself"; "VI. A true idea must agree with that of which it is the idea," and "VII. The essence of that thing which can be conceived as not existing does not involve existence." At first the axioms may be puzzling, but they are not as extraordinary as they seem. The last axiom, for example, number VII, means only that anything which can be thought of as not existing does not by its nature *have* to exist.

The propositions begin as directly implied by the definitions: "I. Substance is by its nature prior to its modifications" follows from the definitions of "substance" and "mode," and "II. Two substances having different attributes have nothing in common with one another" is another consequence of the definition of

"substance." As the propositions increase, the proofs become longer, making reference not only to definitions but also to previous propositions and their corollaries. For those interested in technical philosophy the proofs are intriguing even when they are unconvincing, but for others they are unnecessary; the important thing is to get at Spinoza's central idea.

Proposition XI is important in preparing the way for Spinoza's main contention: "XI. God or substance consisting of infinite attributes, each one of which expresses eternal and infinite essence, necessarily exists." Although one may be tempted to seize upon this proposition as an instrument to use against atheists, it is necessary to remember that the term "God" is a technical term for Spinoza and has little, if anything, to do with the object of religious worship.

Proposition XIV soon follows with the startling claim that "Besides God no substance can be nor can be conceived." A corollary of this proposition is the idea that God is one; that is, everything that exists, all of nature, is God. Individual things do not by their natures exist, but only through God's action; and God is not only the cause of their existence but also of their natures. (XXIV, XXV.) We might expect, consequently, that a great deal of the universe is contingent; that is, it depends upon something other than itself and need not be as it is. But Spinoza argues in Proposition XXIX that "In Nature, there is nothing contingent, but all things are determined from the necessity of the divine nature to exist and act in a certain manner." Consequently, man's will is not free but necessary. (XXXII.) This was one of the ideas that made Spinoza unpopular with both Jews and Christians.

Having used Part One of the *Ethics* to develop the conception of God, Spinoza goes on in Part Two, after presenting further definitions and axioms, to explain the nature and origin of mind. Here again Spinoza concludes that "In the mind there is no absolute or free will . . ." (XLVIII.) In this section he also develops the idea that God is a thinking and extended being.

In Part Three, "On the Origin and Nature of the Emotions," Spinoza argues that emotions are confused ideas. "Our mind acts at times and at times suffers," he contends in Proposition I of Part Three; "in so far as it has adequate ideas, it necessarily acts; and in so far as it has inadequate ideas, it necessarily suffers." Perhaps it is well to note that Spinoza defines "emotion" as any modification of the body "by which the power of acting of the body itself is increased, diminished, helped, or hindered, together with the ideas of these modifications."

By this time in his book Spinoza has created the idea that God, as both thinking and extended substance, is such that all nature is both thinking and extended (since everything that is must be part of God). Another way of putting it is that everything that exists does so both as body and as idea. Thus, the human being exists as both body and idea. If, then, the human being, as idea, does not adequately comprehend the modifications of the human body, the mind suffers.

In Part Four, "Of Human Bondage; or of the Strength of the Emotions," Spinoza defines the good as "that which we certainly know is useful to us," and in a series of propositions he develops the idea that each person necessarily desires what he considers to be good, that in striving to preserve his being a man acquires virtue, and that the desire to be happy and to live well involves desiring to act, to live, "that is to say, actually to exist." In this attempt to relate man's freedom to his will to act and in the identification of the good with the striving toward existence, Spinoza anticipated much of the more significant work of the twentieth-century Existentialists.

In Proposition XXVIII of Part IV, Spinoza writes that "The highest good of the mind is the knowledge of God, and the highest virtue of the mind is to know God." This claim has been prepared for

by previous propositions relating the good to what is desired, the desire to action, action to being, and being to God. Because of the intricacy of Spinoza's argument it becomes possible for him to argue that to seek being, to seek the good, to use reason, and to seek God are one and the same. To use reason involves coming to have adequate ideas, having adequate ideas involves knowing the nature of things, knowing the nature of things involves knowing God.

Although it might seem that Spinoza's philosophy, for all its references to God, is egoistic in that this crucial phase of his argument depends upon the claim that each man seeks to preserve his own being, a full examination of Part IV will show that Spinoza manages to transcend the egoistic base of action by arguing that to serve the self best one uses reason; but to use reason is to seek an adequate idea of God and, consequently, to seek what is good for all men. In fact, Spinoza specifically states that whatever causes men to live in harmony with one another is profitable and good, and that whatever brings discord is evil.

The highest happiness or blessedness of man, according to Spinoza, is "the peace of mind which springs from the intuitive knowledge of God." This conclusion is certainly consistent with Spinoza's ideas that man's good consists in escaping from the human bondage of the passions, that to escape from the passions is to understand the causes that affect the self, that to understand the causes involves action, and that action leads to God.

When man through rational action comes to determine himself, he participates in the essence of all being; he becomes so at one with God that he possesses an intellectual love of God, which is man's blessedness and virtue. The eternal is known only by the eternal; hence, in knowing God, man makes himself eternal—not in any finite or individual way, but as part of God's being.

Divested of its formal trappings and of those respects in which philosophic imagination outruns credibility—for example, the claim that everything is both thought and extension—Spinoza's philosophy of ethics tells the reader that happiness consists in understanding the causes of things. It might be argued that this idea, so familiar in philosophy, puts more simply than any other concept the kind of faith that makes a man a philosopher. But to understand the causes of things is, as Spinoza concludes, "as difficult as it is rare."

EUPHUES AND HIS ENGLAND

Type of work: Novel
Author: John Lyly (c. 1554-1606)
Type of plot: Didactic romance
Time of plot: 1579-1580
Locale: England
First published: 1580

Principal characters:
EUPHUES, a young gentleman of Athens
PHILAUTUS, a young gentleman of Naples, Euphues' friend
CAMILLA, a young maiden of England
LADY FLAVIA, a lady of England
SURIUS, an English nobleman
FIDUS, an elderly Englishman
FRANCES, a young English girl, Lady Flavia's niece

Critique:

This sequel to *Euphues,* which deals less directly with morals and more openly with the psychology of love, is in some ways an improvement over the first book.

Although there is the same dependency on classical sources, such as Pliny and Erasmus, for examples to illustrate truths and for the truths themselves, this work has a better, more coherent plot and depends less on the use of letters from one character to another as a narrative method. The style is, if anything, more graceful and delicate than that in the earlier narrative. Some passages might well please the more fastidious modern reader, and certainly most of the book pleased the Elizabethan reader. Perhaps the most pleased was Queen Elizabeth, since much of the book is taken up with praise of England, Englishmen, and the queen herself. Also of interest to Lyly's contemporaries, undoubtedly, were the extensive and often penetrating passages on the many facets of love. Much sound advice is freely given among the characters, and the events in the plot serve to support the wisdom embodied in action and character.

The Story:

As they had previously planned, Euphues and Philautus embarked from Athens for England. During the two-month voyage Euphues offered Philautus considerable counsel on how to behave while in the strange country, and cautioned him especially about his penchant for falling too easily in love. To illustrate his point, Euphues told the tale of young Callimachus, who learned through bitter experience the perils of travel. Euphues closed his discourse with a description of the island to which they sailed.

Upon their arrival, the two young men encountered Fidus, an old man who kept bees. After telling them of the folly of discussing the queen, about whom they had asked, Fidus illustrated for them the principles of a sensible monarchy by describing his colony of bees, with its queen, workers, and drones. Upon the urging of Philautus, he also told them of his own unhappy experience when he fell in love with a young maiden who loved another man and who died of grief after her lover was killed in a distant land. This experience had led Fidus to retire to beekeeping in a secluded area near Dover.

Leaving the old gentleman with thanks for his hospitality and his story, Euphues and Philautus proceeded toward London. The trip was largely taken up with another warning by Euphues to Philautus about the dangers of love, advice given in spite of the Italian's vehement denials of any such weakness.

Soon the two strangers arrived in London, where they were welcomed because of their wit and address. Admitted into court circles, they were delighted with English virtue and charm. Philautus' eye soon fell upon Camilla, a young maiden not of high birth but of great beauty and virtue. He fell immediately, and hopelessly, in love. After a heated debate with himself about his plight, Philautus was discovered by Euphues, who began praising English women for their beauty and virtue. Philautus stopped his friend and accused him of being in love. The two young men quarreled, and Euphues moved to new lodgings.

At a masque, Philautus revealed his affection to Camilla, who received his overtures coldly. After further rebuffs, he went to an Italian sorcerer in search of a charm to win his beloved. The sorcerer told Philautus that stories of such spells of love, about which he told many popular tales, were all false and that only God, who made the human heart, could govern its inclinations. He advised Philautus to write to his love of his devotion.

The young Italian did so several times, one letter being secretly transported to Camilla in the hollowed-out core of a pomegranate and her reply returned in a volume of Petrarch. Camilla still refused his love, however, and soon she refused to answer his letters. During his pursuit of Camilla, which took place mostly at the house of Lady Flavia, his hostess introduced Philautus to Frances, a girl who was almost as beautiful as

Camilla and quite as witty and virtuous. She engaged with him in several debates about love and looked with considerably more favor upon the young Italian.

Philautus, finally convinced of the hopelessness of his love for Camilla, who was also courted by Surius, a young English nobleman, began to feel strongly the loss of his friendship with Euphues. After an exchange of letters, in which Philautus begged his former friend's pardon, the two young men were reunited.

At a party given by Lady Flavia, Camilla and Surius, Frances and Philautus, and Lady Flavia and an old friend engaged in a three-sided debate which Euphues judged. Wisely taking the middle ground, he declared that virtue and honor must be part of love for both the man and the woman, and he praised that higher love which is above lust. At the party Philautus discovered that he was very fond of Frances, and Camilla realized that she loved Surius.

While Philautus wooed Frances in the country, Euphues remained in London to study the court and English ways. Before long, however, he was called back to Athens by urgent business. From his home Euphues wrote his *Euphues' Glass for Europe,* in which he praised at some length English life, the English court, and, especially, the English sovereign, whose beauty, chastity, and wisdom Euphues declared to be perfect.

In a letter from Philautus, Euphues learned of his friend's plan to marry Frances, of Camilla's marriage to Surius, and of the good wishes of his English friends. Euphues replied with a long letter containing counsel for his friend concerning the management of a marriage. Then the wise Athenian retired to a distant mountain for study and meditation.

EUPHUES, THE ANATOMY OF WIT

Type of work: Novel
Author: John Lyly (c. 1554-1606)
Type of plot: Didactic romance
Time of plot: Sixteenth century
Locale: Naples and Athens
First published: 1579

Principal characters:
EUPHUES, a young gentleman of Athens
PHILAUTUS, a nobleman of Naples, his friend
DON FERARDO, a governor of Naples
LUCILLA, his daughter, engaged to Philautus
LIVIA, her friend
EUBULUS, an old gentleman of Naples

Critique:

Unquestionably the greatest contribution of Lyly's romance to the development of the English novel was the style of the writing. Although the "euphuistic" style, characterized by numerous similes, the use of countless examples taken from nature and mythology, frequent rhetorical questions, balanced sentence construction, and alliteration, had appeared earlier in English prose, no one before Lyly had used it so skillfully or with such persistence. As always, Lyly's intention was to refine the manners of an era that realized its need for delicacy and sophistication. There is, in addition, a strong strain of moralistic didacticism in *Euphues,* which was also written to oppose Italian influences in the court of Queen Elizabeth. Athens is generally accepted to have been, in Lyly's mind, a symbol of Oxford University; and he addressed a brief epilogue to the "Gentlemen Scholars of Oxford." What little plot there is in *Euphues* is probably based on some of Lyly's

own experiences during his college days, but the story is less important for its own sake than as a vehicle for ornately written digressions, so that its essential purpose, the development of a graceful and ornate prose style, is undeniably well achieved. That the Elizabethan age welcomed such a development is shown by the fact that the extreme popularity of *Euphues* gave the name that still clings to the kind of writing which Lyly perfected.

The Story:

Euphues, a young gentleman of Athens, was graced by nature with great personal beauty and by fortune with a large patrimony, but he used his brilliant wit to enjoy the pleasures of wickedness rather than the honors of virtue. In his search for new experiences the young man went to Naples, a city famed for loose living. There he found many eager to encourage a waste of time and talent, but he was ever cautious, trusting no one and taking none for a friend. Thus he escaped real harm from the company of idle youths with whom he associated.

An elderly gentleman of Naples, Eubulus, one day approached Euphues and admonished the young man for his easy ways, warning him of the evil results that were sure to follow and urging him to be merry with modesty and reserve. In a witty reply Euphues rebuffed the old man's counsel and told him that his pious urgings only resulted from his withered old age. So in spite of the sage warning, Euphues remained in Naples, and after two months there he met a pleasing young man named Philautus, whom he determined to make his only and eternal friend. Philautus, impressed by the charm of Euphues, readily agreed to be his firm friend forever. Their friendship grew, and the two young men soon became inseparable.

Philautus had long before earned the affection and trust of Don Ferardo, a prominent official of Naples, and had fallen in love with his beautiful daughter Lucilla. While Don Ferardo was on a trip to Naples, Philautus took his friend with him to visit Lucilla and a group of her friends. After dinner Euphues was given the task of entertaining the company with an extemporaneous discourse on love. He declared that one should love another for his mind, not for his appearance. When the conversation turned to a discussion of constancy, Lucilla asserted that her sex was wholly fickle. Euphues began to dispute her, but, suddenly struck by Lucilla's beauty and confused by his feelings, he broke off his speech and quickly left.

Lucilla discovered that she was attracted to the young Athenian. After weighing the respective claims of Euphues and Philautus on her affections, she convinced herself that it would not be wrong to abandon Philautus for Euphues; however, she decided to pretend to each that he was her only love. Euphues, meanwhile, had persuaded himself that Lucilla must be his in spite of Philautus: friendship must give way before love. In order to deceive his friend, Euphues pretended to be in love with Livia, Lucilla's friend. Philautus was overjoyed and promised to help him win Livia.

The two young men went immediately to the house of Don Ferardo. While Philautus was attending the governor, who had finally completed arrangements for his daughter's marriage to the young man, Euphues and Lucilla engaged in a subtle debate about love and finally declared their passion for each other. When Don Ferardo told his daughter of his plans for her marriage to Philautus, she told him of her love for Euphues.

Philautus, betrayed at once by both his friend and his beloved, blamed now one and now the other. He wrote a scathing letter to Euphues, saying that they were friends no longer and that he hoped Euphues would soon be in his own unhappy situation, for Lucilla, having proved untrue, might be faithless again. Euphues replied in a taunting letter that deception in love is natural. He ex-

pressed confidence that Lucilla would be faithful to him forever.

After what had happened, however, it was impossible for Euphues to visit Lucilla while her father was at home. During her lover's absence she fell in love again, this time with Curio, a gentleman who possessed neither wealth nor wit. When Euphues at last went to apologize for being away so long, Lucilla replied curtly that she had hoped his absence would be longer. Admitting that her new lover was inferior to both Philautus and Euphues, she supposed God was punishing her for her fickleness. Although she realized that her life was likely to be unhappy, a fate she had earned, she did not hesitate to scorn Euphues. Don Ferardo argued that it was her filial duty to give up the worthless Curio. When she refused, her father died of grief not long after.

Having renewed his friendship with Philautus before departing from Naples, Euphues left with his friend a written discourse against the folly of love. Saying that love, although it started with pleasure, ended in destruction and grief, he urged his friend to forget passion and to turn his attention toward more serious pursuits.

After returning to Athens, where he engaged in long hours of study, Euphues wrote a treatise on the proper way to rear a child. With the weakness of his own upbringing in mind, since it had not steered him away from the shoals of sloth and wickedness, he urged that a young man should be legitimately born and should be brought up under the influence of three major forces: nature, reason, and use. In this manner the young man would be educated in the ways of virtue as well as in the customs of use.

Euphues wrote many other letters and treatises: in one he urged the gentlemen scholars of Athens to study with the laws of God in mind; in another he debated with an atheist and converted him to godliness; a letter to Philautus encouraged him to abandon his dissolute life in Naples; in a letter to Eubulus, Euphues thanked the old man for his good advice and told him of his return to righteousness; another letter to Philautus expressed regret at the death of Lucilla and at the irreligious character of her life; two letters to a pair of young men told them to accept their destiny and to live virtuously; in response to a letter in which Livia told of her intention to be virtuous, Euphues praised her and told her of Philautus' possible visit to Athens.

EXEMPLARY NOVELS

Type of work: Novellas
Author: Miguel de Cervantes Saavedra (1547-1616)
First published: 1613

Principal characters:
RINCONETE, a pícaro
CORTADILLO, another wandering rogue
PRECIOSA, a gipsy girl
CIPIÓN, a dog
BERGANZA, another dog
TOMÁS RODAJA, an insane student

Cervantes, the great novelist of Spain's Golden Age (1554-1681), had two ambitions: to compose deathless poetry, and to write excellent drama. As a poet, he finally confessed that he was "more experienced in reverses than in verses." In drama he was no more fortunate. In spite of such confidence that he once signed a contract to supply the finest plays the manager had ever seen or not expect payment, he knew too little about dramatic technique to be successful. Only his short

plays continue to be read as "slices of life." One of the most pathetic titles ever given a book was his *Eight Comedies and Eight Interludes Never Performed,* which he could publish only because of the fame acquired through the success of *Don Quixote.*

In his fiction, the story was otherwise. But Cervantes remained a nonconformist. *Don Quixote* was conceived as a parody to laugh out of existence the romances of chivalry, though the last of that lot had appeared nearly half a century earlier. It turned into a deeply human novel that is read today with never a thought of its author's avowed purpose.

He was also the first writer of short stories in Spain, a form quite different from the *ejemplo* or instructive story of the early days of Juan Manuel and the Archpriest of Hita. It was the romantic Italian novella that inspired Cervantes. He added the adjective "exemplary," to indicate that his short fiction contained none of the immorality associated with his Italian models. The modern reader will look in vain, however, for the "useful examples" that he proclaimed them to be.

Of the twelve, some are built on complicated romantic plots that would naturally appeal to a thwarted playwright. Others grew out of his own experiences. Since Spaniards were enjoying tales in which rascally servants satirized the professions of their masters, Cervantes also wrote several picaresque stories, one with dogs as spokesmen. Another deals with a crazy student who believed himself made of glass. In the *Exemplary Novels,* which reveal a care and attention to style not found in *Don Quixote,* Cervantes established himself as a master of this genre.

After a preface, worth preserving for the self-portrait of the author, Cervantes presents, in "Lady Cornelia," a cape-and-sword romance close to the Italian school. Courted and betrayed by an Italian duke, the hapless heroine was finally befriended by two Spanish students to whom a servant had delivered her newborn child, as they passed in the darkness. Eventually they arranged a marriage between her and her betrayer. "The Prevalence of Blood" also deals with a child born of violence, whose beauty, along with the virtue and charm of the wronged mother, won the heart of the libertine father seven years later.

Another of the weaker stories in the volume is "The Spanish-English Lady," about a girl of Cadiz captured by Admiral Howard and carried to England. It, like "The Generous Lover," set in Cyprus and Algiers, reveals how uninterested the author was in authentic local color. He made no attempt to capture the pomp of the Elizabethan court.

"The Two Damsels" is the adventure story of Theodosia, disguised as a man. On a journey in pursuit of the suitor who had promised to marry her, she was recognized by her brother. Later the two came upon another masquerading damsel who was searching for the same vanished lover. After adventures among robbers and a visit to the fleet as it was about to sail for Naples, Theodosia found and married her fleeing sweetheart, while her brother comforted the runner-up in this matrimonial race.

In "The Little Gypsy Girl," a story about idealized Preciosa, Cervantes revealed his ignorance of gipsies. One of Preciosa's suitors, a rich nobleman who spent two years with the tribe in order to woo her, killed a bully. After all the gipsy men had been taken to jail, Preciosa visited the mayor's wife to vouch for their innocence. Then came the explanation of her own charm and discretion. The noble lady recognized Preciosa as her own long-lost daughter.

In "The Illustrious Scullery Maid," one youngster, listing the attractions and adventures offered by various Spanish cities, echoes Cervantes' own nostalgic reminiscences of an ill-spent youth. The youngster and another wealthy sixteen-year-old went disguised on a journey in search of thrills. They stopped at an inn in Burgos because they had heard of a beautiful

servant, Costanza, to be found there. So attractive was she that the young men took jobs at the inn to compete with the son of the mayor for her affection. When the mayor himself came to investigate the scullery maid, he was told that she was really the daughter of a wronged widow who had left her at the inn, with half a chain as identification. Shortly afterward, the father of one of the runaways appeared with the other half of the chain. The other runaway married her, his friend was paired off with the daughter of the mayor, and Costanza's original suitor had to be content with the sister of Costanza's husband.

For relief from these romantic cape-and-sword stories, Cervantes attempted a psychological tale dealing with his favorite theme, an April and December marriage. In "The Jealous Estremaduran," a seventy-year-old Spaniard, returning with a fortune from Peru, married a fifteen-year-old girl and shielded her so carefully that the air of mystery surrounding her aroused the curiosity of handsome Loaysa. By dressing as a guitar-playing beggar and drugging the husband with a sleep-producing ointment, he was able to enter the house. Although the girl was too noble to be tempted, the husband discovered them and died of jealousy. Before his death, to punish himself for thinking that at his age he could make a young girl happy, he willed his fortune to her so that she could marry Loaysa.

"A Deceitful Marriage," the most unmoral of these *Exemplary Novels,* serves chiefly as introduction for a better one. A poor soldier married a fallen woman to reform her. She tricked him and got all his money, and he ended up in a Valladolid hospital, through whose window he heard and set down "The Dialog between Cipión and Berganza, Dogs of the Hospital of the Resurrection." In the same way that *pícaros* often satirized their masters' callings, Berganza told of the crookedness he had seen. As a pup, at the Seville slaughter house, he became acquainted with graft. As a sheep dog, he watched shepherds totally unlike the figures in the pastoral novels, men who killed the best sheep and put the blame on wolves. As the pet of a rich merchant, he mocked the ostentation he witnessed. Later, while helping a constable, he was a party to an agreement by which the students of Monipodio's school of crime were to fake a fight, thus enhancing the reputation of the police force. Berganza also served a soldier, a gipsy, a miser, a poet, and the company of actors with whom he had arrived in Valladolid. As he ended his autobiography, the dawn was breaking. The other dog promised to narrate his adventures on the following night.

"Doctor Glass Case" provided Cervantes with other opportunities to criticize social conditions of his time. Some students on their way to the University of Salamanca came upon Tomás Rodaja and took him along as their servant. During his spare time Tomás attended classes and after eight years attained a reputation for brilliance. But an unfortunate love affair drove him insane with the delusion that he was made of fragile glass. His agile mind, however, could still supply answers to any question, and people amused themselves by asking his opinions about professions and customs. Asked if he was a poet, for instance, he replied: "I have never been so foolish as to be a bad poet, nor so bold as to think I could be a good one." Questioned how to avoid envying others, he advised: "Sleep, for while you sleep you are the equal of everybody." Eventually Tomás was restored to sanity, but no one noticed him then. To make a living, he joined the army. He was killed in Flanders.

Best known of all the *Exemplary Novels* is "Rinconete and Cortadillo," an authentic story of customs which influenced Charles Dickens. Two fourteen-year-old boys, Pedro de Rincón and Diego Cortado, met on their way to Seville. Since they both boasted of their cleverness and ability as cardsharps, purse snatchers, and

general rascals, they joined forces to fleece a mule driver with marked cards. Then they traveled on to the Andalusian capital where, under bad government, crime flourished. To meet competition, the boys enrolled in Monipodio's school for criminals and were nicknamed Rinconete and Cortadillo. They saw flourishing a crime trust where rich people could hire bullies to beat up their enemies and police could pick up protection money. Only a few of the crimes of these rascals are narrated. Cervantes declared the story already overlong, but he promised a sequel later.

In *Exemplary Novels* there are stories whose invention and style would have established Cervantes' reputation among his contemporaries if he had never penned *Don Quixote*. Some are poetic, some realistic. It would be possible to compile a lengthy list of English and French dramatists and novelists who have drawn upon them for inspiration ever since.

EXILES

Type of work: Drama
Author: James Joyce (1882-1941)
Type of plot: Naturalism
Time of plot: 1912
Locale: Merrion and Ranelagh, Dublin suburbs
First published: 1918

Principal characters:
RICHARD ROWAN, an Irish writer
BERTHA, his common law wife
ARCHIE, their son, eight years old
ROBERT HAND, a newspaper editor
BEATRICE JUSTICE, Robert's cousin, a music teacher

Critique:

James Joyce, one of the most influential writers during the first half of the century, was preoccupied, as were many of his contemporaries, with the creation of new and meaningful forms of expression and the effort to speak truly of his age. His constant themes were Irish myths and mores, art, sexuality, and aesthetic integrity. Within this pattern *Exiles* can be considered a part of the continuing development of his genius, since it falls in the period which saw the completion of *A Portrait of the Artist as a Young Man* and the beginning of *Ulysses*. As theater, however, the play lacks the force of Ibsen's work, by which Joyce was greatly influenced; and it lacks also the plasticity and vibrancy of his own fiction. Its importance lies in the fact that this is Joyce's last objective study of the conscience of the artist, his final portrait of the artist as man. The themes are expressed at various levels of conflict; the resolution, where effected, is through integrity and single-heartedness. Both Beatrice and Robert are seen to have compromised with the world or within themselves; thus they are incapable of self-fulfillment. Richard, as the artist, is dependent solely on his own intellectual and emotional values, and the same self-reliance informs his love; he is thus armored against enervating sentimentality and the moral anarchy of the modern world.

The Story:

Richard Rowan and Bertha, unmarried lovers, returned from Italy with their eight-year-old son Archie to Dublin, where, although physically at home, they were in spiritual exile. The two people

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most involved in their return were Robert and Beatrice, first cousins once engaged to be married. Robert, however, had always been dominated by Richard's ideas and was tenuously in love with Bertha. When he recognized Bertha's love for Richard, he had been gradually drawn to Beatrice, who was in love with him. But she too had always been fascinated by Richard, and had found that without him charming but weak Robert became a mere cipher. Finally, her engagement to Robert had been broken off—a situation from which Beatrice, as she told Richard, was still convalescing.

Richard had thus been the dominant force behind at least three sensitive and intelligent people in their youth. In maturity, his physical passions and his commitment to people still complemented his ideals of freedom and integrity. This fact was demonstrated in a conversation with Robert who, while explaining his eagerness to promote Richard's academic career, had declared that he found in Richard the same faith that a disciple has in his master. Richard answered cryptically that his was a master's faith in the disciple who would eventually betray him. In this fashion he was trying to indicate to Robert, who had uneasily become the editor of a conventional Dublin newspaper, his desire to avoid influencing those he loved while remaining wholly loyal to them.

In somewhat the same fashion Richard desired to be united with Bertha, but not to be bound or to bind, even in love. In Italy, Richard had been absorbed in his writing and Bertha was often sad and lonely. She had remained devoted to him but understood neither his aesthetic standards nor his ethics. In marked contrast was his wholly objective relationship with Beatrice. She had always understood what he wrote and was fascinated by his unique courage. Through his exile they had corresponded about his writing, and on his return Beatrice came to his house to give piano lessons to Archie. Upon renewed contact, Richard found that there was much in Beatrice's character that he could use in his current novel. This was the most vital bond between them.

Through perversity of passion Bertha identified herself with Richard and thus saw his relationship with Beatrice as a love affair. Her concern caused her to crystallize her feeling of loss toward him, and she turned to Robert, whom she had always liked because he too looked up to Richard. She subsequently explored Robert's feelings for her and for a time passively accepted his wooing. Once, when Robert visited the house, he brought Bertha roses, a gesture of courtship which confused and moved her. At that meeting they kissed and Bertha agreed that they must meet somewhere alone and talk together freely. She half promised to meet Robert at his house that evening.

When Richard questioned Bertha about Robert, she answered willingly. At that time he was distressed neither by her involvement nor by Robert's love for her, but he was angered to learn that she was to meet Robert at the same hour as he, at Robert's arrangement, was to meet the vice-chancellor of the university, where Richard was being considered for the chair of romance literature. He felt that this plan was a betrayal of everything that each of them stood for and that Robert was both a fool and a thief. Richard decided to see Robert himself. His intention infuriated Bertha, who felt that he would simply rob her of their friend's love and respect.

Having expected Bertha, Robert was discountenanced by Richard's arrival; but when Richard explained why he had come, Robert was most eager to talk to him. While they talked Richard revealed his own fears and doubts. He felt that by refusing to advise Bertha or to ask anything of her he might have neglected her, as she had accused him. The conflict between personal integrity and love for another person was very real to Richard; he realized that it was an inevitable one, yet he felt that his guilt had

destroyed Bertha's innocence. He expressed to Robert his willingness to let her go if Robert felt that she would find fulfillment with him. Faced with this need to accept moral responsibility, Robert faltered. Richard feared that he would ultimately desert Bertha as he had other women in the past.

Richard admitted that he had desired some kind of betrayal that would enable him to redeem, through the rebuilding of his soul, his guilt and shame. In answer Robert wildly suggested a duel, but it would be a duel between the ghost of fidelity on one side, of friendship on the other. Richard declared wearily that such had been the language of his youth, expressing emotions of which he was no longer capable. Completely disoriented by Richard's rejection of his heroic pose, and distracted by his emotions, Robert fled when Bertha arrived.

The talk between Richard and Bertha in Robert's cottage led to a partial resolution of their conflict. Bertha was overwhelmed by Richard's apparent lack of faith in her, while he was angered that she was using Robert's love without herself loving him. For the last time she begged Richard to guide her; he merely repeated his statement of faith in her and left the house. When Robert returned, Bertha was uneasy with him and maintained against all persuasion that she could never betray Richard.

Having survived her period of crisis with Robert, Bertha was repossessed by the problem of Beatrice and Richard. After a sleepless night she told Richard that she wished she could meet her lover freely. Only later in conversation with Robert, who planned to leave Ireland, did Richard realize what Bertha had meant, that she wished she could freely revive her former relationship with him. Out of this desire she was able to accept Richard's account of his relationship with Beatrice. Thus they arrived at a point where they could stay together while continuing to live as independent individuals, self-exiled from the passions and the romantic notions of their youth.

A FABLE

Type of work: Novel
Author: William Faulkner (1897-)
Type of plot: Religious allegory
Time of plot: 1918
Locale: The Western Front in France
First published: 1954

Principal characters:
THE CORPORAL
THE MARSHAL, Commander-in-Chief of the Allied Armies in France
GENERAL GRAGNON, French Division Commander
THE QUARTERMASTER GENERAL, the Marshal's former fellow student
THE RUNNER, a former officer, in sympathy with the Corporal's aims
THE REVEREND TOBE SUTTERFIELD, an American Negro preacher
THE CORPORAL'S WIFE
MARTHE, the Corporal's younger half-sister
MARYA, the Corporal's feeble-minded half-sister
DAVID LEVINE, a British flight officer
POLCHEK, a soldier in the Corporal's squad
PIERRE BOUC, another soldier in the Corporal's squad
BUCHWALD, an American soldier

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Critique:

The end of World War II was only a few months away when Faulkner started this novel about World War I. In search of a more universal background, he left his native surroundings and the fictional world of his Yoknapatawpha County because the battlefields of France seemed more suitable for his religious allegory. Nine years later he completed the novel, probably the most thorough endeavor in the twentieth century to create a mythical work by using elements of the Gospel. Nowhere in the book does the author indicate that this represents a modern version of the Christ story, but it is quite obvious that parts of the story of the Passion and Crucifixion are methodically woven into the novel. It would be useless, however, to indicate comparisons between the New Testament and *A Fable,* as critics are likely to disagree for years to come about the intentions of the author. However, any attempt to describe the novel simply as a partial retelling of the Christ story fails to do justice to a book which, even in its mythical elements, points to the creative power of a strong individualist who defies all efforts of classification for himself and his work.

The Story:

On a Monday in May, 1918, a most unusual event took place on a battlefield in France where French and German troops faced one another after four years of trench warfare. At dawn the regiment under the command of General Gragnon refused to attack. Another unbelievable event occurred when the Germans, who were expected to take advantage of the mutiny, did not move either. At noon the whole sector of the front stopped firing and soon the rest of the front came to a standstill. Division Commander Gragnon requested execution of all three thousand mutineers; he also demanded his own arrest.

On Wednesday the lorries carrying the mutinous regiment arrived at headquarters in Chaulnesmont, where the dishonor brought on the town aroused the people to noisy demonstration. Relatives and friends of the mutineers knew that a Corporal and his squad of twelve, moving in a mysterious way behind the lines, had succeeded in spreading their ideas about peace on earth and good will toward men among the troops. Four of the thirteen men were not Frenchmen by birth; among those only the Corporal spoke French, and he was the object of the crowd's fury.

This situation created uncertainty among the allied generals because a war ended by mutiny was not reconcilable with military principles. To clarify the confusion a conference took place to which a German general was invited, and agreement was reached for continuation of the war.

To young Flight Officer David Levine the unsuspected pause in war meant tragedy. Determined to find glory in battle, but realizing that he might miss his opportunity, he committed suicide. To another soldier, the Runner, the truce at the front was a welcome sign. A former officer, he had rejected submissive principles and abuse of authority by superiors, and he had been returned to the ranks. Having heard about the Corporal from the Reverend Tobe Sutterfield, an American colored preacher who had arrived under unexplainable circumstances in France, the Runner tried to show once again the power of the Corporal's ideas. He forced a sentry, who profiteered by collecting fees for life insurance among the soldiers, to leave the trenches and join a British battalion in a peaceful walk toward the German line. When they showed their empty hands, the Germans also came unarmed to meet the French. A sudden artillery barrage by French and German guns killed the sentry and crippled the Runner.

The man to decide the fate of the mutineers was the Commander-in-Chief of the Allied Armies, an aged French Marshal. The orphaned son of a prominent

family, he had attended France's St. Cyr. There his unselfish attitude combined with his devotion to studies had made him an outstanding and beloved student. Especially attracted to him was the man who was now his Quartermaster General. After leaving school, the Marshal had been stationed in the Sahara, where he incurred blood-guilt by sacrificing a brutal legionnaire to tribal justice. Later he spent several years in a Tibetan monastery. In the Middle East he had met a married woman with two daughters. This affair resulted in the birth of a son in a stable at Christmas. The mother died in childbirth, and Marthe, one of the daughters, cared for the boy. When World War I broke out, the Marshal became the Allied commander and the hope of France.

The mutinous troops were kept in a former factory building while awaiting trial. The Marshal, not surprised by the court proceedings, seemed to anticipate all answers. Marthe and Marya, the Corporal's half-sisters, and his wife arrived in Chaulnesmont and in an interview with the Marshal revealed that the Corporal was his son. Marthe had married a French farmer, Dumont, and the boy had grown up on her farm. Soon after the outbreak of war, he had enlisted in the army and received a medal for bravery in action. He had married a former prostitute from Marseilles. Again the old Marshal was not surprised and seemed to know every detail.

On Thursday a meal was served to the squad during which it became known that soldier Polchek had betrayed the Corporal. Another soldier, Pierre Bouc, denied his leader twice. After the meal the Corporal was called away to meet the Marshal. On a hill overlooking the town the Marshal tried to explain the futility of his son's martyrdom. When he promised a secret ocean passage to escape the death penalty, the Corporal refused the offer. Later the Marshal made a last attempt to influence his son with the help of an army priest. Recognizing his own unworthiness before the humble Corporal, the priest committed suicide. On the same evening General Gragnon was executed by an American soldier named Buchwald.

On Friday the Corporal was tied to a post between two murderers. Shot, he fell into a coil of barbed wire that lacerated his head. The Corporal's body and his medal were buried on the Dumont farm near St. Mihiel. After the burial a sudden artillery barrage plowed the earth, leaving no trace of the Corporal's grave.

After the war a unit was sent to reclaim a body to be placed in the Unknown Soldier's tomb under the Arc de Triomphe in Paris. As reward they were promised brandy. Near Verdun they obtained a body and drank the brandy. While they were guarding the coffin, an old woman approached. Having lost her mind because her son had not returned from the war, she had sold her farm in order to search for him. Knowing about the mission of the soldiers, she wanted to look at the body. Convinced that the dead soldier was her son, she offered all her money for the corpse; the soldiers accepted and bought more brandy with the money. They secured another body from a field adjoining the Dumont farm. Thus the body of the Corporal reached Paris. Four years later the Runner visited the Dumont farm and picked up the medal.

Six years later the Marshal's body was carried to the Arc de Triomphe, with dignitaries of the Western world following the coffin on foot to pay their respects to the dead leader. As soon as the eulogy started a cripple made his way through the crowd. It was the Runner, who threw the Corporal's medal at the caisson before an angry mob closed in and attacked him. Rescued by the police he was dragged into a side street, where a few curious onlookers gathered around the injured cripple. While he lay in the gutter a man resembling the old Quartermaster General stepped forward to comfort the Runner, who declared that he would never die.

FABLES

Type of work: Didactic poetry
Author: Jean de La Fontaine (1621-1695)
First published: Books I-VI, 1668; Books VII-XI, 1673-1679; Book XII, 1694

Jean de La Fontaine was an easygoing, absent-minded, middle-class Frenchman who became one of the literary ornaments of France's Golden Age. Impervious to discipline—except in his writing—he was a lover of pleasure, a vagabond and dreamer, who had a special talent for attracting the patronage and protection of important people. Thus, he became a hanger-on of Fouquet while that minister of Louis XIV was still wealthy and powerful; and when fate caught up with Fouquet, La Fontaine drifted on to other alliances, chiefly with women, which allowed him to work and live in comfort and security.

The literary career of La Fontaine was somewhat slow in getting started. First, he played with the idea of becoming a churchman or a lawyer. Then he contracted an ill-advised marriage with a romantic adolescent ten years younger than he. Turning his back on these early distractions, he began to write at the age of thirty, encouraged and stimulated by his friendship with Racine and Molière. The first result of his efforts was a fairly successful adaptation of the *Eunuchus* of Terence. This was followed by various short poems and by lively verse tales translated from or inspired by Ariosto and Boccaccio. La Fontaine's career was climaxed by his election to the French Academy, a victory somewhat dimmed by the reaction of Louis XIV, who withheld his confirmation until after the Academy had first installed Boileau.

The celebrated *Fables* of La Fontaine, remarkable for both their range and their poetry, have come to be recognized as their author's greatest achievement. These animal stories in verse, after the style of Aesop and Phaedrus, brought him his greatest contemporary popularity and his surest hold on lasting fame. Public reaction to the *Fables* was immediate and enthusiastic, though some classical critics disapproved of La Fontaine's liberties in versification and his use of colloquial language. His style, however, was perfectly fitted to his subject matter; and Charles Perrault, a contemporary writer of fairy stories and the originator of Mother Goose, declared him greater than the fable writers of antiquity.

The twelve books of the *Fables* were issued at intervals over a period of years which extended from 1668 to 1694. Books I-VI, dedicated to the young Dauphin appeared in 1668; Books VII-XI, bearing a prefatory eulogy to Madame de Montespan, occupied the period between 1673 and 1679; and the final volume, inscribed to the young Duke of Burgundy, was added the year before the author's death.

Born storyteller though he was, La Fontaine was not a particularly original one. It is the pleasure of recognition rather than the joy of discovery which awaits most readers of his early fables. A volume by Phaedrus, published in 1596, has been found to supply most of the stories in his first six volumes, with French folk tales providing the rest. Also, scholars have traced many of the fables in the last six books to translation of some Persian tales in *Le Livre des Lumières* (1644). To compensate for any lack of originality, La Fontaine generally improved on his sources. One critic has summed up the appeal of his fables by commenting on their threefold attraction: children delight in their freshness and vividness; adult readers recognize their subtle reflection of life and character; and critics admire the consummate art of their narration.

Lessons are inherent in the fables, as the first three are quick to show: "The Grasshopper and the Ant" (the rewards of diligence); "The Fox and the Crow"

(the dangers of flattery); and "The Frog Who Would Be an Ox" (the error of striving to keep up with those higher placed socially or financially). Yet, since La Fontaine was obviously epicurean by instinct, the "morals" of his fables were far from his chief concern. Always the shrewd, amused observer rather than the preacher, La Fontaine devoted himself to the pictures he could sketch and to the truth he could disclose. Sometimes he omitted the moral entirely; on other occasions he gave it a new twist. For instance, in the second fable of Book II, the author told of the rooster who took a pearl to a jeweler, offering to trade it for a grain of millet. Instead of belaboring the point of the story, La Fontaine reinforced it by adding a parallel (and original) example. In the latter a Blockhead was bequeathed a valuable manuscript which he took to a nearby connoisseur, remarking that he would rather have a halfpenny than the rarity which he had inherited.

After 1668, when La Fontaine brought out the first six books of the *Fables*, several years elapsed before he resumed this type of writing. When he eventually did, the fables were longer and more elaborate than the earlier ones. Often based on Persian originals, they contained subject matter more unfamiliar. They still, however, served the author well in his role as observer and critic, as the introductory fable of Book VII demonstrates: A terrible plague brought the animals together to discover whose sin was being punished by heaven. The lion admitted to serious crimes, including the senseless killing of sheep and shepherds, but no one dared suggest that he be made a sacrifice to placate the gods. Other animals, almost as fierce and strong as the lion, told of their misdeeds but were likewise absolved. Finally the inoffensive ass acknowledged that he had once nibbled grass beside a church. Then the beasts all joined in a clamor for his death; and La Fontaine concluded with these words, in a biting comparison with human courts of justice:

> Thus human courts acquit the strong,
> And doom the weak, as therefore wrong.

La Fontaine had apparently abandoned his fables permanently after 1679; however, in 1694, Volume XII appeared in response to a request made by the Duke of Burgundy. This final section showed that the seventy-three-year-old teller of tales had lost none of his former skill. The initial poem, serving as an introduction to the remainder, told of the men of Ulysses' crew and of their transformation into animals. When Ulysses wanted them restored to human form, they protested that they were better off as animals. Using this incident as a springboard, La Fontaine then offered stories, with animals in the leading roles, on which the duke might use his judgment in accepting or rejecting. One of these fulfilled a special desire of the duke, who had asked La Fontaine to write a fable called "The Cat and the Mouse." In it, a young mouse tries to argue a veteran mouser out of eating him, only to be told:

> "Youth always hopes its ends to gain,
> Believes all spirits like its own:
> Old age is not to mercy prone."

Works as widely read as the *Fables* naturally inspired many cross currents of discussion and comment. One interesting speculation, now generally discounted, was Taine's idea that La Fontaine's parables consciously satirized the monarchy of Louis XIV. The more plausible view, however, is that the author was an observer of mankind at large—a gently humorous one, given to a tolerant attitude and dedicated to the glorification of common sense. Fortunately for the effective projection of these qualities, La Fontaine also employed a painstaking art and care which have placed him in the front rank of French literary craftsmen.

THE FAIR MAID OF PERTH

Type of work: Novel
Author: Sir Walter Scott (1771-1832)
Type of plot: Historical romance
Time of plot: 1396
Locale: Scotland
First published: 1828

Principal characters:

HENRY GOW, smith and armorer of Perth
CATHARINE GLOVER, his sweetheart, the Fair Maid of Perth
SIMON GLOVER, her father
CONACHAR, Simon's apprentice and heir to the chief of Clan Quhele
THE DUKE OF ROTHSAY, heir to Scottish throne
SIR JOHN RAMORNY, his Master of Horse
ROBERT III, King of Scotland
THE DUKE OF ALBANY, his brother
THE EARL OF DOUGLAS, the "Black Douglas"
OLIVER PROUDFUTE, a Perth burgher, a bonnet-maker, and friend of Henry Gow
HENBANE DWINING, Ramorny's physician, a Perth apothecary
SIR PATRICK CHARTERIS, provost of Perth

Critique:

Sir Walter Scott in this novel sets his finely-drawn fictional and historical characters against the background of the rise to power of the Earl of Douglas, the Scottish leader who fought against Percy at the famous battle of Chevy Chase. The author is justly praised for his ability to create living beings. The characters of *The Fair Maid of Perth* do not stand out among Scott's greatest creations, but they are believable and interesting; good and bad exist among both the nobility and the citizenry and are present in each individual in varying degrees. It is his picture of human nature that makes Scott's novels worth rereading many times.

The Story:

As Catharine Glover and her father Simon walked to Mass, an unidentified young nobleman, muffled in a cloak, joined them and asked the girl's permission to come to her window the next morning to take part in the traditional Valentine ritual. When she sensibly refused to make any alliance above her social standing, he left her in anger.

A welcome guest, Henry Gow, appeared at the Glovers' that evening; he had just returned from a trip on which he had sold armor throughout Scotland. Although Simon approved heartily of Henry's suit for Catharine's hand, she was disturbed by his propensity for quarreling. His fiery spirit led him to rise up vigorously that evening against Conachar, Simon's Highlander apprentice, who jealously poured a tankard of beer on the armorer and then tried to stab him.

Henry's martial bent was put to better use the next morning when, coming to present himself to Catharine as her Valentine, he discovered a party of men attempting to climb into her room. While fighting them off, he severed the hand of one assailant. Again a mysterious nobleman was involved. When Simon heard his voice he sent Henry into his house and freed the other. In gratitude for Henry's protection, Catharine agreed to be his Valentine; but she would not promise to marry him, even though, as she assured him, she was not in love with Conachar, who had just returned to his Highland home, or any other man.

King Robert was discussing with his confessor the rising power of the Earl of Douglas when that great nobleman arrived at the castle in time to see his son-in-law, the Duke of Rothsay, kiss a

traveling glee-maiden. The "Black Douglas," infuriated, threatened to kill both the prince and the innocent girl. The Duke of Albany, King Robert's brother James, and another nobleman calmed the two men, and Rothsay committed the girl to the care of Henry, who had just entered the courtyard engaged in a scuffle with some of Douglas' men. Although he was reluctant to accept such a charge, especially on the day he had become Catharine's Valentine, he took the girl home with him and sent her on to Dundee the next morning.

The council which followed Rothsay's foolish flirtation revealed the tensions surrounding the weak and easily-influenced king. After King Robert had prevented a duel between the arch-rivals, the earls of March and Douglas, March stalked out to join the English. Albany and the prince, too, were obviously struggling for control over king and country.

As these personal conflicts smoldered, the men discussed the enmity between Clans Quhele and Chattan and decided to settle it by setting the bravest men from each group against each other in a combat to be fought before the king. After Douglas had gone, the king and Albany questioned the prince about the early morning disturbance at Simon's house, reported to them by Sir Patrick Charteris, provost of Perth. Confronted with a ring found at Simon's house, Rothsay confessed that he had been present; the ring belonged to Sir John Ramorny, his Master of Horse. Rothsay agreed to dismiss Ramorny, whom both older men regarded as an evil influence over the young prince.

Conachar came back to Perth briefly at Catharine's request that he give refuge to Father Clement, her confessor, who had been accused of heresy. The Highlander told her that he was the son of the chief of Clan Quhele and that his real name was Eachin (Hector) MacIan. As he promised protection for Father Clement, he hinted also at his love for Catharine.

Ramorny, owner of the hand cut off in Perth, planned vengeance on his assailant with Henbane Dwining, an apothecary who was jealous of Henry's power and influence. Having gained only a mild revenge by spreading the tale of Henry's association with the glee-maiden, he was eager to help Ramorny plot Henry's assassination.

That night, as Shrovetide revelers milled about Perth, Oliver Proudfute, a well-meaning but tactless burgher, assured the still angry Simon that Henry was not hiding the glee-maiden; he had seen him send her to Dundee. Then, fearing that he had made matters worse, he escaped from a group of taunting masquers and went to Henry to apologize. Proudfute, who liked to think of himself as a hero but who was really a timid soul, avoided the subject of his visit as long as possible. His belated and sheepish confession served only to deepen Henry's depression over his relationship with Catharine; Henry ordered his friend out, after granting the burgher's request for his helmet and jacket to frighten away assailants. Ironically, these garments caused Proudfute's death, for as he walked down the street imitating Henry's swagger he was struck down from behind and killed.

Rothsay, who had been among the masquers, went to Ramorny's to rouse him to join the gaiety. He was horrified to learn of his missing hand, and he suspected him of attempting revenge when he noticed the surly murderer Bonthron in the room. Ramorny's suggestion that they "allow" Albany to die and force King Robert to abdicate shocked him further. The prince left immediately, vowing to see Ramorny no more and arousing the bitter hatred of his former friend.

When the discovery of Proudfute's body the next morning set off a rumor that Henry was dead, Catharine flew dishevelled through the streets to see whether he was safe. Henry's joy at this evidence of her affection was marred by the news

of the murder and his realization that he must ignore Catharine's feelings and declare himself the champion of Proudfute's widow.

The provost suspected after a brief investigation that Proudfute's death was the result of the enmity aroused during the Valentine encounter between Henry and Ramorny. The council decided to determine the identity of the murderer by an ancient test, the bier-right, based on the superstition that a body bleeds in the presence of its killer. Ramorny's household was later marched by Proudfute's body but with no result until Bonthron refused the test and chose the alternative, trial by combat. Henry defeated the murderer, who in his confession followed the instructions of Ramorny and Dwining and laid the principal blame on Rothsay. Albany immediately put the prince in the hands of the High Constable to protect him and keep him out of further trouble.

Sir Patrick Charteris came to tell Simon and Catharine that they were to be arrested for heresy. Simon planned to seek asylum with his old friend, Conachar's father, in the Highlands; however, knowing his former apprentice's feelings, he was relieved when the provost offered to take Catharine to Lady Marjory, Duchess of Rothsay.

When he reached his destination, Simon learned that his friend had died, but he was received courteously by the young chief. Conachar confessed to him that he feared the coming combat with Clan Chattan; a coward was not a fit leader for a brave clan. He begged Simon to let him marry Catharine, for he felt that her love would strengthen him. Simon refused, however, to break his word to Henry.

Meanwhile, Ramorny had enticed Rothsay to flee to the former residence of his duchess by telling him that Catharine was coming there. When the girl arrived, thinking Lady Marjory was still there, the prince at first tried to seduce her, but later gave in to her appeal to his honor. He entrusted her to Louise, the glee-maiden, whom he had encountered again by chance.

Ramorny and Dwining starved the prince to death, at the same time spreading a rumor that he was ill. Louise and Catharine discovered what was happening, and the glee-maiden escaped to bring Douglas to the rescue while Catharine tried to get food to Rothsay. Douglas arrived in time to force Ramorny's surrender and save Catharine's life; Dwining poisoned himself to avoid his confederate's fate of death by hanging.

Douglas and Albany decided to keep Rothsay's death secret until after the clan combat on Palm Sunday. That morning Henry volunteered to take the place of a missing Chattan warrior and fought valiantly in order to have a chance to meet Conachar, whom he believed a rival about to wed Catharine. Conachar's foster father sacrificed his eight sons and himself in an endeavor to protect Conachar, but their efforts were useless. When the young leader faced Henry at last, the Highlander fled across the river Tay. Late that day he went to Catharine to tell her of his cowardice before he plunged to his death in the torrent.

Catharine and Henry were married a few months later. Although she was by that time reconciled to her husband's warring impulses, he vowed to take up arms again only in behalf of his country. Their first son had as godparents the Earl of Douglas, Lady Marjory, and Sir Patrick Charteris.

King Robert died soon afterward, broken-hearted by the death of one son and the capture by the English of the other, later James I of Scotland, whom he was sending away to protect him from Albany's power. Albany, acquitted by Parliament of the charge that he was responsible for Rothsay's death, nevertheless did penance for his guilt. His son, who inherited the regency, paid for his father's sins on the scaffold when James I came to the throne, years later.

THE FAITHFUL SHEPHERDESS

Type of work: Drama
Author: John Fletcher (1579-1625)
Type of plot: Pastoral tragi-comedy
Time of plot: Remote antiquity
Locale: Thessaly
First presented: c. 1609

Principal characters:

PERIGOT, a shepherd, in love with Amoret
THENOT, a shepherd, in love with Clorin
DAPHNIS, a modest shepherd, in love with Cloe
ALEXIS, a wanton shepherd, in love with Cloe
THE SULLEN SHEPHERD
AMORET, a shepherdess, in love with Perigot
CLORIN, a hermitess, the faithful shepherdess
AMARILLIS, a shepherdess, in love with Perigot
CLOE, a wanton shepherdess

Critique:

According to John Fletcher's introduction to the play, *The Faithful Shepherdess* was unsuccessful when it was presented on the stage. The reasons are not difficult to find. The characters are highly formalized and completely flat; the plot is very intricate and yet almost entirely predictable, and the verse, although technically of a high order, is hardly robust enough for public performance. Judged by the standards of the masque, however, the play comes off much better. Fletcher is obviously attempting to explore different aspects of love and to extol the virtue of chastity. His characters thus become symbols for certain chaste or unchaste states and the plot a vehicle for juxtaposing, for purposes of comparison or contrast, various carefully balanced sets of characters. The pleasure lies in seeing the theme worked out on these terms, a process which is all the more satisfying because it is made to take place within the narrow and artificial limitations of the pastoral convention.

The Story:

Clorin, who had buried her sweetheart in a woodland arbor, vowed to forsake all of the pleasures of a shepherd's life and devote herself to chaste vigil over his grave, relinquishing it only to cure sick men and beasts through her knowledge of the secret virtues of herbs. So great was the power of her virginity that nothing in the woodland could harm her, and her mere presence had tamed a rough and brutish satyr who became her servant. Among the other shepherds and shepherdesses, however, love affairs of various kinds were progressing. The beautiful Amoret agreed to meet her sweetheart Perigot that night within the wood so that they could plight their troths there beside a sacred well. But Amarillis, a rejected admirer of Perigot, also had plans for the evening. Hoping that Perigot might accept her if he could only be parted from Amoret, she promised the Sullen Shepherd her love if he would break up the meeting. The Sullen Shepherd, who wanted only to satisfy his lust, agreed to carry out any plan she might propose.

Cloe was also seeking a partner for the evening. First she approached Thenot, but he declined her advances because he was in love with the unattainable Clorin. Daphnis, whom she next met, agreed to meet her in the wood, but his modest bearing promised so little that Cloe also made an engagement with Alexis, a youth with a much livelier manner.

After nightfall Amarillis and the Sullen Shepherd prepared to deceive Perigot. Following a magical formula, the Sullen

Shepherd lowered Amarillis into the sacred well, and when he drew her out again she had taken on the form of Amoret. In this shape she met Perigot and attempted to seduce him, but he was so offended by her conduct that he attempted to kill her. Seeing her danger, the Sullen Shepherd used another charm to change her back into her true appearance. Perigot rushed off into the dark wood to find and kill the supposedly lustful Amoret.

Cloe, meanwhile, had met Daphnis and found his intentions to be purer than she had hoped. Making an appointment to meet him later at a certain hollow tree, she went in search of Alexis. This swain's desires were in perfect accord with hers, but their embraces were interrupted by the Sullen Shepherd, who attacked and wounded Alexis. Undoubtedly Alexis would have been killed but for the arrival of Clorin's satyr, who frightened both Cloe and the Sullen Shepherd away and bore Alexis off to his mistress to be healed. Perigot during this time had found the true Amoret, stabbed her, and left her for dead. In this woeful condition she was discovered by the Sullen Shepherd who, wishing to make sure of his bargain with Amarillis, threw her into the sacred well to drown. From this fate she was saved by the river god, who also healed her wounds.

Perigot, thinking Amoret dead, was about to take his own life when Amarillis, seeing that things had gone much too far, attempted to explain the deception that had been worked upon him. In order to convince him, she asked only an hour in which to reappear in Amoret's shape. She had hardly left him, however, when she came upon the true Amoret. Realizing that virtuous love could not be frustrated, she directed the unfortunate shepherdess to the place where Perigot waited; but when Amoret arrived, her sweetheart took her to be Amarillis transformed and, wishing to be revenged, he again stabbed her. Once more the satyr arrived opportunely. As the frightened Perigot fled, the satyr bore Amoret off to Clorin's arbor.

There Clorin had nearly effected Alexis' cure by purging him of lust, but her treatment of Amoret was interrupted because of intemperate influences in the atmosphere. Seeking them out, the satyr found Daphnis and Cloe in the hollow tree. Being innocent of lechery, the young man was dismissed, but Cloe failed the test of chastity to which she was put and was kept for Clorin's ministrations. Perigot, meanwhile, arrived to be cleared of the blood he had shed and to his astonishment found Amoret alive and well. The two were happily reunited. Alexis and Cloe, having been purged of lust, also swore a chaste love to each other.

THE FEDERALIST

Type of work: Political essays
Authors: Alexander Hamilton (1755-1804); James Madison (1751-1836), and John Jay (1745-1829)
First published: 1788

Seventy-seven of the eighty-five essays which comprise *The Federalist* were printed serially in New York newspapers between October, 1787, and May, 1788; the remaining eight first appeared in the two-volume edition published in March and May of the latter year. In an attempt to preserve secrecy of authorship, all were signed with the masking signature of "Publius." Although historians are still in dispute over the writers of certain of the papers, the claim has been made that Hamilton wrote sixty; James Madison, fourteen; John Jay, five; and Hamilton and Madison together, sixteen. Lengthy, repetitious, and partisan, they are never-

theless unrivaled as the classic exposition and defense of the principles on which the United States of America was founded.

In the first and concluding essays, Hamilton declared the constitution proposed by the Philadelphia Convention of 1787 to be energetic, perfectly republican, conformable to the state constitutions, and able to guarantee property and liberty. He urged the electorate to shun demagogues who disparaged its proponents as the "wealthy, well-born, and the great," to rise above "obstinate adherence to party," and to fulfill America's destiny as perceived by the framers. Madison joined him in rejecting objections that the new constitution contained no bill of rights or limitation on the reëligibility of presidents. They urged its ratification and subsequent amendment as freer or less crippling compromises than attempts at revision before submitting it to the states. Madison exhorted Americans to fulfill their limitless personal and national personalities, to "improve and perpetuate" the "one, great, and flourishing empire" won by the revolutionary patriots, to compromise a "decent regard for former times" with a rejection of "blind veneration for antiquity," and to be "manly" enough to test innovation and set a "new and noble course." Hamilton admitted that the new constitution was not perfect, but he hailed it as "the best that the present views and circumstances of the country will permit."

Hamilton and Madison cited as authority for the proposed constitution the Continental Congress' summons of the convention to establish *"a firm national government"* on the one hand, "for the sole and express purpose of revising the articles of Confederation" on another, but above all to achieve a constitution *"adequate to the exigencies of government and the preservation of the Union."* Madison insisted that the new document merely expanded on the principles of the articles to invigorate at this "critical" juncture the existing union with "powers commensurate with its objects." He averred that the new method of ratification was more practicable and that the old Congress and the states should not charge with unconstitutionality the convention which they had unconstitutionally summoned. The proposed constitution should be ratified, he said, if only because "it would accomplish the views and happiness of the people," consistent with the assertion in the Declaration of Independence that they could "abolish or alter" governments to effect their safety and happiness. Limiting this right to changing governments by "some solemn and authoritative act," not by transitory whims of the populace or of legislative "cabals," Hamilton denied "that a *party* to a *compact* has a right to revoke that *compact*" by legislative or popular acts. He would, however, exchange the old confederation's shallow foundation of authority delegated by the state legislatures for the constitution's firmer basis of "CONSENT OF THE PEOPLE."

Madison scorned "theoretic" politicians who believed that "reducing mankind to perfect equality in their political rights" would equalize and assimilate their possessions, opinions, and passions. Pronouncing a democracy appropriate to small areas capable of direct government by all citizens, he endorsed a united federal republic, governed through popular representatives, as appropriate to the country and its future growth. He declared this government one of mixed national and federal characteristics because both central and state governments were derived "directly or indirectly from the great body of people" and because the voters' ratification of the new constitution would not be an act by citizens of a consolidated nation, but of independent states. Although the central government would be national in its operation upon citizens as individuals, its extent would be federal in its limitation to "certain enumerated objects." Both Madison and Hamilton envisaged a union more federal than national, in which each state would

play a large corporate role in federal elections.

Although Hamilton agreed that the new government would deal with *"enumerated* and *legitimate* objects," he emphasized that its laws would be "the SUPREME LAW of the land." As state officials would be bound to its observance by oath, they would become "incorporated" into its operation and "auxiliary to the enforcement of its laws." He discouraged "fettering the government with restrictions that cannot be observed," lest one departure from the "sacred" fundamental law breed precedent for constant infraction. Both he and Madison believed a military establishment necessary to national power and harmless to the states and people because of its dependence on state militia and biennial congressional appropriations. Hamilton frankly urged the use of federal force to suppress insurrections stirred up by demagogues and "desperate debtors" who, like Shays in Massachusetts, might "provoke . . . the people to wild excesses."

Madison foresaw federal improvement of communication by roads and canals, but he denied that the "general welfare" clause added to the government's "few and defined" powers enumerated in the constitution. However, he and Hamilton agreed that the "necessary and proper" clause bred constructive and implied powers useful in achieving the "particular powers" and the overall goal of an efficacious government, saying: "No axiom is more clearly established in law, or in reason, than that whenever the end is required, the means are authorized."

Although agreeing that constitutional laws of the union were the "supreme law of the land," they believed that neither that provision nor complicated and indirect legislative devices could usurp popular liberty, supplant state power, or cloak encroachment on the coördinate departments, because all government action was ultimately limited by popular acceptance and because the new distribution of powers between the executive, judicial, and legislative branches was so well-balanced.

Hamilton and Madison agreed that the new government should be furnished with sure financial sources to accomplish its goal of a more energetic government, whose power to tax was actually less potentially onerous than that of the old one, which had "complete power to REQUIRE of the States indefinite supplies of money for the common defence and general welfare." Hamilton exceeded Madison in advocating an "unqualified" power of taxation, in dismissing distinctions among external, internal, direct, and indirect taxes, and in demanding a power to tax "at least equal" to the union's resources and sufficient to establishing its credit in any contingency; and he candidly disagreed with Madison's contention that federal taxes would fall mainly on foreign trade. He assured those fearful of federal usurpation of taxation that "the prudence and firmness of the people" would safeguard "the constitutional equilibrium between the general and the State governments." Believing that the states' ultimate activity and need for revenue would become *"very narrow"* after the liquidation of revolutionary debts, he willingly conceded them "independent and uncontrollable authority to raise their own revenues," provided the central government had a monopoly on external taxation and concurrent jurisdiction in internal taxes. He promised that the central government would not attempt to abridge the states' tax resources, but would restrain itself to powers "exclusively delegated" to it or forbidden to the states.

Hamilton's preference for a more centralized government and a limited electorate made him see indirect election of presidents and senators for rather long terms of office, the limited presidential veto, the life tenure of judges subject to good behavior, and the freedom of the states to set voting qualifications as valuable safeguards against egalitarianism. Although admitting that judicial review was

not "directly" authorized by the constitution, he praised this process of measuring legislation against that document as consistent with colonial practice, the framers' intent, and common sense. He considered it to be the best means "to secure a steady, upright, and impartial administration of the laws," without which they would be dead letter, and to be an "excellent barrier" against legislative tyranny. He declared such an independent but coördinate judiciary could never endanger liberty or the rights of states because of its interdependence on the executive and legislative branches, which were subject to election by the people and by states. Only such a court, he said, never realized by the Confederation, could secure the constitutional guarantees against *ex post facto* laws and bills of attainder. Life tenure subject to good behavior for judges was justified, he averred, by the scarcity of men of "sufficient skill" and "requisite integrity."

He considered the federal courts essential to the maintenance of the "majesty of the national authority," brooking neither "NON-COMPLIANCE" nor "DIRECT and ACTIVE RESISTANCE" by individuals or states to the laws of the central government, which operated directly upon the citizens themselves, and from compliance with which states could relieve their citizens, not by "omission or evasion," but only by encroaching upon the union.

Although Madison recognized men's economic motivation, Hamilton made blatant appeal to their materialistic aspirations in which he saw those of farmers and merchants "blended and interwoven." He promised that the new government would multiply the national wealth by providing uniform and sound currency, uniform taxes (mainly on foreign goods, disregarding his own inconsistency), economy in government, and avoidance of excise or sumptuary taxes.

Hamilton and Madison agreed that no one or the "whole mass" of the powers of the new government was unnecessary, improper, or too dangerous to the states. They held that the states would have a constant advantage over the central government through their corporate role in elections, control of militia, and larger bureaucracy. Madison declared that the central government would be "more obsequious than overbearing" toward the states, and that this circumstance accorded with their closer proximity to the people and greater ability to achieve the "supreme object" of securing the "solid happiness" of the people. He and Hamilton agreed that in federal-state controversies the "predilection and probable support" of the people would go to the states.

In such controversies, Madison held that the "ultimate authority" for both union and states was the "great body of citizens." If some "madness" drove the federal government to an "unwarrantable" act, he believed that popular "disquietude" and "refusal to coöperate with the officers of the Union" would be accompanied by "obstructions" thrown up by state officials, neither of which the federal government would long risk. Madison declared the constitutional provision for settling such controversies before the Supreme Court to be the essential alternative to civil war or disunion and to be consistent with the federal nature of the new government.

It was Madison who dubbed opponents of the proposed constitution "Federalists." Unlike Hamilton, he did not fear "faction," which he defined as a number of citizens united to action by common passions or interests "adverse to the rights of other citizens, or to the permanent and aggregate interest of the community." Fearing faction less than its eradication either by loss of liberty or imposition of conformity, he insisted that political diversity would best maintain a government protective of men's diverse and disparate faculties. But he alleged that governmental regulation of conflicting economic and political interests was necessary to achieve approximate justice through the

rule of the majority in order to avoid either anarchy or tyranny.

Claiming that essential agreement among the framers had caused them to bury reservations and to sign the proposed constitution, all three authors urged quick ratification of that document as originally submitted, avoiding "delays of new experiments" and disregarding the inconsistent and disunited critics of the federal constitution. Only such a *federal* union, they agreed, would be energetic enough to maintain *any* union; only it could achieve for Americans prosperity at home, respect abroad, security against foreign pressures, settlement of international disputes, regulation of foreign trade, and avoidance of unjust wars.

FELIX HOLT, RADICAL

Type of work: Novel
Author: George Eliot (Mary Ann Evans, 1819-1880)
Type of plot: Political realism
Time of plot: 1832-1833
Locale: Rural England
First published: 1866

Principal characters:
FELIX HOLT, the radical
HAROLD TRANSOME, heir to Transome Court, a radical candidate for Parliament
MRS. TRANSOME, his mother
ESTHER LYON, a refined young woman
RUFUS LYON, her father, a Dissenting minister
MATTHEW JERMYN, a lawyer
MR. JOHNSON, another lawyer hired by Jermyn
PHILIP DEBARRY, a Tory candidate for Parliament
SIR MAXIMUS DEBARRY, his father, owner of Treby Manor
THE REVEREND AUGUSTUS DEBARRY, his brother
THE REVEREND JOHN LINGON, Mrs. Transome's brother
HENRY SCADDON, alias Maurice Christian Bycliffe, a servant in the Debarry household

Critique:

Centered around a political election in a rural area of England at the time of the Reform Bill of 1832, *Felix Holt, Radical* provides a vivid picture of the society of the times. As always in George Eliot's best work, all classes of the society are included in a thorough portrait of rural English life. The novel hinges on character, although it also uses such standard plot devices as an unknown ancestry and a strange will which settles important property in an unexpected way. The characters are skillfully presented: the energetic and unconventional young radical, Felix; the sharp and generous Dissenting minister, Rufus Lyon; the competent, self-satisfied master of Transome Court, Harold Transome. In depth of insight and complexity of character, the novel looks forward to the later *Middlemarch*. Like *Middlemarch*, also, *Felix Holt, Radical* ends in the affirmation of a transcendent love affair, the mating of two people, Felix and Esther, who see beyond the common and trivial experiences of men and share a kind of spiritual force. The romantic hero and heroine transcend the limitations, sympathetically depicted, of the earthbound characters around them.

The Story:

Mrs. Transome, who had long held Transome Court together in spite of financial and legal difficulties and an incompetent husband, eagerly awaited the

return of Harold, her younger son. Harold, who had been building up a fortune in Smyrna for the preceding fifteen years, had been called home to take his place as heir to Transome Court after the death of his weak older brother, Durfey. Harold, whose wife was dead, also brought with him a young son.

Mrs. Transome was soon disappointed in Harold. Although he was kind and promised to renovate the somewhat shabby mansion, he did not seem willing to fit into Mrs. Transome's pattern of genteel country life, particularly when he announced that he intended to run for Parliament as a Radical candidate. He seemed, to his mother, to show a surprising knowledge and shrewdness about contemporary English life. In his campaign he received the support of his family's lawyer, Matthew Jermyn, and his uncle, the Reverend John Lingon. Neither had thought of deserting the Tory colors before his arrival.

More understandably committed to the Radical cause was Rufus Lyon, the local Dissenting minister. One day he received a visit from one of his parishioners, a Mrs. Holt, who complained that her son had deliberately stopped the business in patent medicines that she and her late husband had painstakingly established. Her son, Felix, claimed that the business was fraudulent; Mrs. Holt, on the other hand, was convinced that God would not have allowed a fraudulent business to prosper. The minister later sent for young Felix, whom he found highly intelligent, energetic, honest, and independent. Although well educated, Felix was working as a watchmaker in order to feel himself close to the people. The two men soon became close friends. At the Lyons', Felix also met Rufus' daughter Esther, a slight, refined girl educated abroad, who was now teaching the daughters of the rich and reading Byron's poems. The energetic and socially conscious Felix railed at Esther's refinement and aestheticism, but as time passed a strange attraction between the two began to grow. Esther, although she did not know it at this time, was not the daughter of Rufus Lyon. Her mother had been a Frenchwoman, alone and destitute, whom Rufus had found wandering the English streets. Her soldier husband had sent for her, but he had died before she could find him. With her child, she was befriended by Rufus Lyon, who gave up a successful post for her and later married her.

Harold, beginning his election campaign, left the organizing to his lawyer, Matthew Jermyn. Jermyn hired another lawyer, Mr. Johnson, to go to a workers' pub and stir the men into active support of the Radical candidate. Felix Holt was in the pub at the time. Although a Radical, he objected strongly to the rabble-rousing technique used by Johnson and carried his protest directly to Harold. Harold, although sympathetic to Felix' point of view, felt himself somewhat indebted to Jermyn, who had helped his mother retain her property through difficult years and an earlier lawsuit. While walking home through the woods, Felix found a purse belonging to Christian, one of the Debarry servants; as a practical joke, the purse had been stolen from his pocket and tossed away while Christian was asleep in the woods. Along with the purse were some papers belonging to Philip Debarry, the Conservative candidate for Parliament.

When Felix took the papers to Rufus Lyon, his friend was amazed to discover evidence that Christian was the first husband of Rufus' French wife and the father of Esther. Through Jermyn, however, Rufus learned that Christian was really a scoundrel named Henry Scaddon who had, in order to save himself, exchanged identities with Maurice Christian Bycliffe, Esther's real father, just before Bycliffe's death. Jermyn also knew that Bycliffe, and therefore Esther, was the real heiress of Transome Court should an old and senile bill-pasting Transome, who had moved to Treby, die. Although Jermyn kept his information for possible use against the Tran-

some family, Rufus Lyon told his daughter of her origins. Meanwhile, Harold Transome kept on campaigning and the friendship between Esther and Felix grew.

On the day of the election, as Felix had feared, the workers rioted. Felix, hoping to quell the riot, led it for a time in a futile effort to lead the workers away from the town. Unsuccessful in his purpose, he was charged with killing a constable. Also trampled in the riot was the old bill-pasting Transome. Esther was now legally the heiress of Transome Court.

Harold Transome, who had lost the election, now turned his attention to Transome Court. Discovering that Jermyn and Johnson, Jermyn's henchman, had been cheating the estate for years, he decided to get rid of Jermyn at once and sue him. Jermyn tried to avoid the suit by telling Harold that the estate really belonged to Esther and that the lawyer would remain silent if Harold dropped proceedings against him. Harold refused to accept the bribe. Later he and his mother invited Esther to live with them at Transome Court. Both were charmed with Esther, and Harold fell in love with her.

Meanwhile, Felix' case was announced for trial. Rufus Lyon, Harold, and Esther testified to Felix' attempts to quell the riot, but he had, though inadvertently, killed a man, and so he was sentenced to four years' imprisonment. Esther's plea was so powerful that it moved even the arch-Tory, Sir Maximus Debarry, who helped petition Parliament to grant Felix a pardon. Felix was soon released.

In the meantime Mrs. Transome had been unhappy that Harold had rejected Jermyn so thoroughly and was attempting to sue him. Harold, claiming that Jermyn was a thief, intended to carry out the suit. In a final burst of fury, Jermyn told Harold the truth: that he was Harold's father and had, during his long affair with Mrs. Transome, saved the estate during several difficult times. Harold was crushed, and only Esther was able to reconcile him to his unhappy mother.

Feeling his illegitimacy keenly, Harold told Esther that he could not, as he had intended, ask for her hand. This declaration saved Esther much embarrassment, for she had already acknowledged her love for Felix. To solve problems for all concerned, Esther signed over all her rights to Transome Court to Harold, returned to her father's house, and soon married Felix.

FÊTES GALANTES and OTHER POEMS

Type of work: Poetry
Author: Paul Verlaine (1844-1896)
Principal published works: Poèmes saturniens, 1866; *Fêtes galantes,* 1869; *La bonne chanson,* 1870; *Romances sans paroles,* 1874; *Sagesse,* 1881; *Jadis et naguère,* 1884; *Amour,* 1888; *Parallèlement,* 1889; *Bonheur,* 1891

The importance of literary groups or "schools" has always been greater in France than in England or America, and much of French literary history can best be understood through the reaction of one school against another. Thus, after the great wave of Romanticism in the 1830's and 1840's, a counterwave was inevitable. This originated in the group known as the "Parnassians," led by Leconte de Lisle (1818-1894) and continued by José-Maria de Heredia (1842-1905), which first made itself known in 1866. The members of the school had two objectives, the first of which was the reformation of the loose metrical methods of the disciples of Hugo and Lamartine and a return to something like the traditional strictness of French prosody. More important, they were reacting against the

excessive subjectivity and emotionalism of Romantics like Musset, who in his verse exploited for all it was worth his famous love affair with George Sand. Poetry, according to the Parnassians, should aim at an "abstract beauty" and avoid the cultivation of "private sorrows and their lamentation"; it should be cold and aloof, purely objective. For example, in the famous "Les éléphants," by de Lisle, the great beasts solemnly march across the desert of red sand and as solemnly disappear; "and the desert resumes its immobility." That is all. As James Elroy Flecker, one of the group's few disciples in England, wrote, for a Parnassian "to overlay fine work with gross and irrelevant egoism," as Hugo had done, would be "abhorrent"; and had the movement existed in England, Tennyson "would never have published 'Locksley Hall.' "

It was in the spirit of this school that Verlaine wrote his early poems. But he was never a thoroughgoing Parnassian; occasionally, as in "Un dahlia," he achieved something of the desired objectivity; but even in his first volume there were hints of the much more characteristic manner that was to appear three years later in *Fêtes galantes*. In such a poem as "Nuit du Walpurgis classique" with its description of the garden designed by Le Nôtre, "correct, ridiculous, and charming," there is a distinct foreshadowing of the eighteenth-century fantasies of the subsequent volume. Also included in this first book was one of his most famous poems, "Chanson d'automne," one of those almost wordless little songs that are associated with his later manner.

The publication, between 1857 and 1875, of three books by the brothers Goncourt on various aspects of life and art during the eighteenth century marked another sharp break with the Romantics. As had happened earlier in England, the French Romantics had turned violently against the preceding century, detesting what they considered to be its coldness and artificiality. But as a result of this latest turn of the wheel of taste, this very artificiality became the eighteenth century's greatest charm; and some writers were fascinated by the brilliant, stately society that their grandfathers had overthrown. Verlaine's *Fêtes galantes*—probably his best-known book outside France—was a part of this pattern; in it, as Holbrook Jackson said, "Watteau became literature." It is an evocation of the world of Boucher and Fragonard: the formal gardens, the silks, the fluttering of fans, the tinkling of mandolins in the eternal twilight or moonlight, while abbés, shepherdesses, Pierrot, and Columbine stroll along the paths beside the fountains.

This eighteenth-century bric-a-brac was very charming, but it does not represent Verlaine's most important contribution to French poetry. His chief significance, at least for the literary historian, lies in his connection with the Symbolist movement, which began as an unconscious protest against what has been called the "Spartan creed" of the Parnassians, and which had links with the work of the Impressionist painters. Arthur Symons, who knew many of the writers involved and who translated a few of Verlaine's pieces, called the whole body of late nineteenth-century French literature the "Decadent Movement," which he then divided into "Impressionism" and "Symbolism." It is difficult and perhaps unnecessary to make a distinction between the two. According to Symons, Impressionism gives the truth "of the visible world to the eyes that see it"; Symbolism, "the truth of spiritual things to the spiritual vision." Yet Symons himself cited Verlaine's *Romances sans paroles*, the book which is usually considered the beginning of the poet's Symbolist period, as an example of Impressionism.

It was, then, the effort of the Symbolists to see through outward appearances to inward reality by trying to express "the secret affinities of things with one's soul." It is customary to say that the germ of this point of view is to be found in Bau-

delaire's poem "Correspondences." The poet saw nature as a "forest of symbols" where "perfumes, colors, and sounds answer one another." This approach resulted in poetry in which the "subject" becomes unimportant or disappears altogether. The "meaning" of the poem is of no more significance than in a musical composition. A remark of Pater's is frequently quoted in this connection: "All art constantly aspires towards the condition of music; and the perfection of poetry seems to depend in part on a certain suppression of mere subject, so that the meaning reaches us through ways not distinctly traceable by the understanding." "Music before everything," Verlaine said in his "Art poétique"; and then, "no color, only the nuance," the finest, most delicate shade, for it is this "nuance" that weds "the dream to the dream." So his later poems became almost literally "romances sans paroles," songs without words, in which the content consists only of half hints and vague suggestions.

In France, this kind of poetry led to the work of Mallarmé, who carried the method much further by composing poems so filled with symbols within symbols, written in a private language in which hardly a word is to be taken in its customary sense, that each poem can mean almost anything—or nothing—and the French claim that his verse is better understood by foreigners. In England, Verlaine was much admired by the minor poets of the 1890's, several of whom—Symons, John Gray, Ernest Dowson—translated some of his poems. And it is certainly possible to see his influence, or that of his school, on some of the early poems of Yeats.

Although Verlaine experienced a religious conversion which found expression in many of the poems in *Sagesse,* his life was a tragic one. He has been called a modern Villon. Almost everyone who has written about him has referred to his childlike qualities. François Coppé said: "Alas, like a child he was without any defense, and life wounded him often and cruelly. But suffering is the ransom paid by genius, and this word can be uttered in speaking of Verlaine, for his name will always awaken the memory of an absolutely new poetry which, in French literature, has acquired the importance of a discovery."

THE FINN CYCLE

Type of work: Ballad cycle
Author: Unknown
Type of plot: Historical adventure
Time of plot: Third century
Locale: Ireland
First transcribed: Reputed eleventh-century manuscript

Principal characters:
FINN, leader of the Fianna Erinn
OISIN, Finn's son
OSCAR, Oisin's son
GOLL MAC MORNA,
DERMOT,
KEELTA, and
CONAN THE BALD, Finn's men
NIAM, Oisin's fairy mistress
GRANIA, King Cormac's daughter

Critique:

The Finn Cycle, which is also known as the Fenian Cycle, is a series of ballad tales celebrating the deeds of Finn, a third century Irish hero, and his band of warriors. Their organization, known as the Fianna Erinn, fought and hunted

under service to the king of Ireland. The warriors were quite respectable and enjoyed privilege and wealth. The tone of these ballad stories is romantic, and the stories show a delight in sensuous details, with deep feeling for the Irish countryside and glen. Finn himself stands out as a strong, courageous leader who inspired devotion in his men, but he is not without a touch of cunning and treachery. In many respects he is like Robin Hood and King Arthur—a bold hero, a capable leader, a tender lover. Like them, he witnesses the passing of his strength, the dissolution of his band, and the waning of a heroic era.

The Story:

Long ago in Ireland, Cumhal was the leader of the Fianna Erinn, the king's warriors. A rival clan in this group grew envious of Cumhal, took up arms against him, and slew him at the battle of Castleknock. Cumhal's wife Murna gave birth to a boy shortly thereafter. Fearing for his life now that Goll Mac Morna was in power, she gave him to two wise women to rear.

Under these two women the child grew to be a handsome lad. He learned to run faster than the rabbit, to kill deer without hounds, and to bring down birds with his sling. One day, while roaming in the fields, he found a group of boys playing. He joined them and it was soon obvious that he was a match for all of them. In envy the boys tried to kill him, but he overcame seven of them and chased the rest home. From that day he was called Finn, meaning the fair. However, his two nurses felt that since the warriors of the Morna clan would kill him if they found him, he must start off on his own.

Finn gathered a group of youths about him and began to seek adventure. His first exploit was to avenge a woman whose son had been killed by the Lord of Luachar. Finn and his companions stormed the ramparts of the chieftain's castle, recovered jewels Cumhal had lost in battle, and slew the Lord of Luachar and his men. Finn then returned the jewels to the old men who had fought with his dead father in battle.

Finn set out to learn wisdom and the art of poetry from the sage Finegas. While he was with the sage, he caught the salmon of wisdom and accidentally tasted it. Having learned wisdom and the art of poetry, Finn composed a song in praise of May and then set out to become the leader of the Fianna Erinn.

At that time Conn was the ruler of Ireland. He held an annual banquet at which peace was declared among the various clans. When Finn entered the banquet hall unknown, Conn asked him who he was. The king accepted him immediately because he was the son of an old friend. Soon Finn inquired whether he would become captain of the Fianna Erinn if he rid the royal town of the goblin that now haunted it. The king said yes, and Finn set out with a magic spear to slay the goblin. The goblin appeared with his magic harp and enchanted Finn with the music, but with the aid of his spear Finn slew the spirit and returned victorious. Conn kept his word and Finn was made captain of the Fianna Erinn. Faced with the choice of serving his clan enemy or leaving Ireland, Goll Mac Morna chose to serve Finn, and the rest of his men followed him.

Finn was a strong, generous, wise captain who drew the best poets and warriors of Ireland around him. There was his gallant son, Oisin, one of the finest fighters and poets. There was Oisin's son, Oscar, the fiercest fighter of the group. There was Goll Mac Morna, strong and loyal. There was Dermot of the Love Spot, the fair ladies' man of great endurance and agility. There was Keelta, another strong warrior and fine poet. There was Conan the Bald, full of trickery, gluttony, and sloth. There was also Mac Luga, whom Finn instructed in the art of courtesy, and many another brave warrior. Finn was generous to all. But to enter the Fianna Erinn, it was necessary

to pass extremely rigorous tests of strength, skill, poise, and poetic ability.

There was the time Finn and his companions gave chase to a doe. The doe far outstripped everyone but Finn and his two hounds. When Finn reached the doe he found his two hounds playing with her and he gave orders for no one to hurt her. That night Finn awakened to find a beautiful woman standing by his bed. She informed him that she had been changed into a deer by the Dark Druid because she would not give him her love and that Finn had restored her to her original form. Finn took her to live with him as his wife. After a few months of happiness Finn was called away to fight the Northmen. Returning victorious, he found his new wife gone; the Dark Druid had come for her in the shape of Finn and unwittingly she had rushed to greet him and he took her away. For three days Finn mourned before returning to his band. Seven years later Finn found a brave young man fighting off a pack of hounds. On calling off the dogs and questioning the boy, Finn learned that this was the son he had had by his wife and that the Dark Druid had come again and taken her away forever. Finn took his son and trained him to be a great warrior-poet.

There was the time Finn and his men were hunting and the giantess Vivionn came seeking Finn's protection from her scorned lover. As she was talking, her lover appeared and thrust his spear into her breast. While Finn and Goll stayed by the dying giantess, the rest of the company set out after the giant. They chased him over hill and plain to the sea, where he escaped after they had gained his sword and shield. Returning, they found the giantess dead. They buried her and mourned her death.

There was the time Finn and his companions were hunting and saw an ugly, clumsy giant coming toward them with an equally ugly old nag. The giant told Finn in an unmannerly way that he wanted to join his band, and Finn reluctantly agreed. Finn's companions turned the giant's horse out to pasture with the other horses, and it immediately began injuring them. Finn told one of his men to ride the nag to death. When the animal refused to move, thirteen men got on its back in jest. Seeing that they were making fun of him, the giant ran off in fury and his nag followed with thirteen of Finn's men on its back. Finn and the rest of his men followed, but they were soon outdistanced when the giant and his nag crossed the ocean.

Then Finn outfitted himself and his men with a ship, food, and gold, and set out across the sea in search of his missing men. At last they came to a huge, slippery cliff. Since Dermot was the ablest, he was sent to investigate the land. Before long Dermot came to a woodland pool where for three days he fought an armed warrior. On the third night he dived into the pool with the warrior and found himself in a land of wonders. He was soon beaten by the men of this land and left for dead. Presently Dermot was awakened by a man who led him into a friendlier kingdom. There he was welcomed by the king, who himself had served in the Fianna Erinn under Finn. In the meanwhile Finn and his men had entered the underground kingdom by another route, and he and his warriors were reunited. They learned that they had been brought there to fight in the service of this underground king against the King of the Well and his allies. In battle Finn and his men proved matchless. After winning the enemy king's daughter, Finn defeated the foe and restored peace to the land. Finn asked for no reward from the king, but when Conan made a jest the king transported the band back to the Irish hills in the space of a second. The whole adventure seemed but a dream.

There was the time the old feud between Finn's clan and Goll's clan reawakened over a dispute about booty. A battle started in the hall and blood was shed until Fergus, the minstrel, awoke and re-

minded them with his music of the dangers they had shared. So peace was restored.

For many years Finn and his men passed their lives in adventures, in hunts, and in enchantments. But there came a time when the Fianna Erinn began to disintegrate, when Finn's men became unruly and dishonest, and when Finn lost his honor through treachery.

When Finn was an old man, he planned to marry Grania, daughter of the King of Ireland. Grania fell in love with Dermot, the ladies' man, however, and begged him to run away with her. Dermot was extremely reluctant to do so, but Grania bound him by the laws of Fian chivalry and he was forced to abduct her on her wedding night. Finn jealously chased the pair over Ireland. At length Dermot made peace with Finn. One day, while Finn and Dermot were hunting, a boar fatally wounded Dermot. The only way to save Dermot was for Finn to bring him water. Remembering his hurt pride, Finn let the water fall and Dermot died. The King of Ireland then ordered the Fianna Erinn to disband forever. The final blow to the company came at the battle of Gabhra in which Oscar, Finn's grandson, was killed and the Fenians were all but wiped out.

Niam, a fairy princess, then came to take Oisin to an enchanted land where all wishes came true. She sang a magic song to him and he bade farewell to his companions forever. In this land Oisin could love, hunt, and fight without growing old. The time came, however, when he longed to return to Ireland to see his old companions. Niam tearfully let him go, but warned him not to set foot on the soil. On returning to Ireland he found a degenerate race that was both smaller and weaker than the lowliest men of his time. Impetuously, Oisin dismounted from his horse to help the weaklings move a stone and immediately he became an old man. He soon learned that his companions had been dead for three hundred years. Oisin was taken to Saint Patrick. At first there was strong distrust between the two men, but gradually the saint grew to love Oisin's tales of the Fianna Erinn and recorded them. Oisin, on his part, was baptized into the Church.

FINNEGANS WAKE

Type of work: Novel
Author: James Joyce (1882-1941)
Time: A cycle of history
Locale: Dublin
First published: 1939

Principal characters:
HUMPHREY CHIMPDEN EARWHICKER, also HERE COMES EVERYBODY and HAVETH CHILDER EVERYWHERE, a pub keeper
ANN, also ANNA LIVIA PLURABELLE, his wife
ISOBEL, their daughter
KEVIN, also SHAUN THE POSTMAN, CHUFF, JAUN, and YAWN, and JERRY, also SHEM THE PENMAN, DOLPH, and GLUGG, their twin sons

From that wonderful passage of revelation and recall as Molly Bloom hovers on the edge of sleep in the closing section of *Ulysses*, there was for James Joyce only one short step to the conception of *Finnegans Wake*. *Ulysses*, centering on the events of a specific day and place, presented an exploration of the thoughts and myriad impressions of the waking mind. *Finnegans Wake*, to which Joyce devoted seventeen years of concentrated effort, attempts to create a total world of nightmare fantasies and half-conscious dream sensations experienced in the sleeping mind during an interval which stretches out to enclose all space and time.

Like *Ulysses,* this novel has called into being an extensive literature of criticism and explications, a process of exegesis needed if the majority of readers are fully to understand Joyce's purpose and accomplishment. In the stream-of-consciousness content of *Ulysses,* however, Joyce had kept the edges of thought and imagery bright and sharp; here everything is blurred and muffled by physical sleep sensuously recorded as well as by the kaleidoscopic nature of Joyce's dream world and the shifting identities of his people as the dreamer pursues erotic fancies or is oppressed by feelings of guilt. Baldly stated, *Finnegans Wake* is the story of a man who in the course of a single night dreams of everything that has ever happened in the world. The dream shapes and memories set free in sleep float up from the subconscious not only in accordance with Freud's principles but also in keeping with Jung's, so that the episodes of the novel and the bewildering array of cross references go beyond the experience of the individual to reflect a state of being which may be vaguely referred to as the collective consciousness of the race.

Some facts about the dreamer are easily ascertainable. He is a man, apparently of Danish descent, named Humphrey Chimpden Earwhicker, and he keeps a pub, the Bristol, somewhere between Phoenix Park and the River Liffey, in Dublin. To Dubliners his name has always been a matter for joking; in addition to its foreign sound it suggests an insect, the earwig, and he is sometimes referred to as H. C. Earwigger. He has a wife, Ann, and three children—Isobel, a daughter now in her teens, and twin sons, Kevin and Jerry. At some time in the past Earwhicker had been involved in a scandal which is never really explained. Apparently he had accosted someone in Phoenix Park, but whether that person was a young girl or a man is never made clear. Although the incident happened a long time ago, Earwhicker still fears investigation by the authorities. Now his old feeling of guilt has been renewed by the fact that on a rowdy Saturday evening in the pub Earwhicker had drunk too much. There had also been some kind of altercation—possibly a drunk had been forcibly ejected—in which insults were exchanged and stones thrown; and this disturbance had reminded Earwhicker of his earlier trouble. When Earwhicker went to bed he was still drunk, and the events of the day disturb his troubled sleep. Since he and his wife no longer feel the passion they once had for each other, his dream does not turn toward her but involves his children. His feeling of guilt is again aroused by the incestuous nature of his dream, but the incest taboo intervenes to transform Isobel into Iseult la Belle and Earwhicker into Tristram, thus severing the father-daughter relationship. By much the same process the other figures in the dream assume different personalities and meanings. Toward morning Jerry, one of the twins, calls out and the mother goes into another room to comfort the child. Earwhicker, only half aware of her going, goes to sleep once more. As the book ends day is breaking and Earwhicker and his wife are about to awake.

But to approach Joyce's novel in this fashion, in terms of narrative and character, is to do violence to his structure and style. *Finnegans Wake* is composed of many elements: an exile's memories of Dublin in his youth, theories of modern psychology, the substratum of myth and legend underlying the history of the race, and Joyce's marvelous command of the resources and texture of language. The book takes its structure from the *Principii d'una scienza nuova* by Giovanni Battista Vico, an early eighteenth-century Italian philosopher. According to Vico's theory, human societies follow a progression of three distinct cycles, the ages of the gods, of great heroes, of ordinary men. Vico also believed that each cycle created its appropriate institutions and forms of government; autocracy gives

place to democracy and democracy at last becomes anarchy before the cycle begins again. In the beginning, however, is Godhead, revealed in lightning and the crash of thunder, which leads man to restrain his brutish acts and appetites.

In the opening paragraphs of *Finnegans Wake* such a polysyllabled thunder-clap suggests the Viconian cycle, but it is also associated with the fall of Finnegan the hod carrier. His wake is a noisy affair satisfactorily ended, even though at one stage the corpse, reanimated by the Gaelic word for whiskey, threatens to rise and walk once more. The interment of Finnegan—the Finn MacCool of Irish legend—fades into the landscape of Howth Castle and Environs from which, bearing the same initials, Humphrey Chimpden Earwhicker emerges. Like Finnegan, Earwhicker is a figure of mythopoeic stature, and in the novel he takes on a more universal significance indicated by his successive appearances as Here Comes Everybody and Haveth Childer Everywhere. His transformations on the universal and spiritual level are the essence of the novel. At the same time he functions on a different level indicated by ambiguous family relationships—as Adam fallen from grace because of the incident in Phoenix Park, as Tristram who loved the two Iseults, as Swift, the Irish dean who loved Stella and Vanessa, as the father of Shaun the Postman (Kevin) and Shem the Penman (Jerry).

Ann the wife also undergoes a transformation in the course of the novel. She becomes identified with the River Liffey, personified as Anna Livia Plurabelle, the stream of life eternally flowing toward the sea, the feminine principle into which all the women in the novel finally merge, just as in the end the river merges with the sea. The stream is time to Earwhicker's history, and the Anna Livia Plurabelle sections are not only the finest in the novel but the particular triumph of Joyce's poetic prose.

Joined to these figures are others who function with only slightly less significance in the symbolic texture of the novel: the four old men who act as a kind of chorus but who may be identified at different times as the four apostles, the four points of the compass, the four ancient Irish kingdoms, the Four Masters of Irish legend, the four waves of myth; Shaun the Postman, who is Kevin and also Chuff, Jaun, and Yawn, the practical man who carries on tradition without knowing the nature of the message he bears any more than the postman knows the contents of the letter he delivers; Shem the Penman, also Jerry, Dolph, and Glugg, who is the writer, the maker of tradition. These figures are at all times surrounded by the history of past and present, shapes of legend and symbol in a dream vision which Joyce attempted to convey by a dream language to which he brought all the resources of his logopoeic faculty.

The style of *Finnegans Wake* represents a virtual re-creation of language. In this work Joyce exhibits every variety of style in the range of literature and, in order to achieve his multi-leveled effects, a battery of technical devices—the pun, the play on words, telescoped and portmanteau words, parodies, and connotations, to name only a few of the hundreds employed. Because so much of the understanding of the novel depends on linguistic techniques, its effects are auditory rather than visual. It is a book to be heard as well as to be read, for its structural devices within its cyclic outlines are more those of music than of narrative and drama.

Finnegans Wake is a bold experiment in form, meaning, and style. It is repetitious and irritating in its fragmented episodes and its efforts to push language to the limits of expression. Yet it is a tremendous if imperfect fable of the whole of mankind that carries man backward through the history of his moral and social habits to the mystery of his origin, tells the story of his fall, and affirms the promise of his rebirth. From the unfinished final sentence of the novel to its

continuation in the first paragraph, with its images of the flowing river, Adam and Eve, and the circle of Howth Castle and its environs, the cycle runs its never-ending course of life, history, and time.

FIVE WOMEN WHO LOVED LOVE

Type of work: Novelettes
Author: Ibara Saikaku (c. 1642-1693)
Type of plots: Sentimental romances
Time of plots: Seventeenth century
Locale: Japan
First published: c. 1685

Principal characters:
SEIJÛRÔ, an apprentice
ONATSU, his master's younger sister
OSEN, a young wife
THE COOPER, her husband
CHÔZAEMON, a yeast maker
CHÔZAEMON'S WIFE
OSAN, a merchant's wife
RIN, her maid
MOEMON, the merchant's clerk
OSHICHI, a young girl
HER MOTHER
ONOGAWA KICHISABURÔ, a young samurai
GENGOBEI, a Buddhist monk, formerly a pederast
HACHIJÛRÔ, Gengobei's former lover
OMAN, a young girl

Critique:

The Japanese writer Ibara (sometimes Ihara) Saikaku was both a poet who wrote a prodigious number of seventeen-syllable *haiku* and the leading novelist of the Genroku Period (1600-1868) in Japan. The subjects of his fiction fall chronologically into three distinct types: those dealing with matters of love and the pleasure quarter; those dealing with life among the warrior class; and those dealing with the lives of the merchant class. The *Kô-shoku Gonin Onna,* which has been translated as *Five Women Who Loved Love,* obviously belongs to the first group, and all five of the novelettes of which this work is comprised are based upon actual happenings. The work was first published about 1685. Each story is divided into five chapters. The plots are simple and, with one exception, tragic. The strength of the work lies in its evocation of character and scene. The five heroines are not languishing, leisurely ladies but rather women of character who almost seem to create their tragedies instead of being helplessly fated. Only Oman, the heroine of the last story, is allowed to live happily ever after, and she, in her charming determination to win her love, resembles in some respects Shakespeare's Rosalind.

The Stories:

THE FIRST STORY

Seijûrô, handsome, gallant young man disowned by his wealthy father for his profligacies, apprenticed himself to a shopkeeper and proved hard-working and reliable. When Onatsu, his master's younger sister, fell in love with him, he, after some reluctance, at last fully returned her affection. As an apprentice he was far from an eligible suitor, and so the

lovers were forced to elope. Seven hundred gold pieces disappeared at the same time. When the lovers were discovered, Seijûrô, condemned for theft as well as for seduction, was executed. The gold was later found where it had been mislaid. Onatsu went mad for a time. Later she entered a nunnery.

THE SECOND STORY

Osen, a country girl, was married happily to a cooper. When Chôzaemon, the yeast maker, was planning to celebrate the fiftieth anniversary of his father's death, Osen offered to help in the preparations. While she was arranging sweetmeats, Chôzaemon accidentally dropped a bowl on her head, disarranging her hair. Chôzaemon's suspicious, jealous wife accused Osen of adultery. Because she had been unjustly accused, Osen impulsively decided to revenge herself on the wife by truly making love to Chôzaemon, although she cared nothing for him. When her husband, the cooper, discovered the lovers, Osen committed suicide and Chôzaemon was executed.

THE THIRD STORY

Osan's husband had gone to Edo on business. Her maid, Rin, was in love with Moemon, a clerk. Moemon, however, felt coldly toward Rin and only reluctantly agreed to visit her bed. Together, Rin and Osan decided to punish him, and Osan took Rin's place in the bed. The trick had other results, however, when Osan and Moemon found themselves hopelessly in love. After pretending to commit suicide together, they hid in a faraway village for a time. Eventually they were discovered and executed.

THE FOURTH STORY

Oshichi, an innocent young girl, was taken by her mother to find refuge in a temple after their house had burned down. There she met and fell in love with Onogawa Kichisaburô, a young samurai. When Oshichi and her mother returned to their home, the lovers were not able to meet in secret. Oshichi, remembering how she first met her lover, decided to start another fire, but she was discovered, arrested, exposed to shame, and burned at the stake. Kichisaburô, who had been ill, did not know of her death until he accidentally saw her gravestone. At first he planned to commit suicide, but he was persuaded to delay his design until after a talk with his mentor and sworn brother. As the result of his friend's advice Kichisaburô decided to become a monk.

THE FIFTH STORY

Gengobei, a pederast, took priestly vows after the death of Hachijûrô, his lover. Later he fell in love with another boy who returned from the dead to see him again. In his grief Gengobei retired to a mountain hut. Meanwhile, a young girl, Oman, had seen and fallen in love with Gengobei. Determined to win him, she disguised herself as a boy and visited his retreat. There she succeeded in winning Gengobei's love, even after her sex had been revealed. Gengobei left the priesthood and the lovers lived in great poverty together until Oman's parents finally found her. Rejoicing at her recovery, her parents decided to have the two lovers marry and then give their family fortune to Gengobei. Thus Oman's love story came to a happy ending.

FLOWERS OF EVIL

Type of work: Poetry
Author: Charles Baudelaire (1821-1867)
First published: 1857

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"Small hands washed, scoured, cared for like the hands of a woman—and with that, the head of a maniac, a voice cutting like a voice of steel"—thus did the observant but uncharitable Goncourt brothers describe Charles Baudelaire, who had already become the subject of innumerable legends in the Paris of the Second Empire. It was said that he had dyed his hair green; that he had been heard to remark in a café: "Have you ever eaten a baby? I find it pleasing to the palate!" But unfortunately for seekers after the sensational, most of the Baudelaire legends have been disproved by later research. Like Poe, he enjoyed creating mystifications about himself.

Flowers of Evil, the volume on which Baudelaire's fame rests, was published in 1857, although some of the poems had appeared in magazines as much as fifteen years earlier, when the author was ruining himself financially by attempting to be a dandy of the boulevards. The book immediately became famous—or notorious—because of a prosecution brought against author and publisher on the grounds of offense against public morals. In the same year a similar charge had been brought against Flaubert for his *Madame Bovary.* Possibly because of the ridiculous position in which the government had found itself in the earlier case, the prosecution of Baudelaire was half-hearted, and the fine of three hundred francs imposed was never paid. Actually, there were only six poems found to be objectionable (the subject of two of them being lesbianism); they were reprinted in a new edition published in Belgium, and are now included in all the standard texts and in some of the English translations.

When Barbey d'Aurevilly wrote of Baudelaire: "His present book is an anonymous drama in which he takes all the parts," he was saying no more than that the poet was a Romantic. No young man of his generation could escape the "Byronic attitude" that had been the Englishman's legacy to Europe. To be grand, gloomy, and peculiar was expected. But in addition to international Byronism, Baudelaire had been exposed to other influences at that time unusual in France. As a boy, he had learned English; hence, he came to know authors such as De Quincey and the Gothic novelists. But most important, he encountered the works of Poe about 1846 and translated much of that work between 1856 and 1865. It was through this translation that Poe began to have an influence upon French literature far greater than any he has ever exerted in America. Baudelaire's admiration of Poe was immense: he called him "the incomparable Poet, the irrefutable philosopher—who must always be quoted in regard to the mysterious maladies of the mind. . . . The Master of the Horrible, the Prince of Mystery." And yet a reading of Baudelaire's poetry does not greatly remind us of that of Poe; the American was not so preoccupied with sex nor do his ethereal, idealized females suggest the tigerish women with smoldering eyes whose nude charms—"ingenuousness united to lubricity"—Baudelaire loved to describe. What Poe gave him was a general interest in the macabre and a feeling for compression, the latter a welcome reaction against the overwhelming verbosity of much Romantic poetry.

Baudelaire's style, at least as it appeared to a contemporary, was described by Gautier as "ingenious, complicated, learned, full of shades and of investigations, always pushing back the limits of language, borrowing all technical vocabularies, taking its colors from all palettes. . . . This decadent style is the last word of language called upon to express everything and pushed to the utmost." It is a "gamy" style like that of late Latin, suitable for the "haggard phantoms of insomnia." This, it must be confessed, rather melodramatic description well indicates the peculiar appeal that Baudelaire held for his contemporaries, who felt that "since Louis XIV French poetry has been dying of correctness."

As for his subject matter, the word

"morbid" has been applied to it with unfailing regularity. D'Aurevilly called Baudelaire an "atheistic and modern Dante" whose Muse descended into Hell as surely as Dante's had ascended therefrom. The Romantic indulgence in sensation for its own sake he carried to the point at which pleasure becomes revulsion. In what is perhaps his most famous poem, "A Voyage to Cytherea," after the gay opening of the ship setting sail for the island of Venus, we are brought up sharply by

> Look at it; after all, it's a poor land,

and are carried remorselessly through the description of the gibbet from which dangles a "ridiculous hanged man" torn by birds, to the final stanza:

> In thine isle, O Venus, I found only upthrust
> A Calvary symbol whereon mine image hung,
> —Give me, Lord God, to look upon that dung,
> My body and my heart, without disgust!

Added to all of this was the attitude of world-weariness inherited from Byron. Baudelaire compares himself to a king in whose veins "the green waters of Lethe flow"; to someone who, in a former life, lived among "vast porticoes," tended by slaves whose only task was to discover their master's secret grief. There were also the blasphemies ("Les Litanies de Satan") and the meticulous descriptions of the revolting ("Une Charogne").

Much of Baudelaire's pyrotechnics—even that part which was sincere and not merely intended to shock the bourgeoisie—has lost its effect. A modern reader, accustomed to clinically precise analyses of sex, is not particularly shocked by his lubricities; his blasphemies seem rather juvenile. One wonders what all the fuss was about. But to contemporary poets, English as well as French, he is important as a counter-Romantic in a Romantic age; as the first modern. To quote Peter Quennell: "He had enjoyed a sense of his own age, had recognized its pattern while the pattern was yet incomplete." He enormously extended the frontiers of poetry by showing that it need not be limited to the conventionally "poetic." And there are few readers who will not be forced to admit the truth of the last line of his "Preface":

> Hypocrite reader—my likeness—my brother!

FOUR QUARTETS

Type of work: Poetry
Author: T. S. Eliot (1888-)
First published: 1943

Four Quartets is T. S. Eliot's last book of nondramatic poetry. Written over a period of eight years and published separately, each quartet has the same structure and helps to develop cumulatively the same themes. Eliot has said that transitions in poetry can be similar to those in a symphony or quartet, and these quartets are written in the five-movement sonata form.

The personal and historical significance of the place names which title the poems are the points of departure for the themes developed in the first part of each quartet. The theme of "Burnt Norton"—an old Gloucestershire house—is the nature of time and of personal memories and experience. "East Coker," which is the name of the English village from which Eliot's ancestor left for America in the seventeenth century, is a consideration of the meaning of history and an explana-

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tion of the idea of spiritual rebirth. "The Dry Salvages," a group of rocks off the coast of Massachusetts which Eliot knew as a boy, continues the meditations on time and history and includes reflections on human endeavor and further statements on the nature of experience. These themes are all, again, present in "Little Gidding," the name of an Anglican lay community founded by Nicholas Ferrar.

All themes are thus present in each quartet with different emphases, the subsidiary themes are aspects of the major ones and are directly related to them. A difference in these poems from Eliot's earlier verse is that here, although the elements of surprise and rapid transition are still present, the transitional passages are included, whereas in *The Waste Land* they were not. The same symbols also occur in each of the quartets; their multiple and shifting meanings are resolved in "Little Gidding."

In "Burnt Norton" he writes:

> What might have been and what has been
> Point to one end which is always present.

Here there is no placing of experience in time ("do not call it fixity"); it is instead a "stillness." The stillness is the point beyond experience "into the rose-garden." To reach it requires the negation of flesh and spirit. This way of purgation is repeatedly considered and what is required for it is release from desire and compulsion. Meaningful experience is both in and out of time, and life is too full of distraction for this end to be often attained. The description of this distraction is a vivid realization of the contemporary predicament:

> Only a flicker
> Over the strained, time-ridden faces
> Distracted from distraction by distraction.

The passage following these lines on suburban Londoners presents "the way down" towards the dark night of the soul, "desiccation of the world of sense." But there are times in the realm of art when the moment can be prolonged

> . . . as a Chinese jar still
> Moves perpetually in its stillness.

A further theme in the quartets, the nature and difficulty of poetic creation, follows in contrast to the image of the jar. The struggle with words which "decay with imprecision" introduces the Word which is subject always to temptation. "Burnt Norton" ends with a repetition of the vision of hidden children laughing in the rose-garden, a motif which occurred in the first movement. Such immediacy is contrasted with the usual bleakness of existence.

Time in "East Coker" involves the consideration of the history of man. This, the most despairing of the quartets, comes closest to complete and unredeemed bitterness. The cyclic nature of life and experience is stressed: fields give way to factories which crumble to dust. The life cycle of man and earth is presented as if in a vision after the poet has gone down the dark lane into the somnolent village. The second section begins with a lyric on November, which is followed by a characteristic reversal:

> That was a way of putting it . . .
> A periphrastic study in a worn-out poetical fashion.

The theme of the bitterness and deception of time mentioned in "Burnt Norton" is expanded here; the wisdom of old men is really folly, and

> The only wisdom we can hope to acquire
> Is the wisdom of humility.

The concrete description, which in these poems always either immediately follows or precedes the abstract thought, is here that of the descent into subways, which were also used as air-raid shelters during World War II. Thus negation and stillness are combined and the necessity for "waiting" is introduced.

The fourth movement is a lyric on the Christian paradox of life in death and death in life. The symbols are those of a hospital with a "wounded surgeon" and "a dying nurse"

> Wherein, if we do well, we shall
> Die of the absolute paternal care.

Fire and roses are multiple symbols of destruction and salvation, purgation and resurrection. After the cold fever of death there is purgatory:

> Of which the flame is roses, and the
> smoke is briars.

The fifth section despairs of poetic creation, which, at "every attempt/Is a wholly new start" because the difficulties once conquered are no longer those that face the poet. The resolution of this dilemma is similar to that for the soul: "For us there is only the trying." The final section inverts the opening statement: "In my beginning is my end"; the poet concludes, "In my end is my beginning."

The superb pictures of the Mississippi River and the Atlantic Ocean in "The Dry Salvages" show an increase in the music of the verse which is sustained in "Little Gidding." The river is "a strong brown god" and the sea has "Many gods and many voices." The sea time "is not our time"; "time stops and is never ending." The lyric in Section II speaks of the grief of shipwreck and of those things thought "most reliable" which are "therefore the fittest for renunciation." There is no end to this pain, only the possibility of prayer.

The pattern of the past with its content of meaningful experience is seen here in its historical perspective:

> And approach to the meaning restores
> the experience
> In a different form, beyond any mean-
> ing
> We can assign to happiness.

This passage connects with the reference to Krishna in Section III, one of the many allusions to and quotations of other authors in the quartets. The theory of time is drawn from the philosopher Heraclitus and part of the conclusion of "Little Gidding" from Dame Julian of Norwich. The rose and fire symbolism is reminiscent of Dante, and the conception of the dark night of the soul is that of St. John of the Cross. While awareness of these sources adds considerably to the enjoyment of the quartets, Eliot integrates them so completely and so perfectly controls their place in the poetry, placing them where they have such an exact significance, that the poems can be appreciated and understood without knowledge of source or influence. The poet Krishna is mentioned by name, however, and his words, "fare forward, voyagers" instead of "fare well" are important, as they indicate the essential release from desires and are an exhortation to unselfishness or selflessness.

Section V contains the meaning of the explanation of time's paradoxical aspects:

> But to apprehend
> The point of intersection of the time-
> less
> With time, is an occupation for the
> saint.

The images of flowers, sunlight, and music which have recurred throughout these poems symbolize the ordinary man's experiences which, although fragmentary, nevertheless are "hints of grace": "The hint half guessed, the gift half understood, is Incarnation."

The resolution of themes in "Little Gidding" is accomplished by semi-repetitive exposition and some further development. The chapel at Little Gidding is a place "where prayer has been valid." The many allusions to writers and saints and saints who were writers is explained:

> . . . the communication
> Of the dead is tongued with fire be-
> yond the language of the living.

The death of the four elements in Section II opens the way to spiritual resur-

rection. This lyric is followed by the poet's meeting, after an air raid, with a "familiar compound ghost"—the shade of all his past teachers—who tells him of the grief and failure of old age

> . . . unless restored by that refining fire
> Where you must move in measure like a dancer.

The historical theme is restated in the relationship of the present and the past as a reconciliation of opposites: "History may be servitude,/History may be freedom." And

> Whatever we inherit from the fortunate
> We have taken from the defeated.

The solution of the dilemma of the burden of Divine care for humanity, so bleakly felt in "East Coker," is here seen to be love, which binds us in our desires and alone is able to give the essential release from them.

The end of exploration, of the struggle with words and of all human actions "Will be to arrive where we started/And to know the place for the first time." The moments of personal and historical experience are never lost:

> The moment of the rose and the moment of the yew-tree
> Are of equal duration. A people without history
> Is not redeemed from time, for history is a pattern
> Of timeless moments.

The way of purgation which requires the whole being has led to "complete simplicity" where "the fire and the rose are one."

For all their complexity, *Four Quartets* contains Eliot's most explicit poetry. The poems are specifically Christian, recording the progress of the soul toward salvation. The way in which the themes are at various levels interwoven to augment and illuminate one another, the control of language and rhythm, and the beauty and precision of the images allow some critics to call these quartets Eliot's finest achievement.

THE FRENCH REVOLUTION

Type of work: History
Author: Thomas Carlyle (1795-1881)
Time: Last quarter of the eighteenth century
Locale: Paris and elsewhere in France
First published: 1837

Principal personages:
KING LOUIS XV
KING LOUIS XVI
QUEEN MARIE ANTOINETTE
DANTON
MARAT
ROBESPIERRE
TURGOT
NAPOLEON BONAPARTE
COUNT FERSEN, Swedish admirer of Marie Antoinette

The French Revolution is a landmark in the history of nineteenth-century English literature, the work that, after the comparative public failure of *Sartor Resartus* (q.v.), helped to establish Carlyle's star in its ascendancy. In its dramatic picture of the French Revolution it offered the general reader an estimate of an event that had disturbed and shocked the consciences of his grandparents. It offered a measure of revolutionary and socially disruptive movements that was neither optimistic and blindly trustful of progress (here Car-

lyle differed from Utilitarian friends) nor pessimistic and horrified, as Edmund Burke had been at the time of the Revolution. Finally, and perhaps most important for us, *The French Revolution* was a more successful self-realization for Carlyle than the comparatively nebulous explorations of ideas which we find in *Sartor Resartus*. That earlier work presents us Carlyle's ideas in a kind of cloud formation that conceals whatever terrain of fact and real human experience they float over; *The French Revolution* presents the same ideas brought into relation to and supported by a bewilderingly rich body of facts: the day by day events of the disturbing French years.

Impressive as is Carlyle's method of digesting and arranging the body of facts, still more memorable is the way he commands the facts to do his will. Like an Old Testament prophet, Carlyle rides the hurricane and directs the storm of the fall of absolute monarchy in France. He produces not just another history of a vexed period, full of rationalized information. It is true of Carlyle that his view of one period of history is always on the verge of becoming a vision of *all* human history. The French women who march on Versailles stand for the passionate outbreak of all oppressed human beings, and the sorrows of Marie Antoinette in the Conciergerie stand for the agonies of all trivial human beings carried to their doom by forces they cannot dominate.

It is possible to indicate some of the means that Carlyle employs to create his apocalyptic vision—a vision, not of last things, but certainly of the forces that combine to drive history onward. The arrangement of the facts is rigorously chronological. The book begins with the death-pangs of King Louis XV; these are at once represented as the death-throes not of one aged monarch but of a regime or way of life that once justified itself but which is now a hollow reality. The book continues with an account of the suicidal follies of the young king, Louis XVI, and his pretty and thoughtless wife, Marie Antoinette. It notices the efforts of some of the king's ministers, Necker, Turgot, and others, to stem the advancing tide: to restore financial soundness and yet provide money for all who thought they had a right to spend it. Carlyle, often with a somewhat uneven pace which permits him to stop for angry or compassionate meditation when he wishes to point out the "inevitable" chain of disaster and struggle, continues his year by year and month by month account. He tells of the meeting of the Estates General, the Tennis Court Oath, the march on Versailles, the various attempts to frame a constitution, the degeneration of the relation between the royal couple and the Revolutionary Government, the royal family's attempted escape to Varennes, the successive decapitations of king and queen, the succession of leaders who could not lead but had to dictate by harangue and outright terror, and, finally, the end of the revolution at the hands of Napoleon Bonaparte, who brought order with a "whiff of grapeshot" in 1795.

Carlyle, at the end of his work, speaks of a ship that finally is over the bar after much labor and peril from counter winds; and this is certainly the effect of his narrative. Despite its complexity, his story is the single account of a set of events that give a full demonstration of the glories and horrors of revolution, a period of history that was inevitable but not, because of its inevitability, admirable.

In dramatizing a mighty and perilous passage that involved not the French nation alone but all humanity, Thomas Carlyle was able to transform his account of actual events into an apocalyptic statement about man that does not seem to belong to any particular time at all. He did so by means of his style of presentation and by passages of direct, explicit interpretation. Perhaps it is the style that is most decisive. Never before or since has an English-writing historian written a book like this history of Carlyle's. The narrative is couched in the

present tense, wearing but hortatory; what occurs happens not in a safely distant past, but here and now. The sentimentality of the French *philosophes* and the ignorant and brutal enthusiasms of the mob threaten us the readers, as Carlyle drags us through mountains of detail and event. Moreover, Carlyle frequently interrupts the forward movement of the narrative to harangue some of the chief actors in his story—Danton, Mirabeau, Marie Antoinette—and as we read it seems possible that they may listen to him and escape what we well know was their historical fate. Some of the harangues, of course, speak not to the historical personages but to us and suggest that we (even more than a century after the appearance of the book) may escape our historical fate if we will but listen to Thomas Carlyle. Or if we may not escape it, we shall understand it better after reading *The French Revolution.*

Implication becomes explicit in innumerable passages like the following brief one:

> Or, apart from all Transcendentalism, is it not a plain truth of sense, which the duller mind can even consider as a truism, that human things wholly are in continual movement, and action and reaction; working continually forward, phasis after phasis, by unalterable laws, towards prescribed issues? How often must we say, and yet not rightly lay to heart: The seed that is sown, it will spring! Given the summer's blossoming, then there is also given the autumnal withering: so is it ordered not with seedfields only, but with transactions, arrangements, philosophies, societies, French Revolutions, whatsoever man works with in this lower world.

A great body of French fact attests to what the drifting clouds of *Sartor Resartus* suggested. It is the "law" of life that social forms become old clothes unless they are worn by the people who have some kind of faith: faith in duty, faith in silent work, faith in, finally, the transcendental, self-realizing movement of some force, some kind of deity which is realizing itself in the total movements of human history and particularly in the great men who rise above themselves and command the attention of the rest of mankind, pointing a finger to show the way all men should "now" go.

Carlyle devoted later books to such demonstration. Cromwell, Frederick the Great, and a whole company of great men in *On Heroes and Hero-Worship* (1841)—all of these so exhort us. The essential tragedy of the French Revolution, as Carlyle saw it, was that here was a congeries of events that cried out for a hero and found only destruction and social chaos. It lacked, among other things, a contemporary like Carlyle to annotate that chaos. But the French people's loss is our gain. Upon their agonies Carlyle rests a view of history as a scroll of events always on the verge of parting and revealing to us—in the heavens or in the depths of our beings—the essential divine plan. *The French Revolution* was actually written and rewritten at 5, Cheyne Row, in London. In spirit, however, it was written on the isle of Patmos in the Aegean where, we were told, a still more famous revelation was composed.

THE FRUIT OF THE TREE

Type of work: Novel
Author: Edith Wharton (1862-1937)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: The United States
First published: 1907

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Principal characters:

JOHN AMHERST, an assistant mill manager
BESSY WESTMORE, his first wife, owner of the mills
JUSTINE BRENT, his second wife
MR. LANGHOPE, Bessy's father
DR. WYANT, Justine's former suitor

Critique:

In this novel Edith Wharton is true to form in her investigation of a society of constricted ideas and stillborn inspirations, in which the women are pampered and the men are sheltered from the realities of basic life. More than that, the contrast between the rich, who waste themselves in frivolity, and the workers is brought into painful relief by Edith Wharton's refined but direct prose style. The contrast is embodied in Amherst, who wants to bring his sophisticated intelligence to bear upon the very real problems of the workers, and who is therefore bound to be misunderstood.

The Story:

When Justine Brent, a nurse who was visiting Mrs. Harry Dressel at Hanaford, volunteered to care for Dillon, an operator who had been injured at Westmore Mills, she was approached by John Amherst, the assistant manager of the mills. Amherst deplored the miserable living and working conditions of the mill workers and, since Dillon's accident had been the result of these conditions, wanted to use his case to show the need for improvement to Bessy Westmore, the newly widowed owner of the mills who was due to make an inspection tour the following day.

The next day Amherst conducted Bessy Westmore through the mills. Bessy, touched by Dillon's case, decided to stay at Hanaford for a while. She recalled that she and Justine had attended school together before Justine's parents had lost their wealth.

Bessy and Amherst made plans to improve the living conditions of the workers, and this association finally led to their marriage. Amherst, hoping to make Westmore Mills a model of humanitarianism, was disillusioned to learn that Bessy was not willing to sacrifice the time or the money to accomplish this end.

Some time later, Justine came to Lynbrook, the Amherst country house, to be a companion to Bessy, who was not feeling well. Amherst, meanwhile, spent most of his time at the mills in Hanaford.

Bessy, to compensate for Amherst's long absences, began to entertain lavishly, at the same time confiding her bitterness and loneliness to Justine. Later, Amherst decided to manage a friend's cotton mill in the South.

Justine wrote to Amherst saying that Bessy needed him. Amherst replied that he would not return and, in a postscript, asked her not to permit Bessy to ride a particularly spirited horse they owned. Bessy, learning of his request, later took the horse out into the frost-covered countryside. There Bessy suffered an accident which seriously injured her spinal cord. She was taken home and looked after by Dr. Wyant, a local doctor whose proposal Justine had refused some time before. A surgeon and various other consultants were also summoned. Bessy remained paralyzed after an operation; Justine knew that the sick woman would never recover.

By this time Amherst was on a business trip into a remote part of South America, and Bessy's father was in Europe.

One day, while Justine was caring for her alone, Bessy regained enough consciousness from her opiate state to plead with Justine to relieve her pain. Justine, convinced that she was doing the right thing, later gave Bessy an overdose of morphine. When Dr. Wyant came into the room, Justine told him that

Bessy was dead. Dr. Wyant seemed to sense what had happened.

A year and a half later, Amherst was back at the Westmore Mills. Bessy had left half her fortune to Cicely, her daughter by her first marriage, and the other half to Amherst. He lived at Hanaford and continued his plans of reconstruction.

In the meantime Justine was taking care of Cicely and an intimate friendship developed between the two. Later, when she went to visit Mrs. Dressel in Hanaford, Justine met Amherst again, a romance developed between them, and they were married. Cicely went to live with her grandfather. Justine took an active part in Amherst's work.

Dr. Wyant, who had left Lynwood and married, now needed money, and he came to Justine and threatened to expose her mercy killing of Bessy unless she arranged to have Amherst write him a letter of recommendation to Mr. Langhope, who could give him a responsible hospital post. Justine, realizing that Dr. Wyant had become a narcotic addict, could not in her conscience arrange a recommendation for him. When she went out of the room, Amherst came in. Learning that Dr. Wyant was in financial straits, Amherst wrote him a letter of recommendation in gratitude for his services to Bessy. On her return Justine told her husband that Dr. Wyant was not qualified for the hospital post. Dr. Wyant, in retaliation, charged Justine with the mercy killing, and left.

Intellectually, Amherst approved of Justine. Emotionally, he was horrified at what she had done. Their relationship became strained.

When Dr. Wyant was appointed to the hospital post, Amherst remembered the letter of recommendation. He knew that if Mr. Langhope were told about Dr. Wyant's addiction to narcotics, the doctor would in turn disclose Justine's crime. Amherst told Justine that if Mr. Langhope thought that she had been in love with Amherst when she killed Bessy, he and Justine would have to give up the mills, go away, and start a new life. Justine secretly went to New York to see Mr. Langhope and told him the truth about Dr. Wyant and herself. She then promised to disappear if Mr. Langhope would continue on his former terms with Amherst. Mr. Langhope agreed.

Justine, returning to Hanaford, told Amherst that Mr. Langhope had taken the news very well. In the course of the following months Amherst's horror of Justine's crime caused their relationship to deteriorate even more. At last Justine went to Michigan to resume her nursing career, thus fulfilling her promise to Mr. Langhope.

A year later Cicely became ill. Mr. Langhope, realizing that she needed Justine's love, asked Justine to come back to Amherst so that she could be close to Cicely. When Amherst learned why Justine had left him, he felt love for her and remorse for his attitude. They continued, however, to feel somewhat estranged.

About a year later Amherst, speaking at the dedication of the mill workers' new recreational center, gave a stirring tribute to Bessy who, he said, had herself drawn up the plans. Justine realized that Amherst was referring to the plans for a gymnasium that Bessy had intended for her own pleasure at Lynbrook, in open defiance of Amherst's wishes. Although angry, Justine kept Bessy's secret.

As they left the dedication, Amherst told Justine how good he felt over improved conditions at the mill. They walked away hand in hand.

THE "GENIUS"

Type of work: Novel
Author: Theodore Dreiser (1871-1945)
Type of plot: Naturalism
Time of plot: 1889-1914
Locale: Alexandria, Illinois, Chicago, and New York
First published: 1915

Principal characters:
EUGENE WITLA, an artist, the "genius"
THOMAS WITLA, his father, a sewing machine agent
SYLVIA, and
MYRTLE WITLA, his sisters
STELLA APPLETON, Eugene's first love
ANGELA BLUE, a schoolteacher, later Eugene's wife
MARGARET DUFF, a laundry worker, Eugene's first mistress
RUBY KENNY, an artist's model
MIRIAM FINCH, a sculptress in New York
CHRISTINA CHANNING, a singer in New York
M. ANATOLE CHARLES, an art dealer
FRIEDA ROTH, a young girl in Alexandria
CARLOTTA WILSON, a gambler's wife, Eugene's mistress
DANIEL SUMMERFIELD, head of an advertising agency
OBADIAH KALVIN, head of a publishing company
MARSHALL P. COLFAX, a publisher
FLORENCE J. WHITE, Eugene's associate and enemy
MRS. EMILY DALE, a wealthy socialite friend of Eugene
SUZANNE, her daughter
MRS. JOHNS, a Christian Science practitioner

Critique:

The "Genius" traces the career of Eugene Witla, an artist haunted by a search for beauty which leads him to fall in love with many women during his lifetime. Yet the search for beauty brings no more enduring peace or value than do the searches for material security or social success that mark other Dreiser novels. Beauty, in Dreiser's terms, is transitory and relationships shift back and forth so that the artist, like the ordinary human being, is unable to alter any of the significant circumstances of his experience or control his own destiny. The novel contains a great deal of social detail in its pictures of the worlds of art and publishing and of New York life in the early years of this century. Another theme is the tendency of money and commerce to corrupt art.

The Story:

Eugene Witla, a sensitive seventeen-year-old boy, lived with his parents and his two sisters in Alexandria, Illinois. Eugene had little idea of what he wanted to do, although his aspirations were vaguely artistic. His father, a sewing machine agent and a respectable member of the middle class, got him a job setting type for the local newspaper. His first enthusiasm was for a local girl named Stella Appleton, but even this affair did not keep Eugene, unhappy in his restlessness, from leaving the small town and going to Chicago to seek his fortune.

When he first went to Chicago, Eugene supported himself by moving stoves, driving a laundry wagon, and collecting for a furniture company. While at the laundry, he met the passionate young Margaret Duff and began his first real

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love affair. About this time he also met, through mutual friends, a schoolteacher named Angela Blue, a fair-haired beauty who represented everything fine and elegant to impressionable young Eugene.

Eugene began attending art classes at night at the Chicago Art Institute. There he demonstrated some talent, particularly in his class in life drawing, for he seemed to have a special sensitivity in conveying the beauty of the human form. While at the Art Institute, he met a model, Ruby Kenny, and she soon became his mistress. But Ruby, like Margaret, was from the lower classes and made her charms easily available to men. Eugene finally left them both, preferring the finer and more fragile beauty of Angela. Engaged to the young teacher, he left Chicago to seek his artistic fortune in the wider world of New York.

In New York, Eugene painted powerful and realistic pictures of what he saw in the city, and began, from time to time, to sell a few of his paintings. After several years he became moderately successful. Some of the women he met, like Miriam Finch and Christina Channing, began to educate him in the well-read and knowledgeable polish of the New York artistic world. Christina became his mistress for a short time; that sophisticated affair somewhat baffled Eugene. But in spite of his new polish and elegance, he still remembered Angela. Returning to the Middle West to visit her, he seduced her and then, feeling his responsibility, married her and took her back to New York. Angela felt that all her dreams of happiness had been fulfilled.

Eugene's work impressed M. Anatole Charles, manager of a distinguished firm of art dealers in New York. M. Charles held an exhibit which, a great success, marked Eugene as a powerful and rising young artist. Full of enthusiasm, he and Angela went to Paris. The show held when he returned was less successful; people felt that his work in Paris had not been fresh or unusual. While in Paris, Eugene had also begun to suffer a vague malaise, a lack of energy and purpose. He did not, at that time, realize that his marriage was causing his uneasy and restless feeling.

Eugene and Angela returned to Alexandria for an inexpensive rest. While there, Eugene met eighteen-year-old Frieda Roth and found her attractive. Since he was twenty-nine by this time, Frieda represented for him a renewed interest in youth and beauty. Angela was able to stop this relationship before it advanced further than a few kisses stolen under the trees. Afterward Eugene and Angela left Alexandria and stayed at several resorts until their money ran out. Angela then returned to her parents, while Eugene returned to New York to reestablish his reputation as an artist.

Eugene, still restless, found himself unable to paint, and he took a job doing manual labor for the railroad in a town near New York. While there, he met and had a passionate affair with his landlady's married daughter, Carlotta Wilson. Again Angela heard of the affair and came to reclaim Eugene. They decided to try to start again in New York.

Eugene worked for a newspaper and then as art director for an advertising agency. His boss there, Daniel Summerfield, was a tyrant who broke his promises and failed to pay Eugene adequately. Eugene left for another job with the advertising department of the *North American Weekly,* under the directorship of Obadiah Kalvin. Successful there, he moved to Philadelphia to accept a $25,000 job as head of the advertising for all books and publications directed by Marshall P. Colfax. When Eugene was made a vice president, the other vice president, Florence J. White, felt that Eugene's job and salary were unnecessary. White was jealous of Eugene and the two became enemies.

Eugene became greatly successful, both financially and socially. His marriage was hollow, but both he and Angela seemed to accept the situation and

to cope with it fairly well. Although Eugene had money enough to retire, his financial success had bred in him a desire for greater financial success, and he had lost the will to paint. His artistic lassitude was matched by the emotional emptiness of his marriage.

About this time Eugene met Mrs. Emily Dale, a rich socialite. They exchanged visits and became friendly. One day, Mrs. Dale brought Suzanne, her eighteen-year-old daughter, to tea. Eugene fell in love with Suzanne at first sight, and all the yearning of his search for beauty returned. Soon Eugene and Suzanne were meeting and they confessed their love for each other. Brought up a cultured and sophisticated young woman, Suzanne was willing to become Eugene's mistress. Filled with romantic ideas about becoming an artist's mistress, she insisted, however, on telling her mother of her plans, for she thought that her mother would surely approve. But Mrs. Dale did not approve. Angela, when she discovered the affair, decided that the only way to hold Eugene was to have a baby, despite the fact that doctors had warned her against having children. Angela, who had become a Christian Scientist, believed that her firm faith and will would permit her to have the child. Mrs. Dale took her daughter to Canada to get her away from Eugene. When he tried to follow Suzanne to Canada, Mrs. Dale, through Florence J. White and the threat of scandal to the firm, was able to have him fired from his job. Eugene, having lost both his job and Suzanne, returned to comfort Angela during her ordeal.

After Angela died giving birth to a daughter, also named Angela, Eugene had his sister Myrtle come East to help him make a home for the child. For a time, in his desolation, Eugene began to read Christian Science, but he failed to find comfort or salvation in its message.

When Eugene and Suzanne met by accident on the street two years later, they were each too self-conscious to acknowledge the existence of the other. Living sanely with his daughter and Myrtle and her husband, Eugene began to paint again. He had several shows, was sponsored again by M. Charles, and became a popular and fairly successful artist. He began to weave romantic dreams around his daughter Angela, thinking of the time when she would grow up and they could search for beauty together. In spite of his new awareness of man's inability to control his fate, of the delusions that belief in beauty or belief in Christian Science represented, Eugene's emotional impulse toward beauty was still strong enough to keep him fashioning impossible dreams for himself and his daughter.

THE GENTLEMAN DANCING MASTER

Type of work: Drama
Author: William Wycherley (1640-1716)
Type of plot: Satiric comedy
Time of plot: Seventeenth century
Locale: London
First presented: 1672

Principal characters:

MR. GERRARD, a young gentleman of the town
MR. MARTIN, his friend and ally
MR. PARIS (MONSIEUR DE PARIS), an affected Gallophile
MR. JAMES FORMAL (DON DIEGO), a merchant
HIPPOLITA, his daughter, enamored of Mr. Gerrard but engaged to her cousin, Mr. Paris
MRS. CAUTION, Mr. Formal's widowed sister
PRUE, Hippolita's disingenuous maid
MISTRESS FLIRT, a woman of the streets

Critique:

This play, the second produced by Wycherley and the most derivative of the four, takes its title and its general theme from a play by Calderón. The style of the play, too, is somewhat in the manner of Molière and through him goes back to the *commedia dell' arte,* with its brisk criticism of affectation and its elaboration of the gulled father, the saucy maid, the languorous lover, and other farcical types. Wycherley possessed sufficient talent, however, to convert his borrowed materials into a play much copied in later years, particularly by Sheridan, and one still appealing to a modern audience or reader.

The Story:

Mr. James Formal, who made his living in trade with the Spanish and who admired their pride and gallantry to the point of affecting their manners, had confined his fourteen-year-old daughter Hippolita, recently returned from boarding school, to the house for a period of a year. During his absence his sister, the widow Caution, acted the part of a duenna to see that Hippolita's virtue was protected in the Spanish manner. In spite of the soured old woman's puritanical wishes—she was adept at sensing sin since it was always on her mind—from her balcony the young girl carried on a flirtation with a young gentleman who frequented a neighboring inn.

Several days before Mr. Formal was due to return, Mr. Paris, his nephew and a suitor for the hand of Hippolita, arrived in London after a brief stay in France which had made of him a slavish imitator of French dress, manners, and idiom without in the least understanding his own ridiculousness. Since only he had access to the young lady's presence, she made of him a willing dupe in order to make the acquaintance of the tall, handsome Gerrard. As a jest, M. de Paris—as the silly coxcomb called himself—challenged Gerrard to contrive a meeting with the young lady whom he had seen only from a distance but of whom he was enamored.

Accepting the challenge, Gerrard broke into Hippolita's chamber, proposed a hasty elopement, and was caught in a near-embrace by her returning father. Hippolita, her actions always covered by her resourceful maid, cleverly pretended that Gerrard, who was unable to dance a step, was the dancing instructor hired at the behest of her husband-to-be, who would not have a wife without such French refinement as the ability to dance. The deception was further extended by M. de Paris who, blinded as he was by his own ego and splendor in dress and speech, helped the lovers at every turn. Mrs. Caution, immediately suspicious of the true situation, repeatedly warned the affected Spanish grandee of a father, who proudly protested that he would never permit such an affair to occur under his roof. Mr. Formal, in fact, took a liking to the supposed dancing master and urged him to come three times a day in order that his daughter could learn as rapidly as possible before her imminent marriage. At the same time he took a dislike to his ridiculous nephew and forced that embarrassed but docile young man to change to a Spanish costume and English speech, a calamity in the eyes of the young Gallophile. Meanwhile, Hippolita carried off her flirtation to the point of elopement, a conspiring innocent who allowed herself to be pursued only to become the pursuer. Paris, in turn, had become embroiled in an affair with Mistress Flirt, begun in the inn where he went to scheme against Gerrard.

The dancing lessons were never taken, thanks to the modesty of the young woman who at first would not dance before witnesses and who later plotted to pit her father against her aunt and her betrothed in order to get them all out of the way. The insistence of the suspicious aunt only aroused Mr. Formal's ire; he was sure that he could protect the honor

of his daughter as well as manage family affairs. His dislike for Paris, who ridiculed his Spanish ways, dress, and attitudes, and his admiration for the punctual dancing master further misled the proud father, who postponed the wedding for another day in order that skills might grow apace.

Plans for the elopement were hastened by Gerrard's interest in Hippolita's twelve hundred pounds and the hiring of a coach and six, the romantic young girl's dream of the perfect rig in which to flee with her lover. The young gallant, in spite of his attempts to learn dancing between lessons, felt also that he would soon be discovered as an impostor and would then find himself the victim of Spanish revenge. Confiding in Paris, Hippolita begged him to maintain the deception lest the whole compromising situation be disclosed. Paris, ironically, played the part of the jilted lover without knowing it. Spanish care, prudence, and circumspection were his allies.

Only the slight diversion of family strife protected the lovers on the night of the planned elopement. Mr. Formal, not satisfied with his prospective son-in-law's loss of French affectations, made him learn Spanish ways as well, to the tune of dance instructions from a blackamoor. The ridiculous young man was so disconsolate that he repulsed even the advances of Hippolita's maid, the designing Prue, who, being better acquainted with the comforts of love, suffered more than the others did from the household restrictions. Sibling rivalry now reached a climax when Mr. Formal convinced himself that what Mrs. Caution had said all along was true. Furthermore, Hippolita took Gerrard's haste to elope as an indication he was marrying her only for her money, and she refused to leave with him as they had planned. When Gerrard, believing that the game was lost, revealed to all that his plans had gone awry, his remarks were interpreted to mean only that his pupil would not learn. He then escaped the threat of exposure by breaking the strings of a fiddle which would have proved him unmusical. Reinstated in Mr. Formal's good graces, he was asked to bring the musicians for the wedding celebration.

When he appeared for the last lesson, Gerrard and Hippolita were reconciled. Convinced that he loved her for herself alone, she assured him that she did, after all, have twelve hundred pounds—a fact she had denied earlier to test his devotion. Gerrard, no longer needing obsequious, dandified Paris as an ally, cuffed him soundly, treatment which the craven fellow did not take amiss, so sure was he that this was his wedding day. In fact, he blunderingly helped the lovers by protecting Hippolita, the parson, and Gerrard from the wrath of the rightfully indignant father and held Mr. Formal off long enough for the marriage ceremony to be performed.

Mr. Formal, unwilling to admit that he had been duped, acted the part of willing collaborator and told his spiteful sister and the effeminate Paris that he planned the wedding especially for their discomfiture.

Paris was outdone a second time when Mistress Flirt bound him to so many illicit promises as to make matrimony seem much less binding by comparison.

THE GENTLEMAN USHER

Type of work: Drama
Author: George Chapman (c. 1559-1634)
Type of plot: Romantic comedy
Time of plot: Seventeenth century
Locale: Italy
First presented: c. 1602

Principal characters:

DUKE ALPHONSO
PRINCE VINCENTIO, his son and rival
MARGARET, a beautiful young noblewoman
COUNT LASSO, her father
BASSIOLO, usher to Lasso
COUNT STROZZA, Vincentio's friend
MEDICE, the duke's favorite
CORTEZZA, Lasso's sister

Critique:

Though not the equal of Shakespeare's great comedies, *The Gentleman Usher* approaches them in richness and variety. Delightful comic scenes are interwoven with the serious story of a father and son's rivalry for a young girl. The play contains a wide range of successful characterizations; among them, the figure of Bassiolo, the self-satisfied and gullible usher, is especially memorable. The action, slow in starting, moves rapidly from the middle of the play to the conclusion.

The Story:

Prince Vincentio was deeply in love with Margaret, a gentlewoman of the court, but his courtship was inhibited by the fact that his father, Duke Alphonso, was also in love with the girl. Since the duke was not a man to tolerate opposition, it was unthinkable for Vincentio to become his father's open rival. When he disclosed his feelings to his close friend, Count Strozza, his friend encouraged him to carry on his suit in secret.

Meanwhile, the duke was planning a boar hunt near the home of Count Lasso, Margaret's father. It was not the hunt that interested the duke, but the festivities at Lasso's house that would follow, for he hoped that he would be able to advance his cause with Margaret during the feast. The duke's chief ally in this cause and his favorite courtier at the moment was Medice, a base lord noted for his poor apparel and his illiteracy. Contemptuous and suspicious of this upstart, Strozza and Vincentio grasped every opportunity to ridicule him.

When the duke arrived at Lasso's castle, where elaborate preparations had been made for his entertainment, he was bound as a captive. His men, dressed in costumes, explained to Margaret that he was a captive to her charms. She unbound him and, though she fully understood the duke's intentions, treated the matter as a compliment and jest.

Acting for his master, Medice sought information about Margaret. Aware of her coolness toward the duke, he believed that she must have another lover. To discover the name of this person, he plied Margaret's aunt, Cortezza, with sack. For his troubles he got some shameless flirting from the old hag and also a hint that Vincentio might be the guilty person.

During the festivities Vincentio himself was seeking the services of a go-between. Finally, acting on Margaret's suggestion, he approached her father's usher, Bassiolo, a pompous fool quite susceptible to Vincentio's flattery. Vincentio, treating Bassiolo as an equal, embraced him and asked that he be called Vince. He gave the usher a jewel and hinted that Bassiolo could expect a high position when Vincentio became duke. Bassiolo, because of his self-conceit, had no idea that Vincentio was secretly laughing at him. When the prince brought up the subject of exchanging letters with Margaret, the usher immediately volunteered his services.

As arranged, Bassiolo brought Margaret a letter from Vincentio, but she, wishing to implicate the usher, refused it on the grounds of her attachment to the duke. After an argument against her marriage to an old man, Bassiolo forced

Vincentio's letter upon her. When she had read the letter, she told Bassiolo to answer it. His missive, indited in a turgid style, she declined to send, telling him that it sounded too good for a woman's writing. Her own letter to Vincentio, she dictated to the usher.

Medice, angered by Strozza's mockery, also felt that Strozza stood in the way of his advancement. He decided, therefore, to get rid of him by having one of his men kill the young count during a hunt. The man succeeded in hitting Strozza with an arrow, but failed to kill him. The doctor who treated him said that he would have to cut the flesh around the wound in order to remove the arrow, but Strozza, in a highly agitated state, refused this operation. Cynanche, his wife, counseled Christian patience, but with no immediate effect.

When Bassiolo brought Margaret's letter to Vincentio, the prince pretended to believe that it did not really come from her. The usher, responding exactly as Vincentio hoped he would, offered to bring Margaret to prove her authorship. Vincentio, meanwhile, had decided that the only way to forestall his father's plans was to marry Margaret immediately. When she came, they performed their own marriage ceremony by knitting a scarf around each other's arms and making their vows. As they were completing their simple rite, news came of the wounding of Strozza.

As a result of his wife's ministrations, Strozza's spirits had improved. Freely submitting himself to the will of heaven, he had been relieved of pain. His humility had also brought him new powers of understanding. He predicted that the arrowhead would fall out of his side on the seventh day.

Medice, pursuing his investigations in the meantime, had Cortezza rob Margaret's jewel box. There the letter from Vincentio was discovered. When the affair was revealed to Duke Alphonso, he thundered enraged threats against his son. Cortezza, believing that she knew the secret trysting place of the two lovers, offered to reveal it, and Medice and the duke made plans to discover Vincentio and Margaret at their next meeting.

Lasso, in the meantime, had also begun to suspect his daughter, and a conversation in which he threatened her and her supposed lover was overheard by Bassiolo. The usher, terrified at the prospects of punishment for his complicity, began to suspect that the prince had been making a fool of him. When he notified Margaret that he intended to reveal the truth to her father, she reminded him that he had railed against the duke, forced Vincentio's letter upon her, and written a letter for her to Vincentio, a letter still in her possession. Realizing that he was trapped, Bassiolo claimed he had spoken of betrayal only in jest. When Margaret ordered him to arrange a meeting for her with Vincentio, he immediately complied.

Hidden in the room where the two lovers met were Duke Alphonso, Medice, Lasso and Cortezza. Bassiolo, again proud of his part in the intrigue, freely insulted the unseen duke and Medice. At last the eavesdroppers revealed themselves. Vincentio, warned by the usher, made his escape. The duke, saying that his son would suffer death or banishment, ordered Medice to capture him. After Medice had left and the duke had taken time for reflection, he sent a man after Medice to see that Vincentio was not harmed.

Margaret, determined that she would not be forced into marriage with the duke, borrowed from Cortezza an ointment that would cause horrible blisters on the skin. After covering her face with this ointment, she visited Alphonso, revealed her disfigurement, and denounced him for his actions. This blow to the duke was followed quickly by a second one: news was brought that Medice, against his orders, had wounded Vincentio. With Vincentio, when he was brought in, was Strozza, who had recovered, the arrow having fallen from his

side as he had predicted. Strozza charged the duke with being a tyrant; and Duke Alphonso, seeing before him the consequences of his deeds, humbly accepted the rebuke and expressed his fervent wish that he could undo his actions. So possible tragedy was averted. Vincentio, although seriously wounded, would recover, and he desired to marry Margaret in spite of her terrible disfigurement. She at first refused his offer because she felt he could only pity her, not love her. But this obstacle was removed when a doctor revealed that he could remove the blisters from her face. Bassiolo, expecting punishment, received instead the commendation of the duke. Medice, after admitting that he had misrepresented himself as a nobleman, was exiled. Duke Alphonso, happy at the turn of events, gave his blessing to the marriage of Vincentio and Margaret.

GEORGIA SCENES

Type of work: Short stories and sketches
Author: Augustus Baldwin Longstreet (1790-1870)
Time: 1780-1830
Locale: Georgia
First published: 1835

It was an auspicious moment for American literature when the presses of the *Augusta State Rights Sentinel* issued a collection of pieces that had appeared in that newspaper, for this book, born in obscurity, was *Georgia Scenes, Characters, Incidents, &c., in the First Half Century of the Republic* by "A Native Georgian." The author was not a professional man of letters, but rather one of those wonderfully versatile gentlemen who flourished in nineteenth-century America. Lawyer, judge, politician, Methodist minister, newspaper publisher, and educator (at various times president of Emory College, Centenary College, the University of Mississippi, and the University of South Carolina), Augustus Baldwin Longstreet was ideally suited to the task of writing an informal social history of the southwestern frontier. An educated man (Yale), but no scholar, his activities brought him into personal contact with the whole range of men and manners in the growing country. Although *Georgia Scenes* now enjoys a position as a minor classic, it appealed to its own times as a new and exciting vein of writing. Edgar Allan Poe heralded it as an "omen of better days for the literature of the South," and the reading public called for twelve editions by 1894.

Georgia Scenes is significant on several counts. It is a pioneer work of realism and one of the milestones in the local color movement. Longstreet's careful use of dialect foreshadows a whole school of writing that reached a culmination of sorts with Joel Chandler Harris' Uncle Remus tales. As a humorist, Longstreet is intimately connected with the great tradition of rough-and-tumble frontier humorists. In this category he is a real precursor of Mark Twain, and there is much in *Georgia Scenes* that would not be out of place in *Huckleberry Finn*. Finally, Longstreet wrote with satirical intent, and an argument can be made for his claim to a position among the forerunners of the revolt from the village movement.

Although he was not a literary theorist, Longstreet seems to have worked out a rough theory of realism. It would be folly to consider *Georgia Scenes* an accidental combination of lucky hits. The preface to the first edition shows that the author's aim was to record accurately the details of the life he had observed: "They [the sketches] consist of nothing more than fanciful *combinations* of *real* incidents or characters. . . . Some of the sketches are as literally true as the frailties of memory would allow them to be. . . . The reader will find in the object of the

sketches an apology for the minuteness of detail into which some of them run, and for the introduction of some things into them which would have been excluded were they merely the creations of fancy." However, Longstreet was a reporter with a purpose; he applied realism as the handmaiden of social criticism. Like *The Spectator,* which he appears to have admired, Longstreet exposes the follies and vulgarities of his times for the purpose of reforming men and manners. A number of the sketches close with didactic tags. But the author was too much of "A Native Georgian" to advocate replacing good American social norms with foreign modes. He wishes to see a standard of natural, unaffected American manners prevail. Rarely, if ever, does Longstreet miss an opportunity to ridicule or scorn European manners or even imported culture. On the subject of greetings between women he remarks: "The custom of kissing, as practised in these days by the *amiables,* is borrowed from the French, and by them from *Judas.*" The whole of a rather thin sketch, "The Song," is devoted to the horrors of Continental music and the absurdity of American girls who study it.

The nineteen sketches of *Georgia Scenes* are roughly divided into two groups—those dealing chiefly with men and those which deal with women. In their original periodical publication, the sketches appeared as two series signed with two pseudonyms. These general categories do not circumscribe the material. A whole world of rural and urban life is packed into the fairly slim volume: brawls, shooting matches, horse races, balls, inns, old wives, young bloods, country schools, high society, and Negroes. As Longstreet noted in his preface, there is an abundance of detail. But it is not intrusive, for these are not tightly plotted stories. The term *sketches* describes them perfectly: generally brief descriptive pieces which excel at catching atmosphere, very much like the form of Washington Irving's *Sketch Book* pieces.

The two best-known and most frequently anthologized sketches in *Georgia Scenes* are concerned with the cruder aspects of rural life. In "The Horse-Swap," a professional trader called the "Yallow Blossom" is outduped while trying to pass off a horse with a terrible sore under the saddle. In this sketch Longstreet shows a sympathy for animals that is completely characteristic of the volume. Not only does he pity the suffering of dumb beasts, but he also sees that savage treatment of animals brutalizes the human beings who inflict it. There is probably nothing else in American literature, before Jack London, quite like "The Fight." In the story two bully-boys who have always avoided an encounter are pushed into a brawl by a disagreement between their wives. During the course of the knock down and drag out fight an ear, a finger, part of a nose, and part of a cheek are bitten off. A minor character in "The Fight" is of considerable interest. Ransy Sniffle is a diseased runt whose greatest delight is starting fights between other people. The brutality of fights is also scored in "Georgia Theatrics," which shows a man rehearsing all the parts in a bloody fight.

Although Longstreet never uses a Negro as a leading character, he takes great pains to transcribe the speech of Negroes, and in this respect he was ahead of his time. The practical joker of "The Character of a Native Georgian" asks a colored woman to sell him half a live chicken, and she protests: "Name o' God! what sort o' chance got to clean chicken in de market-house! Whay de water for scall um and wash um? . . . Ech-ech! Fedder fly all ober de buckera-man meat, he come bang me fo' true. No, massa, I mighty sorry for your wife, but I no cutty chicken open." Longstreet is equally careful to reproduce the dialect of backwoods whites. In "A Sage Conversation" he records the talk of three old women sitting by the fire: "Indeed, I have a great leanin' to sweats of yerbs, in all ailments

sich as colds, and rheumaty pains, and pleurisies, and sich; they're wonderful good." This interest in colloquial speech is closely associated with the author's interest in folk customs, as can be seen in "The Turn Out," which describes the custom of giving pupils a holiday if they can turn out (barricade out) the teacher.

Longstreet's crusade against the barbarity of rural sports is most evident in "The Gander Pulling" and "The Turf." In the latter a Negro jockey is killed, and the comment Longstreet puts into the mouth of a woman spectator is worthy of Mark Twain at his bitterest: "I declare, had it not been for that little accident, the sport would have been delightful."

One sketch in *Georgia Scenes* is not by Longstreet. "The Militia Company Drill," by Oliver Hillhouse Prince, gives an account of a wildly undisciplined muster. It is as good as the other pieces and merits inclusion in the volume.

After Augustus B. Longstreet mounted the ladder of respectability he came to feel that *Georgia Scenes* was an undignified work. Though he continued to write, he wrote nothing else that has survived; only one book gives him a literary eminence he probably never expected.

THE GLASS MENAGERIE

Type of work: Drama
Author: Tennessee Williams (1914-)
Time: 1930's
Locale: St. Louis, Missouri
First presented: 1945

Principal characters:
AMANDA WINGFIELD, a woman who lives in illusion
TOM, her son
LAURA, her crippled daughter
JIM O'CONNOR, the gentleman caller

This drama of illusion has been much praised for its tenderness, gentleness, and fragile charm. The first of Williams' plays to achieve commercial success, it launched him upon a spectacular career in the American theater. Some have claimed that he never again succeeded in regaining the height that he here attained, and that his subsequent work, popular though it may have been, is anticlimactic.

The action of the drama, involving only four characters, is built around Amanda and her effect upon her son and daughter. Infuriating and pathetic by turns, Amanda, an incurable romantic, lives by and for the illusions of her youth, when she was—or thinks she was—the belle of a small Southern town in the Delta region. It is the ghost of this lost past that she constantly conjures up in a pitiful and futile effort to obliterate the grim reality of lower middle-class life in St. Louis. She has been deserted by her husband; she now lives only for her children, for whom she sincerely wants happiness and security. It is the irony of the story, however, that, by her insistent nagging, her endless repetition of anecdotes from her romanticized version of her girlhood, and her inability to face the actualities of her situation, she has crushed her daughter and alienated her son. At one moment she can envelop herself in exaggerated "Southern charm"; at the next, she can be an unbearable shrew.

Laura, the daughter, is the most pitiable of the three members of the family. A cripple and so abnormally shy that she cannot have even the most ordinary relationships with people, she takes refuge in her "glass menagerie," a collection of small glass animal figurines that symbolizes the fragility of her life and her retreat from reality. She is hopelessly inadequate to play the role of "Southern belle" that her mother wishes her to as-

sume or even to make a marriage that will give her security. She has cared for only one boy during her life—a pompous high school hero. Jim O'Connor is the type, to be found in every school or college, who never in later life measures up to his youthful promise. He is now working in a warehouse, trying hard to "improve himself," but still only a clerk. When Tom, who does not know that his sister had ever known Jim, brings him home to dinner, Laura has her one moment of happiness and her one escape from the world into which she has retreated.

After the dinner that Amanda has produced in a desperate effort to impress him, Jim, in his awkward fashion, does give Laura a flash of self-confidence, enough to enable us to see what she might become if she could ever break out of her shell. Too unworldly to handle the situation, she is dazed with happiness when Jim kisses her. But Jim, crude as he may be, is fundamentally honest enough to confess that Laura can expect nothing of him, for he is engaged and will be married soon. And so the momentary illusion of happiness collapses around Laura just as the illusion of success collapses around Amanda. It is the final irony of the play that Amanda, who blames the entire catastrophe on her son, drives him from her in their final quarrel with the accusation that he is a dreamer who lives in a world of illusion.

Tom, the frustrated son, is the least successful of the characters, for he is the familiar type of the young man with literary ambitions imprisoned in the deadly monotony of a job in a warehouse. Indeed, with his anguished revolt against his family, his furious outcries against his fate, and his final escape, he seems to have stepped out of a novel by Thomas Wolfe. We can feel desperately sorry for him because he is burdened with the care of a nagging mother and a crippled sister; however, since his inner life and his literary gifts are described rather than seen, he remains unconvincing and shadowy, even though the whole story of the play is seen through his memory.

From the point of view of theatrical technique, the play holds much of interest. Williams uses the long and involved stage directions first made popular by Shaw, plus a very elaborate and complicated set of stage devices. The question of the validity of such technical tricks remains an open one. Shaw's use of elaborate stage directions, which all too frequently turned into lengthy and tiresome preachments, succeeded in splitting a play into two aspects: the play as produced, in which these little essays naturally could not appear, and the play as published, in which these comments were extremely important. In the printed version of *The Glass Menagerie,* Williams makes a modified use of this device. His elaborate stage directions comment on the situation as well as give the reader some of the advantages of the spectator.

He also employs the device of using Tom as both the narrator of and commentator on the action, somewhat as in the role of a Greek chorus, and as a character in the play. Further, Williams has devised a complicated set of stage effects—rather like the tricks used in a Dos Passos novel —to point up the mood of his play. The question might well be raised of how legitimate this theatrical sleight of hand may be. Should not a dramatist be able to rely on the significance of his fable without calling on so much mechanical ingenuity to get it presented?

Although, in a pantomime scene at the end of the play, Amanda achieves something like dignity as she comforts Laura, it cannot be said that the play reaches the heights of genuine tragedy. The characters, pathetic though they may be, are too shallow, too trivial, to have in them the qualities of tragic greatness. The point has been made that this is a story of "lives of quiet desperation" and that the choice of the 1930's for the setting deliberately contrasts these lives with an increasingly violent world in which illusion can have no place. Perhaps this is part of the human condition of our times and

therefore the only possible subject for a serious dramatist. Yet it remains true that the mood of the play is pathetic, not tragic, and that Williams has created a drama of gentle pathos rather than one of high tragedy.

THE GODS ARE ATHIRST

Type of work: Novel
Author: Anatole France (Jacques Anatole Thibault, 1844-1924)
Type of plot: Historical satire
Time of plot: 1793-1794
Locale: Paris
First published: 1912

Principal characters:
ÉVARISTE GAMELIN, a young painter
MAURICE BROTTEAUX, Évariste's friend, a maker of dancing dolls
MME. GAMELIN, Évariste's mother
MME. DE ROCHEMAURE, wife of the king's former procurer
JEAN BLAISE, a printseller
ÉLODIE, his daughter
PÈRE LONGUEMARE, a Barnabite monk
JACQUES MAUBEL, a young gallant
JULIE GAMELIN, Évariste's sister
ATHENAÏS, a prostitute
MARAT, and
ROBESPIERRE, French revolutionaries
HENRY, a dragoon
PHILIPPE DESMAHIS, an engraver

Critique:

The Gods are Athirst is a satire dealing with the Reign of Terror which followed the French Revolution. Although the excesses of the period are satirized, the satire also delves more deeply, demonstrating the folly and the inhuman brutality of a mind committed to a political cause or party. The romantic artist, Évariste Gamelin, begins by feeling a genuine desire to commit himself to the cause of the revolutionary Jacobins and ends by ordering the execution of his closest friend. From a rational and humane point of view, Anatole France deplores the idiotic barbarism of causes and the self-righteous cruelty of those convinced that they were reforming society. The characters are primarily abstractions, each designed to represent an idea current at the time: Évariste is the foolish romantic swayed into inhumanity by his allegiance to the cause; his friend Brotteaux is the atheist and intellectual, executed because he will not join and will not abandon his integrity; Élodie, a kind of symbol of France itself, is purely physical, without ideals or convictions or fidelity to anything, and she, alone of the three principal characters, survives. In brilliantly satiric fashion, Anatole France probed the excesses of devotion to the cause of the state, but in probing them he made it clear that their origin was the brutal, self-deceiving, self-glorifying, irrational nature of man himself.

The Story:

Évariste Gamelin, a young man who lived with his mother, was a not very talented pupil of Jacques David, the painter. The only one of Évariste's paintings that gained any recognition was a canvas depicting the story of Orestes and Electra.

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People claimed that Évariste's painting of Orestes was really a self-portrait.

An older artist, Maurice Brotteaux, lived in the garret of the Gamelin house in 1793. A former nobleman, he made his living creating Punch and Judy dolls.

Évariste became an active member of the Jacobins, genuinely believing that their success and complete control would bring about a new and better era for all the people in France. He even had a plan to change playing cards from pictures of kings, queens, and jacks to symbols of liberty, equality, and fraternity, but his fellow revolutionaries would not finance his designs. Brotteaux, on the other hand, was an atheist, an intellectual, a skeptic without faith in the goodness of the masses.

Évariste tried, unsuccessfully, to sell his new designs for playing cards to Jean Blaise, a printseller. Évariste was in love with Blaise's daughter Élodie, who finally got Évariste, far more naïve than she, to propose to her. When Élodie confessed that she had had a lover, Évariste was certain that it must have been a cynical aristocrat who had used her cruelly. On political grounds he forgave her.

One day, while Brotteaux and Évariste were waiting in a breadline, a woman screamed that her purse was gone and pointed to a cleric, Père Longuemare, as the thief. People, all excited, ran about accusing Longuemare of being a Capuchin, a member of an order opposed to the Jacobins, even though, by his speech, he was clearly a Barnabite. Brotteaux defended the cleric, but to no avail until the woman found that she had had her purse all along. The idealistic Évariste believed the incident demonstrated that, in the new society, people were so eager for justice they would leave their places in the breadline to find a thief. The wiser Brotteaux realized that they simply wanted to accuse others. He later gave Père Longuemare a place of refuge in his garret.

Mme. de Rochemaure, whose late husband had been a procurer for the king, was an intriguer who pretended revolutionary ardor. She, trailed by Henry, a young dragoon, was interested in using her new revolutionary connections to make more money. She wanted to meet Marat, who she had heard was easily swayed by flattery, to interest him in some Swiss financial speculations, but Marat was killed by Charlotte Corday before Mme. de Rochemaure had her chance. She did, however, manage to use her connections to get Évariste a post as a juror on the Grand Tribunal, the group of Jacobins responsible for trying political crimes. On his first day on the Grand Tribunal, Évariste made an impassioned plea for justice and the tribunal then voted not to execute an innocent man. Évariste was so excited that, later, he allowed the experienced Élodie to seduce him; the corruption of the innocent had begun.

Tiring of Henry, Mme. de Rochemaure wrote a letter to an old friend who had left France. In it she quoted a few of Brotteaux's witty remarks about the new state. Henry, jealously believing that Mme. de Rochemaure had become Brotteaux's mistress again, stole the letter and turned it over to the authorities. Both Mme. de Rochemaure and Brotteaux became politically suspect. In addition, the loyal "citoyens" began to say that Brotteaux's dolls were really meant to be caricatures of Jacobins. When Brotteaux was arrested, a prostitute named Athenaïs, whom he had once befriended, protested and cried out, "Long live the king!" as the soldiers took Brotteaux away. Athenaïs was also arrested.

The Grand Tribunal became far less just and bloodier. Trials were no longer held; prisoners were brought up in lots of fifty, convicted, and sent away to be executed. Évariste applauded the efficiency of the new arrangement.

Évariste's sister Julie had, a few years earlier, run away to England with her lover. When they returned to France, they were captured and the lover was condemned to death. Even old Mme. Gamelin tried to intercede for Julie's

lover with Évariste. But Évariste was an adamant supporter of the new justice, confirming the symbolic fact that his portrait of Orestes was really a self-portrait. Besides his cruelty to his sister, Évariste was obsessed with the desire to discover and punish Élodie's first lover. He thought that the man must be Jacques Maubel, a quiet but aristocratic young gallant. There was no evidence to support this claim, but Évariste, irritated by Maubel's lack of faith in the people, had Maubel arrested and executed. In reality, Élodie's first lover had been Henry, now a dragoon but in those days a clerk. Élodie, the symbol of France itself, was so impressed by Évariste's cruel power in having Maubel killed that she loved her tribune more than ever.

Brotteaux, Père Longuemare, Mme. de Rochemaure, and Athenaïs were all brought up before the Grand Tribunal, convicted without trial, and executed in the same lot of fifty. Évariste did not say a word. A short time later Robespierre, feeling that enough blood had been shed, tried to reform the Grand Tribunal, but the people turned on him and killed him. Soon the mob switched again and killed the members of the Grand Tribunal, including Évariste. For a time, Paris was bathed in anarchy and chaos.

The mob, as irresponsible as the tribunes had been, killed many, both aristocrats and peasants, political supporters and opponents. After Paris had become quiet and orderly again, Élodie became the mistress of a calm, nonpolitical, young engraver named Philippe Desmahis. Two people entirely unconcerned with politics or causes, governments or liberty, they managed to survive the grim Reign of Terror.

GOLDEN BOY

Type of work: Drama
Author: Clifford Odets (1906-)
Type of plot: Social allegory
Time of plot: 1930's
Locale: New York
First presented: 1937

Principal characters:
JOE BONAPARTE, a prize fighter
TOM MOODY, a fight manager
LORNA MOON, his mistress
MR. BONAPARTE, Joe's father
EDDIE FUSELI, a gunman

Critique:

Clifford Odets began his theatrical career as an actor with the Theatre Guild and was later one of the founders of the Group Theatre, which presented some of his plays. His early work was received with enthusiasm by the critics, but his later efforts have proved disappointing. *Golden Boy*, written in 1937, was described by Odets as an allegory, and some of the individual scenes and much of the dialogue represent him at his best. Dealing with a young Italian violinist who becomes a prize fighter in order to gain money and fame, the fable reflects the fight of every individual for a place in the world. The play has been praised as good entertainment, but it has also been denounced for its episodic, movie-like construction.

The Story:

Tom Moody, a fight manager, and Lorna Moon, his mistress who wanted to marry him, were having an argument

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about Tom's wife, who would not give him a divorce. Tom, wanting money for the divorce, needed to find a winning fighter. While they were talking, Joe Bonaparte arrived to tell them that Moody's fighter had broken his hand and could not fight that night. Joe, whom nobody knew, persuaded them to let him substitute, and he won.

Joe, a musician, had always wanted a good violin, and his father had bought him one for his twenty-first birthday. When Joe returned home, his father, who had not been told of the fight, had read of it in the papers and was very much distressed. He tried to persuade Joe to give up fighting and continue his study of music, but Joe wanted to fight. His father, hurt, did not give him the violin.

Joe fought well after that, but there was a serious conflict between the sensitive musician that he truly was and the brutal fighter he had to be. He held back in the ring, fearing that he would ruin his hands for the violin. When Moody tried to persuade him that fame and money would be more important than music, he succeeded only in antagonizing Joe, who threatened to quit. Lorna agreed to try to persuade Joe to reconsider. Joe was basically a musician, but he had been laughed at and hurt by people. Fighting was not a part of his nature, but he wanted to fight back and music could not do that for him. While he was explaining all this to Lorna, he had already decided to remain in the ring.

When Joe was preparing for a fight tour, Mr. Bonaparte asked Lorna to help the young man find himself. When he tried to give Joe the violin, the boy refused it. Then he asked for a blessing which his father refused to give.

Joe's tour was a great success except for one fight. He had not fought well on that occasion because he had seen a man with a violin and was reminded of his music and his own past. Moody realized that Joe had to be prevented from having any contact with his family and his past.

The fight world changed Joe's personality. He liked the money and the notoriety. He bought a Duesenberg, which he drove recklessly, and he became difficult to manage. Eddie Fuseli, a gambler and a gunman, wanted to buy a piece of Joe, and Joe agreed, to Moody's dislike. He told Lorna to take care of Joe in her own way.

Joe fell in love with Lorna and asked her to give up Moody. She denied loving Joe and said that she could not leave Moody because she felt sorry for him. Joe knew that she was not telling the truth when she began to cry. They talked about their love and Joe demanded that she tell Moody at once. She said that she would, but when she went to tell him she learned that his wife had agreed to a divorce and that they could be married in a few months. With this knowledge she was unable to tell him about her love for Joe. Later Joe had an argument with Moody and demanded that Lorna tell Moody about their love. Although Lorna denied that there was anything between them, she confessed the truth to Moody when they were alone again.

One night Mr. Bonaparte came to see Joe fight. Fuseli was disturbed because he did not want Joe to see his father, but Joe saw him anyway. He also saw Moody and Lorna together. Mr. Bonaparte, seeing that Joe had completely changed, finally gave his blessing to Joe's career. Joe cried after his father left. During the fight Mr. Bonaparte went back into the dressing room rather than see the fighters hurt each other. Joe returned after he had won the fight, but when his trainer attempted to remove the gloves, Joe told him that he would have to cut one of them off. His hand was broken.

Now that he could never be a musician, Joe was all fighter. Moody and Lorna announced that they were getting married in a few days. Because Joe was still in love with Lorna, it was obvious that his unhappiness was hurting his career. While Joe was fighting badly in his most important match, Fuseli blamed Lorna and threatened to kill her. But

Joe returned to the dressing room a victor. A few moments later they were all told that the other fighter had died after being floored by Joe's knockout punch. Everyone left the dressing room except Lorna and Joe. She told him that she loved him and asked him to go back to his music. He showed her his mutilated hands. However, he decided to give up fighting, and he and Lorna went for a wild ride in order to celebrate.

Fuseli, Moody, and the others, not knowing where Joe and Lorna had gone, went to Joe's home and drank and talked while they waited for his return. The telephone rang in the middle of an argument to decide who would own Joe in the future. Joe and Lorna had been killed in an automobile accident. Mr. Bonaparte left to claim Joe's body and bring him home where he belonged.

GONE WITH THE WIND

Type of work: Novel
Author: Margaret Mitchell (1900-1949)
Time: 1861-1873
Locale: Atlanta and Tara Plantation, Georgia
First published: 1936

Principal characters:
SCARLETT O'HARA, a Georgia belle
RHETT BUTLER, an unscrupulous profiteer, her third husband
ASHLEY WILKES, a sensitive neighbor, loved by Scarlett
MELANIE WILKES, Ashley's wife
GERALD O'HARA, the master of Tara Plantation, Scarlett's father
ELLEN O'HARA, Scarlett's mother
CHARLES HAMILTON, Melanie's brother, Scarlett's first husband
FRANK KENNEDY, Scarlett's second husband
MISS PITTYPAT, Melanie's maiden aunt
INDIA, Ashley's sister
MAMMY, Scarlett's nurse
BONNIE BLUE, child of Scarlett and Rhett

Gone with the Wind, one of the best-selling novels of all time, is the story of the subjugation of a proud people by war and the harsh "reconstruction" that followed. Swept along with these events is the beautiful, headstrong daughter of a wealthy plantation owner who, when reduced to poverty and hardship in the wake of Sherman's cruel and vicious destruction of the countryside, used her feminine wiles to regain her lost wealth. Having at last attained this goal, she was unable to hold the one man she really loved.

A historical romance of prodigious proportions, this first novel by an unknown author went through twelve printings within two months of publication. Its 1,037 pages enthralled millions, the sales in a single year exceeding two million copies. The novel has been translated into two dozen languages and even after more than twenty years, sales continue at a pace brisk enough to please any publisher. The motion picture lived up to Hollywood's most studied superlatives and no other photoplay has even approached its world-wide popularity.

The unprecedented success of Margaret Mitchell's only novel may be attributed to a combination of the author's style—a sustained narrative power combined with remarkable character delineation—and the universality of her subject, the struggle for survival when the accustomed security of civilized life is abruptly swept away and the human spirit suddenly stands alone. In spite of the fast-moving narrative, one is aware of this underlying thread of universality,

this familiarity with human tragedy that all men can understand.

Perhaps the most lasting impression one gets from the novel, however, is the skill with which Miss Mitchell handles her characterizations. Scarlett O'Hara is, without question, one of the memorable characters in fiction. So lifelike did she become in the public mind that the producers of the motion picture preferred not to risk an established actress in the role and be accused of miscasting; they sent to England for a relatively unknown young actress to portray the fire and passion flashing from the tempestuous Scarlett.

The story of Scarlett O'Hara alone would be reason enough for a best seller; many books have achieved such eminence on far less. This daughter of Irish temper and French sensibilities displays stark and bold emotions that grip the reader. He follows her intense, futile love for Ashley Wilkes, her spiteful marriage to Charles Hamilton, her opportunistic stealing of her sister's fiancé Frank Kennedy, her grasping arrangement of convenience with Rhett Butler. He is sometimes appalled at her callous use of her sex to gain her ends; he looks in vain for some sign of lofty ideals in this woman; and yet, in spite of all this, he finds laudable her will to survive and her contempt for her conquerors.

Three other characters stand out, admirably drawn but not quite inspiring the amount of interest created by Scarlett. Rhett Butler, dissolute son of Charleston blue bloods, is a cynical, materialistic blockade runner who consorts openly with the enemy and scoffs at patriotic ideals. Forceful, masculine, he is accustomed to taking what he wants. His one unfulfilled desire is the love of Scarlett and this frustration finally breaks his spirit. When at last, after several years of unhappy marriage, he gains her love as Ashley defaults, Rhett, now a bitter, fleshy toper, has already reached his decision to leave her.

Ashley Wilkes, the weak-willed object of Scarlett's misguided passion, depicts the impractical idealist dependent on a stronger will to solve life's problems for him. When Scarlett observes his unstable reaction to his wife's death she is finally able to see him as he really is. Shorn of his cavalier manners and the aura of courtly romance she had bestowed upon him, he becomes in her eyes an ineffectual weakling and the sterility of her forbidden love is at last apparent.

Melanie, in a way the winner despite her death at the end of the novel, found happiness and tranquility in her devotion to her insecure husband. Reticent, ladylike, saccharine, but intellectually attuned to Ashley, there is never any question that she, not Scarlett, should be Ashley's wife.

High-spirited Scarlett was sixteen when the Civil War began. She fancied herself in love with Ashley Wilkes, the sensitive, sophisticated son at a neighboring plantation, but he did not acknowledge her love. Upon the announcement of his engagement to his soft-spoken cousin Melanie Hamilton, Scarlett impetuously married Melanie's brother Charles, to that surprised young man's pride and delight. Less than a year later Scarlett was a war widow and an unwilling mother.

Here the novel loses the tempo of leisurely plantation life and takes on the urgency of a region at war. Leaving her father's plantation, Tara, Scarlett traveled twenty-five miles to Atlanta to stay with her dead husband's relatives. Later, as Atlanta was besieged by Sherman's troops, Scarlett returned home to Tara through the battle lines at night in a wagon provided by Rhett. With her were Melanie and Ashley's day-old son whom Scarlett had delivered as guns sounded in the distance.

Approaching Tara through the battle-scarred countryside she saw that most of the plantation mansions had been looted and burned by the enemy. Tara had been spared as a headquarters, though the outbuildings and baled cotton had been

burned and the hogs, cows, and chickens killed. Scarlett's mother, too ill with fever to be moved as the soldiers approached, died with her beloved Tara filled with Yankee conquerors. Her father's mind, unable to stand these shocks, was gone. Now the sheltered Southern belle was faced with the formidable prospect of feeding, from a plantation stripped bare by the ruthless invaders, her father, her child, two sisters, Melanie, and the few servants who remained faithfully behind when the others ran off.

These are the events that helped to shape the character of Scarlett O'Hara and they explain the hardness, the avarice, that prompted many of her actions. For example, she was determined to hold on to Tara and when the carpetbaggers arbitrarily levied an extra three-hundred-dollar tax with the expectation of taking over the property for unpaid taxes, Scarlett unhesitatingly married storeowner Frank Kennedy, who was engaged to her sister Suellen, and he dutifuly paid the three-hundred-dollar tax.

The art of Margaret Mitchell makes such reprehensible acts seem normal under the circumstances, for the author has skillfully brought us along the same harsh road Scarlett has traveled and we, being thus exposed to the same experiences, understand, even condone, her responses.

Once Scarlett had learned the law of the jungle her native abilities came into their own. Borrowing money from Rhett, she bought and operated successfully a sawmill and soon was financially secure. When Frank was killed by occupation troops she married Rhett, who had amassed half a million dollars during the war as a blockade runner. But even the birth of a child, Bonnie Blue, did not bring happiness to this union because of the love for Ashley to which Scarlett absurdly clung. Rhett, always jealous of this will-of-the-wisp emotion, was unable to cope with what he could not understand. Ironically, Rhett overcame his love for Scarlett just as she was discovering that it was he, not Ashley, whom she loved. When she tried to tell him this, Rhett announced brusquely that she was too late, that he was leaving her forever. There was no mistaking the finality of his words but, characteristically, Scarlett, the self-confident schemer, would not accept them as such.

Gone with the Wind is not a happy book. There are flicks of humor, but for the most part a deadly seriousness pervades the novel and in the end the callous, grasping cynicism of the leading characters mocks them and, properly, only an empty loneliness remains.

A natural question concerns the position of *Gone with the Wind* and its author in world literature. On the strength of her one novel Margaret Mitchell certainly cannot be called a great author. Whether her outstanding book will rank as a great novel will not be decided by those who consider the question at this early date. If the work eventually achieves first rank, it will be because Scarlett O'Hara continues to convey to future readers the same essence of human behavior that we ourselves see in her now.

THE GREAT TESTAMENT

Type of work: Poetry
Author: François Villon (1431-after 1463)
First published: First edition undated; second edition, 1489

In 1461 ("the thirtieth year of my age, wherein I have drunk so deep of shame") François Villon, born Montcorbier, wrote *The Great Testament* and by so doing gave to future generations an unrivaled glimpse into Paris at the end of the Middle Ages and a picture of the complete degradation of a human person-

ality. Also, he preserved for us, like flies caught in amber, a score of men and women of the fifteenth-century Paris underworld, who, but for him, would have been lost forever in the night of history.

By 1456, Villon had written *The Little Testament,* a poem of forty eight-line stanzas composed in the form of a mock will in which he could bequeath to friends and enemies gifts appropriate to each. In *The Great Testament* he employed the same device, extending the poem to a hundred and seventy-four stanzas interspersed with lais, rondeaux, and ballades, the most celebrated of the last being the "Ballad of Dead Ladies," familiar to us through Rossetti's translation with the famous refrain, "But where are the snows of yester-year?" The device of a testament enabled Villon to pay off old grudges by bequeathing, with mock solemnity, legacies that would illuminate the character of each recipient, as when he left to the Sieur de Grigny the ruined tower of Billy, Grigny being in all probability a coiner and the tower an excellent spot in which to ply his trade.

The months prior to the composition of the poem had been unhappy ones for Villon. Having been banished from Paris and having barely escaped hanging, he had fled southward, only to become further involved with the law. The summer of 1461 he spent as a prisoner, sentenced by Thibault d'Aussigny, Bishop of Orléans, to a dungeon in the castle at Meung-sur-Loire, a dungeon below the level of the moat, into which the prisoner was lowered in a basket. The diet was bread and water, and additional water was supplied in the form of the dreaded "Question"—a distressing circumstance for a poet who did not care for water as a beverage at the best of times. Release had come unexpectedly when the new king, Louis XI, passed that way and prisoners, in accordance with custom, were freed. Thus the eminently unattractive Spider King won a fervent admirer.

Such, however, was not the fate of the Bishop of Orléans. The poet holds him up to posterity as the example of the merciless prelate who can himself expect no mercy. Having thus disposed of the bishop, Villon next passes in review before us a strange collection of figures: pickpockets, thieves, coiners, harlots, and murderers whom he had known in the Parisian underworld, for it is fairly certain that the poet belonged to a well-organized and widely-spread gang of criminals. Much in the poem is purely conventional: the complaints against fortune; the figure of Death, who brings high and low to the same end; even the "Ballad of Dead Ladies" is on the well-worn theme of Time sweeping away all beauty. But interspersed are the vignettes of Parisian lowlife and of Villon himself living on the earnings of Fat Margot, "within this brothel where we keep our state."

The popularity of Villon's poetry is evidenced by thirty-four editions before 1542. During the neo-classic seventeenth and eighteenth centuries he was almost forgotten, to be resurrected as part of the medieval revival during the nineteenth century. His appeal to such diverse characters as Swinburne and Stevenson is understandable, for the *nostalgie de la boue* is a common phenomenon among members of a highly conventionalized society. These men, moreover, could live vicariously and in safety the life that Villon had lived in grim reality. Further, he provided a different view of the Middle Ages; his was not the world of *The Divine Comedy* or of the Arthurian romances; it was the world of the desperately poor and criminal classes and of the taverns and brothels that they frequented, and the prisons. It is the great realistic work of the late Middle Ages.

But Villon posed a difficult problem for the Victorian translators. The passage of four hundred years had wrought a great change in what might or might not be said in poetry. His frank obscenity graveled them; even Swinburne, in his rendering of the "Regretz de la belle Heaulmiere," took refuge behind six lines

of asterisks. One might translate the charming "Ballad of Dead Ladies" or the touching "Ballad to the Virgin" that he wrote for his mother, but in many English editions the "Ballade de la grosse Margot" was omitted or discreetly altered. This attitude is to be regretted, for, as Stevenson remarked, in this ballade Villon outdid Zola in naturalism four hundred years before *Nana* was written; the poem gives us an unforgettable picture of a man who has touched the bottom of degradation and who knows that the cause of his abasement lies only within himself: "Filth we love and filth follows us." It is this very frankness that explains much of Villon's charm. While he made the conventional gesture of railing at Fortune, who creates some men rich and some poor, he clearly recognized where the real blame should fall. For whether one gains money by honest or by dishonest means, where does it go?

To taverns and to harlots all!

And as for his future, he had a shuddering foreboding that he would be one of those

Whose neck, in the bight of a rope of three,
Must prove how heavy my buttocks be.

Among the Victorians, there was considerable sentimentalizing over Villon that might have astonished that "povre petit escollier." Of Swinburne's typically hyperbolic statement

A harlot was thy nurse, a God thy sire,

the second phrase would surely have puzzled him, the first Villon would have understood very well.

THE GREAT VALLEY

Type of work: Novel
Author: Mary Johnston (1870-1936)
Type of plot: Historical romance
Time of plot: 1735-1760
Locale: Virginia and Ohio
First published: 1926

Principal characters:
JOHN SELKIRK, a Scottish Presbyterian minister
JEAN SELKIRK, his wife
ANDREW SELKIRK, their son
ELIZABETH,
ROBIN, and
TAM SELKIRK, their younger children
COLONEL MATTHEW BURKE, a wealthy Virginia landowner
CONAN BURKE, his son, later Elizabeth Selkirk's husband
NANCY MILLIKEN SELKIRK, Andrew Selkirk's wife
STEPHEN TRABUE, a driver and guide

Critique:

Mary Johnston's fame in the early decades of the twentieth century was established by a long series of historical romances, most of them with Virginia backgrounds. *The Great Valley* is representative of a type of fiction which, though it has attracted scant critical attention, has enjoyed a long popularity among American readers.

The Story:

John Selkirk and his family, including a spinster sister of Mrs. Selkirk, were bound for Virginia with a number of other immigrants in the small ship *Prudence*. Mr. Selkirk, a Presbyterian minister somewhat too liberal for his congregation at Thistlebrae Kirk, in Scotland, had decided to establish a new kirk in the Shenando or Great Valley of Vir-

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ginia. Arriving in Williamsburg, where his oldest son Andrew was already living, he was introduced to Colonel Matthew Burke, who was developing a large tract of land in the valley and seeking settlers for it. John and Andrew Selkirk together purchased four hundred acres and prepared to set out for the valley. John had asked Colonel Burke how the Indians felt about having their lands occupied by white men but had been assured that there would be no trouble, since the lands had been obtained through treaties and since many Indians had moved farther west to find better hunting grounds.

Stephen Trabue, a friendly driver and guide, was to accompany the Selkirk family on part of the journey to the valley. As they traveled, he explained to them many of the conditions and details of daily living which they might expect in their new homes. Even Nancy Milliken, who had just become Mrs. Andrew Selkirk, would find life in the valley very different from that in Williamsburg, her former home.

Seven years later John Selkirk had a congregation of two hundred in his Mt. Olivet Church, and Andrew had three hundred acres, three indentured youths to help him farm them, a grist mill, and ambitious plans for increasing his holdings and obtaining more helpers, including Negro slaves. John did not favor slavery, but Andrew saw nothing wrong with it as long as he treated his slaves humanely.

A few of John's Calvinist church members objected to the joyousness in his sermons. Liking fire-and-brimstone threats from the pulpit, they complained that their minister did not believe in infant damnation and was even scornful of those who thought that certain evil people were capable of practicing witchcraft.

Shortly after Colonel Burke died during a visit to the home of his son Conan, who had married Elizabeth Selkirk and settled in Burke's Tract, both Conan and John Selkirk decided to move a day's journey west into Burke's Land, an undeveloped tract which the colonel had also planned to fill with new settlers. There John established Mount Promise Church and Conan looked forward to the growth of a thriving new community in what had been the wilderness. Some excitement was caused by a visit from a young surveyor, Mr. Washington, who reported that the French were expanding their colonization along the Ohio River and were moving eastward into Virginia lands. Also, the French had stirred up the Indians, especially the Shawnees, so that they had become a menace to the English and Scots living in the western Virginia settlements.

To the grief of her family, Jean Selkirk died after a brief illness. The Selkirks were disturbed by reports of sporadic Indian massacres and revenge killings by whites. Yet when Andrew Selkirk warned Conan to move back to Burke's Tract, Conan refused, believing that if proper precautions were taken there was no need to fear the Indians. Not long afterward John Selkirk was tricked into following what he thought was a lost lamb into the woods where he was shot by an Indian.

The increasing frequency of Indian attacks soon caused many settlers to flee south into North Carolina, and those who remained stayed on permanent guard. No new people moved into such areas as Burke's Land, and a guerrilla war against the marauding Indians was kept up by the Virginians, many of whose Scottish and Irish forebears had fought in much the same way to protect their Old World homes from English invaders.

In a surprise attack on Conan's homestead a small group of Shawnees triumphed, murdering men, women, and children, scalping their victims, and taking captive Elizabeth and two of her children, Eileen and young Andrew; Old Mother Dick, who had come with the family from their former home in Burke's Tract, and two of the Burke servants. As the Indians and their captives moved westward, one brave, annoyed by young

Andrew's screaming, tore him from Elizabeth's grasp and threw him over a cliff into Last Leap River.

For some time the five remaining captives lived with the Indians in a village near the Ohio River. Elizabeth, who had been taken as a squaw by Long Thunder, bore him a son; but she was biding the time when she might escape with Mother Dick and Eileen, who was still too young to be claimed by some other brave as his squaw. Elizabeth finally managed to slip away from camp with her daughter and the frail but undaunted old woman. Left behind was the half-Indian baby whom a young Indian woman had promised to care for if anything happened to Elizabeth. Regretfully left with the Indians were also the Negro, Ajax, and the white servant, Barb, who might someday manage to return to Virginia.

The long, painful journey and the struggle against exhaustion and starvation were too much for Mother Dick, who died on the way. Elizabeth and Eileen, continuing their journey eastward into the rugged mountains, were constantly on guard against roving Indian bands and diligently seeking food from stream or forest to allay their hunger. At last they reached Last Leap River, into which the baby Andrew had been thrown so long ago. Elizabeth, peering through bushes toward the river, saw a canoe heading down it, going westward. It was paddled, not by Indians as she at first feared, but by her brother Robin, the guide Stephen Trabue, and her husband Conan Burke. After the joyous reunion, Conan explained that though Elizabeth had seen him attacked by some of the raiders and apparently killed, he had actually been rescued by neighbors after having been gravely wounded. His slowly healing wounds and the continuation of the war against the Indians and the French had prevented his and Robin's pushing toward the Ohio to rescue, if possible, the Shawnees' captives. Finally peace had come—in America, though not yet in Europe between England and France—and the word had spread to all wandering bands that now it was safe to travel in Indian territory. As soon as possible he had set out with Robin and Stephen to search for his loved ones. As the happy group sat about a fire to eat a breakfast which was like a banquet to Elizabeth and Eileen, the famished girl clung to the belief she had had a short time before, when she wakened from a deep sleep to find her mother and her father standing above her. To her the reunion seemed miraculously wonderful.

GREEN GROW THE LILACS

Type of work: Drama
Author: Lynn Riggs (1899-1954)
Type of plot: Regional romance
Time of plot: 1900
Locale: Indian Territory (later Oklahoma)
First presented: 1931

Principal characters:
CURLY MCCLAIN, a cowboy
LAUREY WILLIAMS, a young farm owner
AUNT ELLER MURPHY, an elderly homesteader
JEETER FRY, a hired man
ADO ANNIE CARNES, Laurey's friend
A PEDDLER
OLD MAN PECK, a neighbor
CORD ELAM, another neighbor

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Critique:

Green Grow the Lilacs, upon which the phenomenally successful musical play *Oklahoma* was based, represents American folk drama at its best. The simple plot is like an expansion of the story in some mountain ballad, and the many ballads and folk songs which are introduced into the play greatly enhance its alternately romantic, suspenseful, rowdy, and sad scenes.

The Story:

Curly McClain, a tall, curly-haired young cowboy, called at the home of Laurey Williams and Aunt Eller Murphy to ask if Laurey would go with him to a play-party at Old Man Peck's. Laurey, pretending indifference and even scorn for Curly, turned down the invitation and went back to her bedroom, reappearing later to say that she *was* going to the party but that Jeeter Fry, her hired man, was taking her. At first angry, Curly sat down at the small organ in the living-room and played and sang the old song "Green Grow the Lilacs," which tells of a rejected lover. Then, quickly recovered from Laurey's rebuff, he asked Aunt Eller to go to the party with him in his hired fringe-top surrey. He left, saying he would pay a little call at the smokehouse where Jeeter lived.

In Laurey's bedroom, a little later, Aunt Eller announced that she was going to the party with Curly. Laurey showed no great interest. Instead, musing on how much she loved her place, she confided her fear that Jeeter might sometime burn it down. This fear of him was what made her accept his attentions and go to parties with him. Aunt Eller belittled her fears.

Ado Annie Carnes arrived with a peddler, from whom Laurey bought for Ado Annie a pair of garters and some liquid powder to hide her freckles. They were startled when they heard a shot from the direction of the smokehouse, and then another.

Meanwhile, before and during a card game in the gloom and dirt of the smokehouse, Curly had learned that Jeeter's mind was obsessed by two things: lurid crime, which he liked to read about, and sex, which dominated his thinking and his talk much of the time. As they played cards, Jeeter's two pistols lay on the table. Curly's persistent needling of him about his dirty, dark thoughts and his filthy personal habits so angered Jeeter that he suddenly picked up one pistol and fired at random, splintering the opposite wall. Curly picked up the other pistol and fired neatly through a knothole. Aunt Eller, Laurey, Ado Annie, and the peddler, hurrying in to learn what the shooting was about, were relieved to learn that no harm had been done. After the women left, the peddler remained to bring forth his wares of special interest to men. He praised the efficiency of a long-bladed knife for Jeeter. Curly considered the possible advantage of buying a pair of brass knuckles—just in case.

At Old Man Peck's the party was already in progress when Aunt Eller arrived with Curly, followed a little later by Laurey, Ado Annie, and Jeeter, who complained to Laurey because she had invited Ado Annie to go with them. Keeping Laurey from entering the house, he asked why she tried so hard to keep from being alone with him. When, tormented by desire, he caught Laurey, she slapped him hard, then told him that he was no longer her hired hand and that he was to leave her place forever. He slunk away with a dark look. Laurey asked Ado Annie, who had come back to complain about her tight garters, to send Curly out.

When Laurey was finally able to tell Curly her fear of Jeeter, he promised to get her a new hired hand, suddenly asked her to marry him, and as quickly found himself accepted. Jokingly, he asked if she would give him, a penniless cowboy, a new saddle blanket for a wedding present.

When the party crowd came out on

the porch, they joked about the two love birds. Jeeter, a bottle in his hand, looked broodingly at Laurey and Curly, started to drink a mocking toast to them, and then hurled the bottle across the yard, where it crashed. The crowd, keeping Curly and Jeeter apart, began to sing "Skip to My Lou."

One evening, a month later, Laurey and Curly stole quietly across a hayfield toward the Williams house. They were whispering that they had given the crowd the slip after going to town and getting married. They headed for the house, followed, unknown to them, by a group of men bent on shivareeing the new couple. Their rude jokes were interrupted when Curly, angry and with his shirt ripped, was dragged from the house by several men. Laurey in her nightgown, frightened and ashamed, followed, surrounded by a wide circle of other men. To the accompaniment of bawdy taunts, Curly and Laurey were made to climb the ladder of a tall haystack; then the ladder was thrown down.

Suddenly, amid the obscene jesting, there was the cry of "Fire!" and Jeeter came up with a flaming torch. As he sprang to light the stack, Curly leaped down and knocked the torch from his hand. The fire was quickly doused, but the drunken Jeeter, his knife out, attacked Curly. In the struggle Jeeter tripped, fell on his knife, and lay still. Cord Elam suggested that Curly go and explain the fight to the law.

A few nights later Aunt Eller and Ado Annie sat in the Williams living-room wondering when Curly would be let out of the Claremore jail. Laurey, coming from her room looking pale and much older, spoke of her fears for Curly, the shock of hearing the bawdy things the men had said at the shivaree, and the troubles that life brings people. Aunt Eller, citing many troubles, explained that one simply had to have the strength to endure such things. The lesson sank in, and Laurey apologized for being such a baby.

The dog Shep began barking outside, then suddenly stopped. A moment later Curly came in; he had broken out of jail the night before his trial in order to see Laurey. His pursuers would be after him in a little while, he said, but he had to know that she would wait for him, whatever might happen at the trial. When they let him free he would forget herding cows and learn to farm Laurey's beautiful acres.

Old Man Peck and several other deputies arrived to return Curly to jail, but Aunt Eller refused to let them have him before morning. When the others showed sympathy for Curly and Laurey, who had still not had their wedding night, Peck agreed, promising to return bright and early in the morning. Not too early, said Aunt Eller. From the bedroom came Curly's voice singing "Green Grow the Lilacs."

DER GRÜNE HEINRICH

Type of work: Novel
Author: Gottfried Keller (1819-1890)
Type of plot: Autobiographical romance
Time of plot: Mid-nineteenth century
Locale: Switzerland and Bavaria
First published: 1854-1855; revised 1879

Principal characters:
HEINRICH LEE, son of an architect
FRAU LEE, Heinrich's mother
ANNA, daughter of Heinrich's uncle, Heinrich's first love
JUDITH, a well-to-do widow, who loved Heinrich
ROEMER, a painter, Heinrich's teacher

ERICSON, Heinrich's first friend among Munich painters
LYS, a Dutch painter, prominent among Munich painters
SCHMALHOEFER, a second-hand dealer
GRAF DIETRICH ZU W . . . BERG, an admirer of Heinrich's art
DOROTHEA, adopted daughter of Count W . . . berg

Critique:

Gottfried Keller's *Der grüne Heinrich (Green Henry),* one of the great German *Bildungsromane* (educational novels), is frequently compared to Goethe's *Wilhelm Meister.* Its autobiographical content is unmistakable: the book is an almost authentic description of Keller's life in Switzerland, his struggles in Munich, and his disillusioned return home. The first version of the novel, which appeared in 1854-1855, ends with Heinrich's death. After Keller became a respected county official in his native country, the second, and standard, version of *Der grüne Heinrich* appeared. This version, reflecting the author's new-found security, ends on a fatalistic but not destructive note. Keller, as enthusiastic about description of nature as were his romantic contemporary writers, loved his native surroundings; however, he added strong realism to his stories, which was quite shocking to his romantically inclined audience. The value of the novel is increased by a dry sense of humor, which fills the basically tragic book with contrasts. Strong dependence of the plot on native elements may be responsible for the absence of an English translation.

The Story:

Heinrich Lee lost his father in early childhood. Thereafter, with great love and a boundless faith in her son's future, Frau Lee devoted her life to his happiness. Methodically she used her small inherited fortune for his education. A rich supply of green cloth, left by the father, was continuously used for Heinrich's clothing, and he was nicknamed "Grüne Heinrich" (Green Henry).

After fifteen-year-old Heinrich had been dismissed from school for his part in a student prank, he visited relatives in the country and fell in love with his cousin Anna, a beautiful but frail girl. In the same village he met Judith, a well-to-do widow, who loved Heinrich. Although she knew about his love for Anna, she assured him that there was enough room for both in Heinrich's heart. Judith did not intend to leave their relationship on a platonic basis only. Thus Heinrich was drawn between his deep love for the frail Anna and the strange attraction of the sensual Judith.

Because it was impossible for Heinrich to complete his course of studies, his mother agreed to help him fulfill his dream of becoming a painter. All friends of Frau Lee opposed this idea; it was unthinkable that a child of a respected citizen should undertake such an insecure and uncertain career. In spite of these objections Frau Lee arranged Heinrich's apprenticeship in an etcher's studio. Thereafter, when he visited the village in which Anna and Judith lived, he enjoyed being called a painter.

Anna, after a time spent in a school in Switzerland, became ill and died. Heinrich guarded her body during the night before her funeral.

Before long Heinrich exhausted the knowledge he could gain in the etcher's studio. His luck changed when he met a professional painter named Roemer. From the start Roemer showed great interest in Heinrich's work and agreed to be his tutor for a reasonable fee. As usual, Frau Lee was willing to help her son and again she was in opposition to the townspeople. Herr Roemer was regarded as completely unreliable, and his talk about connections with members of the aristocracy made him unpopular among the liberal-minded citizens. Also, Roemer's financial situation seemed not to be as favorable as he tried to have it appear. Proof came when Heinrich, wanting to discontinue

his lessons, was approached by Roemer for a loan. Heinrich received more lessons in return for money regarded as a loan.

One day Roemer sold a painting. He decided to use the money for a trip to Paris because life in the town had become unbearable for him. Frau Lee wrote a polite note in regard to the loan and Heinrich tried to appeal to Roemer's aristocratic code of honor in order to get the money. Surprisingly, Roemer paid without hesitation. Weeks later Heinrich received a letter, revealing that Roemer was dying in an insane asylum in Paris; the payment to Heinrich had left him without a single franc after his arrival there. Heinrich felt guilty because he believed that he had destroyed Roemer's only chance for a new life. To talk to somebody about his moral guilt he went to Judith. She declared bluntly that Heinrich had murdered Roemer and that he would be forced to live with his crime. Heinrich told Judith that he could not meet her any more, since he wanted to remain faithful to Anna. Disappointed, Judith decided to emigrate to America, taking Heinrich's diary with her.

Heinrich decided to go to Munich. Once more Frau Lee had difficulty persuading the trustees of Heinrich's inheritance to release the rest of the money for his study in Munich, and pessimistic predictions were made about Frau Lee's folly.

In Munich Heinrich met Ericson, a painter with a realistic attitude toward his art. Attracted to young and idealistic Heinrich, he introduced the young man to a respected Dutch painter, Lys, who saw promise in Heinrich's drawings. Ericson and Lys gave Heinrich the contact he desired with the artistic world. Ericson married a wealthy widow and left Munich. Once Lys' irresponsible behavior toward a girl irked Heinrich and a heated discussion followed. The Dutch painter was also an avowed atheist. Though Heinrich never attended church services, he defended his "God exists" theory so strongly that Lys felt insulted and challenged him to a duel. The duel was never fought, however, for Lys left Munich.

Having lost his most valuable connections with artistic circles, Heinrich decided to attend lectures at the university. Living a carefree and cheerful student life, he soon exhausted his credit. Realization of his financial situation caused him to resume painting. When he approached a well-known painter for help, the artist looked at his work and suggested that he show his paintings in a gallery. There Heinrich noticed that his work was placed in an obscure corner, but a canvas by the other painter, based on one of his own landscapes, hung in a prominent place. Heinrich realized that any other attempt to exhibit his works would stamp him as a plagiarist.

Discouraged, he tried without success to sell his work to small dealers. For days he did not eat; each night he had apocalyptical nightmares. Money from Frau Lee brought temporary relief. After paying his debts, Heinrich had little left and he tried to sell the drawings which he had made before leaving home. A secondhand dealer, Schmalhoefer, took a few of them. When Heinrich returned to the dealer, he was told that his drawings had been sold, and Schmalhoefer asked for more. Later Schmalhoefer offered him work as a flagpole painter, and he accepted, working steadily from morning to night. After this work came to an end he was able to pay all his debts, with some money left over to make a trip home.

On the way he accidentally found shelter at the estate of Count W . . . berg. To his surprise, he learned that the count was the unknown patron who had bought his drawings. Delighted when he learned the identity of his guest, the count offered Heinrich a chance to paint undisturbed. Soon Heinrich forgot his intention to return to his mother. Also, Count W . . . berg had an adopted daughter, Dorothea, with whom Heinrich had fallen deeply in love. It was impos-

sible for him to declare his love openly, however, because he felt that to do so would abuse the count's hospitality.

Having found a sponsor in Count W . . . berg, Heinrich successfully exhibited a painting in Munich. His old friend Ericson, after reading an account of the exhibit, wrote asking to buy the painting, regardless of price. While in Munich, Heinrich experienced another great surprise when he was informed that Schmalhoefer had died, leaving him a large amount of money. The dealer had been impressed by an idealistic painter who was nevertheless ready to paint flagpoles from morning to night. The sale of the painting, Schmalhoefer's bequest, and additional payments by the count for the drawings Schmalhoefer had sold to him made Heinrich a fairly rich man. But in spite of his good fortunes Heinrich was still not ready to declare his love to Dorothea. Heinrich, who had not written to his mother for many months, decided at last to complete his journey home. When he arrived, he found his mother dying. The neighbors informed him that a short time before the police, trying to contact him in connection with Schmalhoefer's bequest, had asked Frau Lee to appear at police headquarters to give information as to her son's whereabouts. Because the police did not reveal the reason for their questions, his mother had believed rumors that a criminal investigation was the cause for the inquiries; her fears and Heinrich's silence had broken her spirit. After some time Heinrich was able to regain the confidence of the townspeople and was elected a county official. Then a letter from the count informed him that Dorothea, uncertain of his love, had married another. Peace came into his life when Judith returned from America to be near him. A realistic woman, she convinced Heinrich that marriage would not be advisable, but she promised to be with him whenever he needed her. After twenty years Judith died and he recovered his diary, which he used to write the story of his life.

GUARD OF HONOR

Type of work: Novel
Author: James Gould Cozzens (1903-)
Type of plot: Psychological realism
Time of plot: Three days during World War II
Locale: An Air Force base in Florida
First published: 1948

Principal characters:

MAJOR GENERAL IRA N. "BUS" BEAL, Commanding General of the Ocanara Base
SAL BEAL, his wife
COLONEL NORMAN ROSS, Air Inspector on General Beal's staff
CORA ROSS, his wife
CAPTAIN NATHANIEL HICKS, an officer in Special Projects and an editor in civilian life
SECOND LIEUTENANT AMANDA TURCK, a WAC
LIEUTENANT COLONEL BENNY CARRICKER, General Beal's co-pilot
BRIGADIER GENERAL NICHOLS, assistant to the Commanding General of the Air Force
LIEUTENANT EDSELL, a writer, assigned to Special Projects
LIEUTENANT LIPPA, a WAC, in love with Lieut. Edsell
LIEUTENANT WILLIS, a Negro pilot
MR. WILLIS, his father

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Critique:

Within the complex structure of a large Air Force base in wartime, James Gould Cozzens has evoked a world in miniature in which many of the major conflicts of life are discussed. In a flat but cogent style the author delineates the problems that attach to power relationships, to authority and suppression. Indirectly the book is a profound indictment of the self-willed agitator and nonconformist; directly, it is a striking revelation of the way various types rise to and deal with the crises of life.

The Story:

The huge and sprawling Air Force base at Ocanara, Florida, was almost a world in itself. At its head was Major General "Bus" Beal, a hero in the Pacific theater in the early days of the war and still, at forty-one, an energetic and skillful flyer. To keep the operation of the base running smoothly, the general relied heavily on his Air Inspector, Colonel Norman Ross, who brought to his military duties the same resourcefulness that had characterized his career as a judge in peacetime. And Judge Ross needed all his acumen to do the job.

Landing his AT-7 one night at the Ocanara Airstrip, the general came close to colliding with a B-17. The B-17, piloted by Lieutenant Willis, one of the Negro fliers recently assigned to Ocanara, had violated the right of way. Lieutenant Colonel Benny Carricker, General Beal's co-pilot, struck and hospitalized Lieutenant Willis and in return was confined to quarters by General Beal. The incident, while small, triggered a complex of problems that, in the next two days, threatened to destroy the normal operations of the base. On the following day several of the Negro fliers, incensed by Lieutenant Willis' accident and further outraged at the fact that a separate service club had been set up for them, attempted to enter the white officers' recreation building. This action came close to starting a riot.

To complicate Colonel Ross's difficulties further, tension had developed between the Air Force base and some leading citizens of the town. Alone of General Beal's staff, Colonel Ross felt the hazards of the situation. For the others—in particular for Colonel Mowbray and his assistant, Chief Warrant Officer Botwinick—the difficulties seemed ephemeral and routine. Even General Beal was of little aid to Colonel Ross, for he was brooding unhappily over the arrest of Colonel Carricker, and was further troubled by the recent suicide of an old friend.

Among the members of the Air Force base itself other forces were working to enlarge and compound the difficulties. For Lieutenant Edsell, the hospitalization of the Negro pilot was the springboard for agitation, and he helped arrange for a visit of Lieutenant Willis' father to the base hospital. Only a few of the base personnel understood the difficulties Colonel Ross faced and the skill with which he operated. Those who did, like Captain Nathaniel Hicks, were too concerned with their own problems to be of much assistance.

On the day Mr. Willis was to visit his son, the Ocanara Base was host to another unexpected visitor, Brigadier General Nichols, the personal representative of the Commanding General of the Air Force. To the embarrassment of all concerned, General Nichols' purpose in coming to Ocanara was to award Lieutenant Willis a medal for bravery.

Whatever Colonel Ross may have dreaded from the visit, he was relieved to find General Nichols a not unsympathetic man, for the general had trained himself into a stoical and tolerant frame of mind. He understood the situation at a glance, and at the awarding of the medal at the hospital he conducted himself so well that Mr. Willis himself was charmed.

On the following day the base prepared for a birthday celebration. In honor of General Beal's forty-first year, Colonel

Mowbray had organized a military parade which was to include not only marching men and WACS, but planes flying in formation and parachute drops. General Nichols shared the reviewing stand with General Beal and his staff. In the nearby field, near a lake, Captain Hicks and his friend from the WAC detachment, Lieutenant Turck, were posted as observers.

Soon the parade began, and from their observation post Captain Hicks and Lieutenant Turck saw hundreds of parachutists begin the slow descent into a simulated conflict. Then tragedy struck. A group of parachutists, having ill-timed their leap, dropped into the lake instead of hitting the field. In horror, Captain Hicks saw them struggle briefly in the water and then sink.

When knowledge of the disaster reached General Beal's office there was a moment of furious commotion. Charges and countercharges were flung about with abandon. To Colonel Ross it seemed that fate had ordained nothing but problems for him and for Ocanara. But it was now that General Beal shook himself out of his gloom and took command, directing rescue operations with precision and skill and revealing at the same time that throughout the hectic few days that had passed he had not been unaware of the conflicts going on.

That night Colonel Ross accompanied General Nichols to the plane that was to return him to Washington. Reviewing the difficulties of the past three days, the colonel saw that General Nichols was right: one could only do one's best and, for the rest, trust the situation to right itself.

GUEST THE ONE-EYED

Type of work: Novel
Author: Gunnar Gunnarsson (1889-)
Time: c. 1900
Locale: Iceland
First published: Af Borgslaegtens Historie, 1912-1914; abridged in translation as *Guest the One-Eyed,* 1920

Principal characters:
ØRLYGUR À BORG, a well-to-do landowner
ORMARR ØRLYGSSON, his son
KETILL ØRLYGSSON, Ormarr's brother
GUDRUN (RUNA), Pall à Seyru's daughter
ALMA, the daughter of Vivild, a Danish banker
ØRLYGUR THE YOUNGER, son of Ketill and Runa
SNEBIORG (BAGGA), an illegitimate girl

In his fiction Gunnar Gunnarsson provides novels of traditional form and nobility, made particularly fascinating by their Icelandic setting. The atmosphere of the ancient sagas pervades his books, putting his characters into association with the past while making the present none the less convincing. The drama of the novels is essentially moral, and the ethical dilemmas into which the characters fall are neither gross nor abnormal. Gunnarsson is adept at re-creating the Icelandic character and the Icelandic atmosphere; the human beings about whom he writes move with dignity and passion across barren, stony, but none the less attractive northern plains. One is reminded of Thomas Hardy's dark novels in which the brooding moors take on the pessimism and the courage of people challenged by fate.

Although Gunnarsson retains a tragic view of life, regarding human beings as helpless before forces more powerful than themselves, he never loses sight of the alleviating influences of love, humor, and

tradition. Generation succeeds generation in his novels, and although individuals fall, families persevere, so that Icelandic traditions are strengthened and, in turn, strengthen those who share them. *The History of the Family at Borg*—in the original *Af Borgslaegtens Historie*—is a four-part novel of this enduring type.

Guest the One-Eyed, abridged in English translation, is the story of the family at Borg, of a father and his two sons, and of the illegitimate child of one of his sons. The Borg farm, portrayed as a refuge for anyone who needed help, is the home of Ørlygur the Rich, an energetic and compassionate Icelandic farmer sometimes spoken of as "the King" because of the vast number of servants he retains and the hundreds of cattle and horses and sheep he owns. Ørlygur hopes that one of his sons, either Ormarr or Ketill, will become the master of Borg, but Ormarr is interested in playing the violin and Ketill decides to become a priest. The issue is resolved when Ormarr, after throwing away an opportunity to become a world-famous concert violinist and after achieving a remarkable financial success as a shipping magnate, returns to Borg in search of a new challenge.

Gunnarsson quickly creates extremes of character in Ormarr and Ketill. Ormarr is sensitive, intelligent, perceptive, creative, and honest, while Ketill is devious, jealous, destructive, blasphemous, and dishonest. As the parish priest, secretly eager to seize control of the property at Borg, Ketill preaches a series of sermons which slowly encourage the peasants to believe that a great sin has been committed by one of the community leaders. Finally Ketill charges his own father with being the father of a child born to Runa, the daughter of a poor farmer, Pall à Seyru. The charge is coupled with the suggestion that Ørlygur also persuaded Ormarr to marry Runa in order to hide his crime of passionate lust. The depth of Ketill's depravity finally becomes evident to the citizens of the community when Ørlygur, with convincing simplicity and wrath, reveals that the priest who would condemn his own father is himself the father of Runa's child.

The elements of melodrama are here, but the effect is that of tragedy. To have been able to portray such extremes of character—for Ormarr sacrifices his own concerns to marry Runa, while Ketill sacrifices his own family to win power and wealth—without making the characters mere devices for the development of plot is evidence of Gunnarsson's skill as a novelist.

The author's audacity, so successful as to become a sign of his eminence as a writer, leads him to create a complete reversal in the character of Ketill. Ketill, the cold, scheming Icelandic Judas, becomes someone very much like Christ. Repenting his sins, Ketill leaves Borg and, having rejected the idea of suicide, becomes a wanderer, dependent for his board and lodging on the Icelandic farmers to whom he brings simple, soul-restoring messages of love and compassion. He regards himself as a guest on earth, and "Guest" becomes his name. He has lost his eye in saving a child from a burning farm; hence, he is "Guest the one-eyed."

There is no more difficult task in literature than the portrayal of a saintlike character. Readers are ready to accept the fact of evil, and there is no act so base that one cannot readily believe man capable of it. But extreme selflessness, Christlike love, is an ideal, hinted at in the scriptures, and hardly to be found in the community of men. The novelist presuming to create a character who, having been in the depths of sin, becomes a lovable, living incarnation of virtue, is a writer confronting himself with the final challenge of his craft. Gunnarsson took up that challenge; *Guest the One-Eyed* is his victorious response.

The novel has at once the character of a myth and the character of a modern saga. When Ketill finally returns to Borg, known only as Guest the one-eyed, he carries with him the memory of the curses that everyone has put on Ketill,

whom all believe dead. His reconciliation with his family—something almost beyond hope, even for a saint, since Ketill's lying charge from the pulpit had both killed his father and driven Ketill's wife mad—is partly the result of his having destroyed the old Ketill by his life as a wanderer, but it is also a result of the readiness of the Icelanders to forgive for the sake of the family, that union of strength which makes life in Iceland possible.

Guest the One-Eyed ends affirmatively with the prospective marriage of Ørlygur the younger, Ketill's son, and Bagga, the beautiful illegitimate daughter of the woman of Bolli who, like Ketill, had known the fire and ice of passion and repentance. Gunnarsson's pessimism is concerned with man's lot on earth, with his struggle and his ultimate death; but it is not a discouraging pessimism that extends to the spirit of man. Iceland may be stony, misty, barren and demanding, but it is also a land of sunshine and changing moods, like the characters about whom Gunnarsson writes.

GUY OF WARWICK

Type of work: Poem
Author: Unknown
Type of plot: Chivalric romance
Time of plot: Tenth century
Locale: England, Europe, the Middle East
First transcribed: Thirteenth century

Principal characters:
GUY, a knight of Warwick
FELICE LA BELLE, Guy's mistress
HERHAUD OF ARDERN, Guy's mentor and friend
ROHAUD, Earl of Warwick
OTOUS, Duke of Pavia
MORGADOUR, a German knight
REIGNIER, Emperor of Germany
SEGYN, Duke of Louvain
ERNIS, Emperor of Greece
LORET, Ernis' daughter
THE SOUDAN OF THE SARACENS
TIRRI, a knight of Gurmoise
ATHELSTAN, King of England
COLBRAND, a Danish giant

Critique:

Guy of Warwick was penned by more of an anthologist than a poet. Undoubtedly French in origin, this metrical romance is made up of episodes from earlier romances, epics, and sagas. The story was frequently rewritten throughout the Middle Ages, later reprinted in many languages, immortalized in a play in 1620, and even adapted into a popular children's adventure story in the nineteenth century. In order to learn of all of Guy of Warwick's adventures, the reader would need to consult the earlier French poems, the English epics, the Irish translations, innumerable exempla, and patches of many other heroic poems and related legends. The best edition of the work is by the late scholar Julius Zupitza (1844-1895), who collated the very early Auchinleck manuscript (believed to have been written 1330-1340) with the most complete manuscript, now preserved in Caius College, Cambridge (c. 1400).

The Story:

It was love for a woman that prompted Guy to inaugurate his long series of remarkable exploits. Guy, son of the steward to Rohaud, Earl of Warwick, was a very popular and handsome young squire. As the earl's principal cupbearer, he was instructed, on one fateful occasion, to superintend the service of the ladies during dinner. Gazing on Felice la Belle, Rohaud's beautiful and talented daughter, he fell desperately in love with the fair maiden. When he first declared himself to her, he was rejected because of his lowly birth and lack of attainments. Later, however, when from lovesickness he was close to death, Felice, following the advice of an angel, offered him some encouragement. If he became a knight and proved his valor, she would reward him with her hand in marriage.

After receiving knighthood, Sir Guy set out to prove his valor. Accompanied by his mentor, Herhaud of Ardern, he spent an entire year attending tournaments throughout Europe. Pitted against some of the most renowned knights of Christendom, Guy was indomitable; in every encounter he took the prize. His reputation now established, he returned to Warwick to claim his reward from Felice. This fair lady, however, had decided to raise her standards. After acknowledging his accomplishments, she notified him that he must become the foremost knight in the world before she would marry him.

True to the laws of chivalric love, Guy returned to Europe to satisfy the fancy of his mistress. Again visiting the tournaments, again he was, without exception, victorious. But misfortune awaited him in Italy. His high merit having excited their envy, seventeen knights, led by Otous, Duke of Pavia, laid an ambush for the English champion. Before Guy won the skirmish, two of his closest companions were dead, and his best friend, Herhaud, appeared to be slain. As Guy, himself grievously wounded, began his return journey to England, he was filled with remorse for having allowed the wishes of a haughty lady to lead him to this sad result; but in Burgundy, where he was performing his customary deeds of valor, his spirits were considerably improved by his discovery of Herhaud, alive and disguised as a palmer.

As the two friends continued their journey homeward, they learned that Segyn, Duke of Louvain, was being attacked by Reignier, the Emperor of Germany, who wrongfully claimed the duke's lands. Assembling a small army, Guy defeated two armies that were sent against Segyn. With a larger force, the emperor then encircled the city in which Guy, Segyn, and their followers were quartered. During this blockade Reignier, on a hunting trip, was surprised by Guy, who led the unarmed emperor into the city. There, in the true spirit of chivalry, a rapprochement was brought about between the ruler, Reignier, and his vassal, Segyn.

Soon after rendering these good services to Segyn, Guy found another occasion for the exercise of his talents. Learning that Ernis, Emperor of Greece, was besieged by the mighty forces of the Saracen Soudan, Guy levied an army of a thousand German knights and marched to Constantinople. Received with joy, he was promised for his efforts the hand of Princess Loret, the emperor's daughter. After repelling one Saracen attack, Guy took the offensive and left on the field fifteen acres covered with the corpses of his enemies. But his greatest threat came from one of his own knights, Morgadour, who had become enamored of Loret. Knowing that the Soudan had sworn to kill every Christian who should fall within his power, Morgadour duped Guy into entering the enemy camp and challenging the Saracen monarch to single combat. Ordered to be executed, the resourceful Guy cut off the Soudan's head, repelled his attackers, and made his escape.

The emperor, because of his great ad-

miration for the English knight, hastened arrangements for the wedding of Guy and Loret. Guy, somehow having forgotten Felice, was agreeable to the plan, until, seeing the wedding ring, he was suddenly reminded of his first love. A true knight, he resolved to be faithful to Felice and to find some excuse for breaking his engagement to Loret. Another altercation with Morgadour ended with Guy's slaying of the treacherous German. Using the pretext that his continued presence in the court might lead to trouble between the Greeks and Germans, Guy took his leave.

Guy planned an immediate return to England, but he was destined to perform further deeds of knight errantry before being reunited with his beloved Felice. While traveling through Lorraine, he met an old friend, Sir Tirri, who was being persecuted by their mutual enemy, Duke Otous. The duke had abducted Tirri's fiancée. Guy wasted no time in rescuing the girl, but Otous did not give up easily. After attempting and failing to defeat Guy on the battlefield, he resorted to foul means and succeeded in capturing both Tirri and his fiancée. Guy, combining trickery with valor, killed the felon duke and freed the lovers.

Just one more incident delayed Guy's return to England. Unintentionally entering the game preserve of the King of Flanders, he was confronted by the king's son and found himself compelled to kill the dissentious prince. In an ensuing encounter with the wrathful father, Guy was forced to slaughter fourteen knights before he could make his escape. Arriving in his native country, Guy, in accordance with chivalric practice, repaired to the court of King Athelstan. He was honorably received, and almost immediately the king enlisted his services to kill a troublesome dragon. After a long and fierce battle, Guy in triumph carried the monster's head to the king.

Guy's homecoming was the less joyous upon his learning of the death of his parents, but this sorrow was compensated for by his immediate marriage to Felice. They were married only forty days, barely time to conceive a son, when Guy's conscience, troubled over the mischief he had done for the love of a lady, forced him on a penitential pilgrimage. His bereaved wife placed on his finger a gold remembrance ring and sorrowfully watched him depart for the Holy Land.

So great a warrior, however, could not escape his reputation or his duty. He interrupted his devotions to kill an Ethiopian giant and to assist Tirri again, this time by slaying a false accuser.

When the pious warrior returned to England he found King Athelstan besieged by King Anlaf of Denmark. It had been agreed that the outcome of the war should be determined by single combat between Colbrand, a Danish giant, and an English champion. In a dream King Athelstan was advised to ask the help of the first pilgrim he met at the entrance of the palace, and the aging Guy of Warwick was that pilgrim. In this last and most famous of his fights Guy, shorn of his weapons, appeared certain of defeat. In his extremity he snatched up a convenient ax, fiercely assailed the giant, cut him to pieces, and thereby saved the English kingdom.

Guy paid one last visit to his own castle, where he discovered Felice engaged in acts of devotion and charity. Without having revealed his identity to her, he went off to the forests of Ardennes. When death was near, he dispatched the gold remembrance to his wife and begged her to supervise his burial. Arriving in time to receive his last breath, the faithful Felice survived him by only fifteen days. She was buried in the same grave as her warrior husband.

HARMONIUM

Type of work: Poetry
Author: Wallace Stevens (1879-1955)
First published: 1923

In the case of Wallace Stevens the proper understanding of his early poems as a new dimension of poetic reality was for the most part an exercise in hindsight. This is not the same thing as saying that at any time in his career he lacked the attention of serious criticism or a body of appreciative, well-wishing readers, only that he was sometimes admired for the wrong reasons.

Harmonium was published in 1923, at a time when the French Symbolists—Baudelaire, Mallarmé, Verlaine, Rimbaud, Laforgue—were being assimilated as influences and models, and the Imagist movement had not yet run its course. Because Stevens exhibited the tangential imagery, elisions, and regard for symbolic order of the first group and the concentrated exactness of the second, most readers found little in his poetry to link it with the native tradition. Instead, they seized upon the exotic and ornate qualities of his verse as if these were its final effect rather than a means to an end. Stevens appeared to be, at first reading, a poet whose purity of vision and absolute integrity insulated him from the material concerns of his society. Eliot in England and Joyce in Paris occupied just such positions of isolation and authority. Closer home, the author of "Le Monocle de Mon Oncle," "The Comedian as the Letter C," and "Peter Quince at the Clavier" seemed to provide a similar image of the dedicated artist.

But Stevens, as it later developed, was neither a master of décor for decoration's sake—the literary dandy and Whistler in words, as some called him—nor the alienated poet such as the period demanded. An aesthetic-moral writer of the highest order, he had already in *Harmonium* charted those areas of experience and precept which were to comprise the whole body of his work: the re-creation of the physical world in bold and brilliant imagery, the relation of imagination to reality, the nature and function of art, the poet's place in modern society, problems of structure and style. Stevens was not a poet of growth but of clarification, and his later books merely ordered and refined his vision and techniques. Unlike most poets, who achieve only a temporary balance between temperament and environment, he created a total world for his imagination and his belief in the nourishing power of art. Perhaps the greatest service he provided was to show by example the possible in poetry if man is to find a source of imaginative faith in an age of disbelief or to establish once more a sustaining relationship with the world about him. *Harmonium* "makes a constant sacrament of praise" to poetry—the imaginative ordering of experience—as the supreme fiction.

The unmistakable signature of these poems is the richness of their diction, the use of words not common to English poetry, at least in these plain-speaking times, a parade of brightly colored images and startling turns of phrase. Such words as fubbed, coquelicot, barque, phosphor, gobbet, fiscs, clavier, pannicles, girandoles, rapey, carked, diaphanes, unburgherly, minuscule, ructive, shebang, cantilene, pipping, curlicues, and funest reveal the poet's delight in the unusual and the rare. But as R. P. Blackmur pointed out long ago, Stevens' poetic vocabulary was not chosen for affected elegance, coyness, or calculated obscurity. These words give an air of rightness and inevitability within the contexts that frame them; it is not the word itself but its relationship to other words in the poem that gives

HARMONIUM by Wallace Stevens, from COLLECTED POEMS. Excerpts reprinted by permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1923, 1931, 1937, 1954, by Wallace Stevens.

to Stevens' poetry its striking qualities of style. It is the same with his images, the strategic effectiveness of "barbaric glass," "poems of plums," "venereal soil," "golden quirks and Paphian caricatures," "rosy chocolate and gilt umbrellas," "oozing cantankerous gum," "women of primrose and purl," "the emperor of ice cream," in conveying a luxuriance of sense impressions. This diction of odd angles of vision and strange surfaces gives the impression of language revitalized as if it were the invention of the poet himself. It becomes a part of what Stevens once called "the essential gaudiness of poetry," and it is capable of a variety of effects, as the following examples show.

The mules that angels ride come slowly
down
The blazing passes from beyond the
sun.
("Le Monocle de Mon Oncle")

or:

Chieftain Iffucan of Azcan in caftan
Of tan with henna hackles, halt!
("Bantams in Pine-Woods")

or:

. . . and not to think
Of any misery in the sound of the wind,
In the sound of the leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the
snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.
("The Snow Man")

Stevens' diction and imagery are not so much the verbalization of a mode of thought but in themselves a way of thinking. His poetry belongs to the order of solipsism, that philosophical theory which holds that the self is the only object of verifiable knowledge and that all things are re-created in the image of man in the act of perceiving the world. In his best poems this is the effect toward which Stevens' floating images tend, so that from the world of his verse one emerges with altered perspective. There is in it a different way of seeing, a rearrangement of the familiar pattern of experience by which poetry is no longer a way of looking at life but a form of life. Thus his images point to a passionate drive toward material comfort and rich living, as opposed to spiritual sterility in a world of waste and excess. In *Harmonium* the poles of his world become "our bawdiness unpurged by epitaph" and "the strict austerity of one vast, subjugating, final tone." He is aware of tradition corrupted and a world fallen into disorder, a realization of man dispossessed of unity between himself and his universe, of nature violated, of old faiths gone. Out of his knowledge he writes these lines on a Prufrock theme:

In the high west there burns a furious
star.
It is for fiery boys that star was set
And for sweet-smelling virgins close to
them.
The measure of the intensity of love
Is measure, also, of the verve of earth.
For me, the firefly's quick, electric
stroke
Ticks tediously the time of one more
year.
And you? Remember how the crickets
came
Out of their mother grass, like little
kin,
In the pale nights, when your first
imagery
Found inklings of your bond to all that
dust.

For a secular poet like Stevens, poetry was to become the "supreme fiction" and the imagination "the one reality in this imagined world," a way of imposing order on the chaos of experience. This is the theme of "Anecdote of the Jar," one of the simplest but most meaningful of the poems in *Harmonium*:

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

Here is the desire to impose order on the wildness of nature and, indirectly, of the world. It is not the image of the jar that is of first importance in the poem, but the act of placing the jar on such an eminence that it commands the landscape, so that

It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

Stevens puts Keats' Grecian urn to other uses than those of contemplation or revelation.

This "rage for order" is worked out in more elaborate detail in "The Comedian as the Letter C." A fable in six parts, the poem is Stevens' most ambitious work before "Notes Toward a Supreme Fiction" on the relation of imagination to reality and the poet's place and function in society. It is characteristic of his self-satire that he should picture the poet as a picaresque mountebank trying to reconcile imagination to actuality. In Part I, "The World without Imagination," Crispin the subjectivist sets sail upon the sea of life, to discover that the romantic imagination which has given him eminence within his own limited milieu is a world preoccupied with things and therefore lacking in imagination. Romanticism being equated with egotism, Crispin in the second section, "Concerning the Thunderstorms of Yucatan," decides that the only reality lies in the senses. His love for the exotic ends when he is brought to a realization of the overwhelming and destructive powers of nature. The third division, "Approaching Carolina," follows Crispin through a realm of the imagination, symbolized by moonlight that is the antithesis of the sun, which lights up reality. Turning from the moon as a mere reflection of reality, Crispin in Part IV, "The Idea of a Colony," enters a new phase of art based on the community and regional ties. Disillusioned, he turns in Part V, "A Nice Shady Home," to domesticity, and like Candide he digs in his own garden; he will become a philosopher. Part VI, "A Daughter with Curls," deals with the final wisdom Crispin found in his return to earth:

Crispin concocted doctrine from the rout.
The world, a turnip once so readily plucked,
Sacked up and carried overseas, daubed out
Of its ancient purple, pruned to the fertile main,
And sown again by the stiffest realist,
Came reproduced in purple, family font,
The same insoluble lump.

Art, Stevens implies, cannot be made this or that, or be pursued like a chimera; it exists, separate and complete, in its own substance and shape.

There are times when Stevens' search for some standard of ultimate reality and the forms that it may take in poetry leads him away from concrete particularities into the realm of abstract speculation. If he appears at times more concerned with meaning than with being, the reader may also recognize in his work the power of a contemplative writer who insists upon the need of discipline in life as in art. As a modern, he sees the gap between the potential and the actual; consequently he must try to uncover causes, to create a way of seeing that his readers may share.

Stevens himself achieves the supreme, fictive mood of contemplation and understanding in "Sunday Morning," his best poem and one of the great poems of the century. Here in the spectacle of a woman eating her late breakfast on a Sunday morning we have a picture of modern boredom and uncertainty. The woman sits in external sunlight but also in the moral darkness of an age that has lost faith in the spiritual nature of man: "Why should she give her bounty to the

dead?" The poet's answer is that happiness lies in the perception of nature, which in its recurrent changes and seasons creates an immortality in which man may share.

We live in an old chaos of the sun,
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that wide water, inescapable.
Deer walk upon our mountains, and the quail
Whistle about us their spontaneous cries;
Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons make
Ambiguous undulations as they sink,
Downward to darkness, on extended wings.

Harmonium reveals a poet of moral and humane temper. Stevens' poems, disciplined and perfectly articulated, reflect a limited but significant picture of the modern sensibility.

THE HARP-WEAVER AND OTHER POEMS

Type of work: Poetry
Author: Edna St. Vincent Millay (1892-1950)
First published: 1922

Ten years before she was awarded a Pulitzer prize for *The Harp-Weaver and Other Poems,* Edna St. Vincent Millay's first and best-known poem, "Renascence," appeared in *The Lyric Year,* an anthology of one hundred poems by as many poets. The Vassar undergraduate, Vincent Millay, as her family and friends then called her, scored a signal victory in her contribution to the anthology, the freer form and the liberal spirit of her work standing out against the stilted Victorian verse and sentimentality found in most of the selections.

"All I could see from where I stood," the first line of "Renascence," begins a poem as regular in meter, rhythm, and rhyme as those by her romantic predecessors. But the new hedonism and the sharp, almost brittle metaphors based on both land- and seascapes create a quite different effect. The pain of omniscience, the poet's burden, is the theme. The imagery is dazzling in its exalted movement to a sensuous climax in which life is celebrated through all the senses.

"Renascence" was a promise of things to come, for the personal lyric was Miss Millay's forte. Her sonnets and her ballads, held in such beautiful balance in *The Harp-Weaver,* are always exact in craftsmanship, capturing at times the innocence of childhood and the sadness of lost ecstasy.

The title poem, "The Ballad of The Harp-Weaver," appearing at the end of the second section, brings into an almost medieval form saddened innocence and lyric tragedy. Written mostly in the traditional four-line ballad stanza with alternating rhymes, the poem varies subtly in meter and end-stopping to include occasional stanzas with a fifth line and shifting rhyme schemes.These last lines create the panic, the pain, and finally the exaltation of deep feeling. The narrative tells in the first person the story of a young boy of the slums living with his widowed mother who can do nothing to make a living and has nothing to sell except "a harp with a woman's head nobody will buy." In a fifth line, "she begins to cry" for the starving boy. This was in the late fall; by the winter all the furniture had been burned and the boy can do no more than watch his school companions go by, for he has no clothes to wear. He is disturbed by his mother's attempts to comfort him, to dandle him on her knee while "a-rock-rock-rocking," and to sing

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to him "in such a daft way." The counterpoint of the harp with a woman's head and "a wind with a wolf's head" suggests the lingering pain after the first panic. The final exaltation, however, is remarkable. A mystical event occurs: the mother weaves clothes for the Christ child, just the size of her own boy, and perishes at the harp, "her hands in the harp strings frozen dead." This odd juxtaposition of the Madonna and the Magi themes with the dance of death demonstrates Miss Millay's versatility and expertness with language.

Part V of the volume, "Sonnets from an Ungrafted Tree," creates its effect by quite opposite methods. This sequence concerns a woman who prosaically watches her unloved husband die and then tries to pick up the empty pieces of her own unloving life. He had befriended her in school, when she would have accepted anyone, by flashing a mirror in her eyes; after his death she has a flash of awareness that he had loved her deeply, though he was in no way remarkable in living or in loving. Whatever heat was in this strange body which slept and ate beside her is now gone, the whole unclassified. The impact of this fact makes of these 238 lines a taut though expressionistic drama in which the unreality of the death is emotionally heightened by the very real, familiar objects which express the widow's desolation.

These macabre themes do not go unrelieved in Miss Millay's book. The opening lyric is the keynote to the first part, and "My Heart, Being Hungry" connects this volume with the earlier "Renascence." The lean heart feeds on "beauty where beauty never stood," and "sweet where no sweet lies," symbolized by the smell of rain on tansy. She continues the theme of the bitter-sweet, light-dark, the opposites of nature which make of the humblest experience something like pain, a pain of sensitive awareness of the tears of things. Always, however, there is pure aesthetic pleasure gained from deep-felt realizations, of

> A rock-maple showing red,
> Burrs beneath a tree

even in deepest grief, she says in "The Wood Road." In spite of the world's negations, the positive things endure. "The Goose-Girl" summarizes this belief:

> Spring rides no horses down the hill,
> But comes on foot, a goose-girl still.
> And all the loveliest things there be
> Come simply, so, it seems to me.
> If ever I said, in grief or pride,
> I tired of honest things, I lied;
> And should be cursed forevermore
> With love in laces, like a whore
> And neighbors cold, and friends unsteady,
> And Spring on horseback, like a lady!

In the second section Miss Millay divides her poems between the goose-girl and the lady, the first poem, "Departure," reflecting both. The adolescent girl, busy with her sewing, is pensive, even in despair over half-felt longings:

> It's little I care what path I take,
> And where it leads it's little I care:
> But out of this house, lest my heart break,
> I must go, and off somewhere.

She indulges in the pleasant emotion of self-pity, of her dead body found in a ditch somewhere, an adolescent drama which is interrupted by her mother's friendly query, "Is something the matter, dear?" An old legend retold in "The Pond" presents a suicide who picked a lily before she drowned, a grasp even in death after the beautiful.

The extremely short third section contains all these motifs and some strange new ones. "Never May the Fruit Be Plucked" extends the imagery of "My Heart, Being Hungry" to suggest that "He that would eat of love must eat it where it hangs," and that nothing tangible can be taken away forever. "The Concert" extends the internal monologue of the sewing girl, this time a new departure from rather than toward life and love. "Hyacinth," however, is something new and wonderfully strange:

I am in love with him to whom a hyacinth is dearer
Then I shall ever be dear.
On nights when the field-mice are abroad he cannot sleep:
He hears their narrow teeth at the bulbs of his hyacinths.
But the gnawing at my heart he does not hear.

This gnawing at the heart is at least a real emotion, while in "Spring Song" a modern nothingness has replaced the reawakening season. The refrains suggest that modern life has driven out spring with its "Come, move on!" and "No parking here!" The poem ends:

Anyhow, it's nothing to me.
I can remember, and so can you.
(Though we'd better watch out for you-know-who,
When we sit around remembering Spring).
We shall hardly notice in a year or two.
You can get accustomed to anything.

Part IV, the most conventional, is made up of twenty-two unrelated sonnets. These are rather academic in theme and tone, containing as they do echoes of Elizabeth Barrett Browning and John Keats. The first and last illustrate this point, though there are many sonnets in between which point to Miss Millay's individuality. In the first she prophetically reveals the sadness of life after the loss of a beloved. In the last she celebrates the glimpse of sheer beauty that was Euclid's in the "blinding hour" when he had his vision

Of light anatomized. Euclid alone
Has looked on beauty bare. Fortunate they
Who, though once only and then but far away,
Have heard her massive sandal set on stone.

The Harp-Weaver presents a poet with vision unclouded by the didacticism which mars some of her later work, for these poems vibrate with an inner fervor that needs no relationship to the political or social scene.

HEART OF DARKNESS

Type of work: Short story
Author: Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)
Type of plot: Symbolic romance
Time of plot: Late nineteenth century
Locale: The Belgian Congo
First published: 1902

Principal characters:
MARLOW, the narrator
MR. KURTZ, manager of the Inner Station, Belgian Congo
THE DISTRICT MANAGER
A RUSSIAN TRAVELER
KURTZ'S FIANCÉE

Critique:

In one sense, *Heart of Darkness* is a compelling adventure tale of a journey into the blackest heart of the Belgian Congo. The story presents attacks by the natives, descriptions of the jungle and the river, and characterizations of white men who, sometimes with ideals and sometimes simply for profit, invade the jungles to bring out ivory. But the journey into the heart of the Congo is also a symbolic journey into the blackness central to the heart and soul of man, a journey deep into

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primeval passion, superstition, and lust. Those who, like the district manager, undertake this journey simply to rob the natives of ivory, without any awareness of the importance of the central darkness, can survive. Similarly, Marlow, who is only an observer, never centrally involved, can survive to tell the tale. But those who, like Mr. Kurtz, are aware of the darkness, who hope with conscious intelligence and a humane concern for all mankind to bring light into the darkness, are doomed, are themselves swallowed up by the darkness and evil they had hoped to penetrate. Conrad manages to make his point, a realization of the evil at the center of human experience, without ever breaking the closely knit pattern of his narrative or losing the compelling atmospheric and psychological force of the tale. The wealth of natural symbols, the clear development of character, and the sheer fascination of the story make this a short story that has been frequently praised and frequently read ever since its publication in 1902. *Heart of Darkness* is, in both style and insight, a masterful short story.

The Story:

A group of men were sitting on the deck of the cruising yawl, *The Nellie,* anchored one calm evening in the Thames estuary. One of the seamen, Marlow, began reflecting that the Thames area had been, at the time of the invading Romans, one of the dark and barbarous areas of the earth. Dwelling on this theme, he then began to tell a story of the blackest, most barbarous area of the earth that he had experienced.

Through his aunt's connections, Marlow had once secured a billet as commander of a river steamer for one of the trading companies with interests in the Belgian Congo. When he went to Belgium to learn more about the job, he found that few of the officials of the company expected him to return alive. In Brussels he also heard of the distinguished Mr. Kurtz, the powerful and intelligent man who was educating the natives and at the same time sending back record shipments of ivory.

The mysterious figure of Mr. Kurtz fascinated Marlow. In spite of the ominous hints that he gathered from various company officials, he became more and more curious about what awaited him in the Congo. During his journey, as he passed along the African coast, he reflected that the wilderness and the unknown seemed to seep right out to the sea. Many of the trading posts and stations the ship passed were dilapidated and looked barbaric. Finally, Marlow arrived at the seat of the government at the mouth of the river. Again, he heard of the great distinction and power of Mr. Kurtz who had, because of his plans to enlighten the natives and his success in gaining their confidence, an enormous reputation. Marlow also saw natives working in the hot sun until they collapsed and died. Marlow had to wait for ten impatient days at the government site because his work would not begin until he reached the district manager's station, two hundred miles up the river. At last the expedition left for the district station.

Marlow arrived at the district station to find that the river steamer had sunk a few days earlier. He met the district manager, a man whose only ability seemed to be the ability to survive. The district manager, unconcerned with the fate of the natives, was interested only in getting out of the country; he felt that Mr. Kurtz's new methods were ruining the whole district. The district manager reported also that he had not heard from Kurtz for quite some time, but had received disquieting rumors about his being ill.

Although he was handicapped by a lack of rivets, Marlow spent months supervising repairs to the antiquated river steamer. He also overheard a conversation which revealed that the district manager was Kurtz's implacable enemy, who hoped that the climate would do away with his rival.

The steamer was finally ready for use, and Marlow, along with the district manager, sailed to visit Kurtz at the inner station far up the river. The journey was difficult and perilous; the water was shallow; there were frequent fogs. Just as they arrived within a few miles of Kurtz's station, natives attacked the vessel with spears and arrows. Marlow's helmsman, a faithful native, was killed by a long spear when he leaned from his window to fire at the savages. Marlow finally blew the steamboat whistle and the sound frightened the natives away. The district manager was sure that Kurtz had lost control over the blacks. When they docked, they met an enthusiastic Russian traveler who told them that Kurtz was gravely ill.

While the district manager visited Kurtz, the Russian told Marlow that the sick man had become corrupted by the very natives he had hoped to enlighten. He still had power over the natives, but instead of his changing them, they had debased him into an atavistic savage. Kurtz attended native rituals, had killed frequently in order to get ivory, and had hung heads as decorations outside his hut. Later Marlow met Kurtz and found that the man had, indeed, been corrupted by the evil at the center of experience. Marlow learned, from the Russian, that Kurtz had ordered the natives to attack the steamer, thinking that, if they did so, the white men would run away and leave Kurtz to die among his fellow savages in the wilderness. Talking to Marlow, Kurtz showed his awareness of how uncivilized he had become, how his plans to educate the natives had been reversed. He gave Marlow a packet of letters for his fiancée in Belgium and the manuscript of an article, written sometime earlier, in which he urged efforts to educate the natives.

The district manager and Marlow took Kurtz, now on a stretcher, to the river steamer to take him back home. The district manager contended that the area was now ruined for collecting ivory. Kurtz, full of despair and the realization that devouring evil was at the heart of everything, died while the steamer was temporarily stopped for repairs.

Marlow returned to civilization and, about a year later, went to Belgium to see Kurtz's fiancée. She still thought of Kurtz as the splendid and powerful man who had gone to Africa with a mission, and she still believed in his goodness and power. When she asked Marlow what Kurtz's last words had been, Marlow lied and told her that Kurtz had asked for her at the end. In reality, Kurtz, who had seen all experience, had in his final words testified to the horror of it all. This horror was not something, Marlow felt, that civilized ladies could, or should, understand.

HEARTBREAK HOUSE

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: 1913
Locale: Sussex, England
First presented: 1920

Principal characters:
CAPTAIN SHOTOVER, an English eccentric and visionary
LADY ARIADNE UTTERWOOD, and
MRS. HESIONE HUSHABYE, his daughters
HECTOR HUSHABYE, Hesione's husband
ELLIE DUNN, a guest in Captain Shotover's house
MAZZINI DUNN, her father
BOSS MANGAN, an industrialist

RANDALL UTTERWOOD, Lady Ariadne's brother-in-law
NURSE GUINESS, a servant
BILLY DUNN, an ex-pirate and burglar

Heartbreak House has always held an equivocal place in the Shavian canon. Its admirers—and they are many—bracket it with Shaw's best, beside such acknowledged masterpieces as *Man and Superman* and *Saint Joan*. Severer critics see it as an unsuccessful attempt to create a mood of Chekhovian melancholy and fatalism within a framework of political allegory and social satire, a mixture of comedy, tragedy, dialectic, and prophecy that never quite coalesces into unity of theme or structure.

Shaw himself was as much to blame as anyone for some of the misconceptions regarding his play. Always ready, even eager, to instruct his public, in this instance he maintained an attitude of reticence toward his work and appeared hesitant to let it pass out of his hands. Although part of it had been written as early as 1913 and it was in its final form by 1916, the play was not published until 1919. Its first performance was the Theatre Guild production on November 12, 1920. Even then Shaw apparently preferred to let his work speak for itself without mediation on his part, for when asked on one occasion to interpret some of his lines he answered brusquely that he was merely the author and therefore could not be expected to know. Perhaps he was still smarting from the abuse he had received following the publication of his pamphlet, *Commonsense about the War* (1915), read by the jingo-minded wartime public as a piece of pacifist propaganda. Under the circumstances his reluctance to present his most sweeping indictment of a society unable or unwilling to bring its moral judgments and political convictions into balance with its potential of destruction becomes understandable. War, Shaw seems to say, is no longer the trade of the professional soldier or the recreation of the feudal elite; all of mankind is now involved in the common catastrophe and society must perish if it cannot realize its possibilities for good as opposed to its capacities for destruction.

In a way that criticism has not yet fully appraised, *Heartbreak House* presents almost the whole range of Shaw's thought, for few of his plays are more representative or inclusive in the themes and motifs touched upon if not explored: war, love, society, education, religion, politics, and science. The only element lacking is the Shavian principle of the Life Force. As a drama of ideas it looks back to the earlier plays and anticipates *Saint Joan* and *The Apple Cart*. As comment on upper-class life it continues and climaxes the themes Shaw presents in *Getting Married* and *Misalliance*. Shaw himself is present in his various manifestations: the recorder of that verbal interplay which in the Shavian drama often takes the place of conflict, the playwright of ideas, the master of comedy, the maker of epigrams, the teacher, the critic, the philosopher, the parodist, the fabulist, and the poet.

A clue to the meaning of the play is provided in the subtitle: "A Fantasia in the Russian manner on English themes." Following the production of several of Chekhov's plays in London, Shaw had been studying the work of the Russian dramatist and had seen in at least three, *The Cherry Orchard, The Sea Gull,* and *Uncle Vanya,* exempla of the theme he himself had in mind: the disintegration of a society from within and its final collapse in the face of forces it had previously ignored or denied. Allowances must be made, however, for Shaw's habit of exaggeration where precedents or sources are concerned. Shaw may have begun his play with a similarity of tone in mind—the atmosphere, he said, was the initial impulse—but he ends with effects quite different from those we find in Chekhov. Partly the difference is

one of temperament, the great Russian power of enclosing the poetry of all experience in the single instance, partly the fact that the haunted landscapes of Chekhov's world have little in common with those aspects of British middle and upper-class life that Shaw observed so shrewdly. Shaw's people exist only in the light of his ethical and political values; Chekhov's, entirely within the world of their own moral and spiritual blight. The sound of the ax echoing through the twilight at the end of *The Cherry Orchard* is more portentous and meaningful than the bombs which rain fire and death from the sky at the close of *Heartbreak House.*

The essential differences between these two plays are not altogether to Shaw's disadvantage, for *Heartbreak House,* although it lacks the larger expressiveness of Chekhov's theater, exhibits all the intellectual vigor and wild poetry, the clash of ideas and personalities, of disquisitory drama at its best. A thesis play, it is admitted as such in Shaw's preface, where he states that Heartbreak House is more than a title: it is the Europe—or England —of culture and leisure in the period before World War I. As the alternative to Heartbreak House he sees only Horseback Hall, peopled by the gentry who have made sport a cult. In either case, true leadership is lacking in this world of cross-purposes, futile desires, and idle talk. These people have courage of a sort, but they are able to do little more than clench their fists in gestures of defiance as the bombs drop from the sky.

The setting of the play is the Sussex home, built like a ship, of Captain Shotover, an eighty-eight-year-old eccentric and retired sea captain credited by hearsay with selling his soul to the devil in Zanzibar and marriage to a black witch in the West Indies. Cranky, realistic, fantastically wise, he drinks three bottles of rum a day, strives to attain the seventh degree of concentration, and spends his time tinkering with death-dealing inventions. To Ellie Dunn, a young singer arriving as the guest of Mrs. Hesione Hushabye, the captain's daughter, the atmosphere of the house seems as puzzling and unpredictable as its owner. No one bothers to greet visitors; members of the family are treated like strangers; strangers are welcomed like old friends. An elderly servant calls everyone ducky. When Lady Ariadne Utterwood returns for a visit after twenty-three years in the colonies with her husband, Sir Hastings Utterwood, an empire builder, neither her father nor her sister recognizes her. The captain persists in confusing Mazzini Dunn, Ellie's father, with a rascally expirate who had robbed him many years before. Arriving unexpectedly, Boss Mangan, the millionaire industrialist whom Ellie is to marry, is put to work in the captain's garden.

From this opening scene of innocent, seemingly irresponsible comedy the play proceeds to more serious business, and by the end of the first act the characters have assumed their allegorical identities. Lady Ariadne is Empire, the prestige of foreign rule. Hesione Hushabye is Domesticity, the power of woman's love and authority at home. Hector, her husband, is Heroism, a man capable of brave deeds but so tamed by feminine influence that his only escape is through romantic daydreams and Münchausen-like tales of derring-do. Mazzini Dunn is the nineteenth-century Liberal, a believer in progress but too sentimental to be an intellectual force; consequently he has become the tool of Boss Mangan, a figure of capitalistic Exploitation. Randall Utterwood, Lady Ariadne's brother-in-law, is Pride, a Foreign Office official symbolically in love with his sister-in-law and filled with snobbish regard for caste. Looming over these figures is old Captain Shotover, the embodiment of Old England and its genius, no longer the captain of the great Ship of State but the half-cracked, drunken skipper of a house built like a ship, suggesting his own and his country's maritime history. Captain Shotover is the triumph of the play. In spite of his

allegorical significance he is always superbly himself, a figure larger than life and yet lifelike, reliving his past and creating his future in terms of his own fantastic logic. These people come together in twos and threes to speak in their own and in their allegorical characters. Childlike resentments, old grievances, brooding frustrations, impossible dreams, and unexpected disillusionments break through their masks in the heavily charged atmosphere that the play generates, but all this sound and fury leads nowhere. *Heartbreak House* is idleness dramatized, impotence of mind and will translated into speech and gesture.

In one sense *Heartbreak House* might be described as the story of Ellie Dunn's education. In the first act, although she is engaged to Boss Mangan, she fancies herself in love with Marcus Darnley, a middle-aged man of romantic background, whom she has been meeting secretly. The discovery that Marcus is Hector Hushabye opens her eyes to reality and deceit. Disillusioned with romantic love, she decides to accept Boss Mangan and his money, only to discover that his millions are nonexistent, that he is simply the capitalist who uses the money other men entrust to him. In the end she decides that she will become the white bride of old Captain Shotover because his seventh degree of concentration holds a promise of peace and happiness beyond desire or despair. This time it is the captain who disillusions her; his seventh degree of concentration is rum. Ellie's education is now complete, and she is free to be as practical or aspiring as she desires.

Suddenly, while these people sit on the terrace and talk out their predicament, planes begin to drone overhead. Boss Mangan and a burglar—who had turned out to be Billy Dunn the ex-pirate now reduced to petty thievery and sniveling confession—take refuge in a gravel pit; a bomb falls and kills them. The others survive. Heartbreak House still stands.

All criticism of *Heartbreak House* reduces itself to a single issue: Can comedy, even brilliantly presented, sustain a theme of tragic significance? Shaw, as he declared, was only the writer. The reader or the playgoer has been left to answer this question for himself.

HELEN

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Romantic adventure
Time of plot: Seven years after the sack of Troy
Locale: Egypt
First presented: 412 B.C.

Principal characters:
HELEN, wife of King Menelaus
MENELAUS, King of Sparta
THEOCLYMENUS, King of Egypt
THEONOE, a prophetess, sister of Theoclymenus

Critique:

There is some disagreement among Greek scholars as to whether *Helen* is a serious play or, because of its anticlimactic happy ending, merely Euripidean self-parody. The line of action seems to build toward tragedy, from which it is averted at the last moment by a *deus ex machina* in the form of the Dioscuri. The story is taken from a tradition established in the sixth century B.C. by the Greek poet Stesichorus, who believed that Paris had carried off to Troy only a phantom Helen fashioned by Hera, while the real Helen was taken to Egypt by Hermes. H. D. F.

Kitto praises this play, asserting that it has appropriate rhetoric throughout, consistent characterization, and a faultless plot. Perhaps the only exceptions to its comic tone are the first ode of the chorus and the murder of the fifty Egyptian galley-men.

The Story:

Helen prayed before the tomb of Proteus, late King of Egypt, who had protected her from any dishonor while her husband Menelaus was leading the Greek hosts at the siege of Troy in the mistaken belief that the phantom Helen carried off by Paris, son of the Trojan king, was really his wife. She recalled that when the three goddesses, Hera, Cypris (Aphrodite), and Athena had appeared before Paris and asked him to judge which was the fairest, Cypris had promised him Helen as a prize for choosing her. But Hera, enraged at being rejected, had caused a phantom Helen to be carried off to Troy. In Egypt the real Helen prayed for the safety of her husband and for protection against Theoclymenus, son of Proteus, who was determined to marry her.

She was accosted by Teucer, an exile from Achaea, who brought tidings of the end of the war, the ruin of the Greeks seeking their homelands, the disappearance of Menelaus and Helen, and the suicide of Leda, Helen's mother, who had killed herself because she could not endure her daughter's shame. The anguished Helen then warned Teucer not to seek out the prophetess Theonoe, as he intended, but to flee, for any Greek found in Egypt would be killed. The chorus grieved for Helen, who lamented her miserable fate and threatened suicide. In despair, she took the advice of the chorus and herself sought out Theonoe.

Menelaus, shipwrecked and in rags, appeared before the palace seeking aid, only to be berated and sent off by a portress who warned him that since Theoclymenus had Helen in his possession no Greeks were welcome in Egypt. Menelaus was astounded, for he had just left his Helen secure in a nearby cave. As he stood there in bewilderment, Helen emerged from her conference with Theonoe and confronted amazed Menelaus. Helen could not convince him that she was indeed his wife until a messenger brought word to Menelaus that the Helen he had left at the cave was gone, having soared away into the air. The long separated lovers then embraced, rejoiced, and told each other of all the adventures that had befallen them. But their immense happiness was darkened by realization of their present plight: Theoclymenus was determined to make Helen his own, and Menelaus was in danger of his life. The two resolved that if they could not concoct some scheme for escape, they would commit suicide rather than be separated again.

Theonoe, aware of the presence of Menelaus, appeared to inform him that, although Hera had relented and was now willing to let him return to Sparta with Helen, Cypris was unwilling to have it revealed that she had bribed Paris to be chosen as the most beautiful of the goddesses. Therefore Theonoe, serving Cypris, felt obliged to expose Menelaus to her brother. Terrified, Helen fell to her knees in tears and supplication, and the enraged Menelaus threatened that they would die rather than submit. Theonoe relented, promised to keep silent, and urged them to devise some way of escape.

After rejecting several of Menelaus' desperate proposals, Helen hit upon a scheme which she put into operation as soon as Theoclymenus returned from a hunting trip. Appearing before him in mourning clothes and addressing him for the first time as her lord, Helen told him in a pitiful voice that a shipwrecked Greek warrior had just brought her word that Menelaus had drowned at sea. She was now ready, she added, to marry Theoclymenus if he would permit proper burial honors, in the Greek fashion, for her husband. Theoclymenus consented and turned to Menelaus, who was posing

as the bearer of sad tidings, for instructions concerning Greek burial rites for a king drowned at sea. He was told that there must be a blood-offering, an empty bier decked and carried in procession, bronze arms, a supply of the fruits of the earth, all to be taken out to sea in a large ship from which the widow must commit everything to the waters. The gullible Theoclymenus, anxious to foster piety in the woman who was about to become his wife, agreed to everything, and preparations were made for both a funeral and a royal wedding.

Later, a breathless messenger came running to Theoclymenus with the news that Helen had escaped with Menelaus. He described in detail how the Greek stranger commanding the ship had permitted a large number of shipwrecked sailors to come aboard and how, when the time came to slay the bull, the stranger, instead of uttering a funeral prayer, had called upon Poseidon to allow him and his wife to sail safely to Sparta. The aroused Egyptians sought to turn back the ship, but they were slaughtered by the Greek warriors whom Menelaus had smuggled aboard. Theoclymenus, enraged, realized that pursuit was hopeless but resolved to avenge himself on his treacherous sister, Theonoe. A servant from the palace tried in vain to convince him that he ought to accept what was obviously an honorable treachery. Both the servant and Theonoe were saved from death when the Dioscuri, the twin sons of Zeus, appeared from the sky to restrain his rage and explain to him that Heaven had ordained the return of Helen and Menelaus to their homeland. Theoclymenus was chastened, and the chorus chanted familiar lines about the irony of Fate.

HERAKLES MAD

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Classical tragedy
Time of plot: Remote antiquity
Locale: Thebes
First presented: c. 420 B.C.

Principal characters:
AMPHITRYON, married to Alcmene, the mother of Herakles
MEGARA, wife of Herakles and daughter of Creon
LYCUS, usurper of Kingdom of Thebes
HERAKLES, son of Zeus and Alcmene
THESEUS, King of Athens
IRIS, messenger of the gods
MADNESS
CHORUS OF THE OLD MEN OF THEBES

Critique:

Herakles Mad, one of the most puzzling of Euripides' plays, begins with a stereotyped situation and weak characters, builds to a powerful climax in the mad scene of Herakles, and is followed by one of the most moving tragic reconciliations in all drama. Some critics see in Euripides' treatment of Herakles the suggestion that he has been deluded all his life and has never really performed his twelve great labors; others have suggested that the madness comes not from Hera, but from Fate. In either case he reaches heroic and tragic stature when, after murdering his wife and children in a fit of madness, he refuses to commit suicide and decides to face whatever life has in store for him.

The Story:

Amphitryon, who together with Megara and the sons of Herakles had sought

sanctuary at the altar of Zeus, lamented the fact that while Herakles was in Hades performing one of his twelve labors Lycus had murdered Creon and seized the throne of Thebes. The murderer was bent upon consolidating his position by killing Megara and her children, whose only hope lay in the protection of Zeus until Herakles returned. Lycus came to taunt them with the charge that Herakles was a coward who used a bow and killed only animals and that, in any case, he was dead in Hades and would never return.

Amphitryon, retorting that Lycus was the coward in seeking to kill an old man, a woman, and innocent children, begged that they at least be allowed to go into exile. Enraged, Lycus sent his servants to fetch oak logs in order to burn the relatives of Herakles alive in their sanctuary. The chorus of old men vowed that they would fight with their staves against such a horrible sacrilege.

Megara, however, counseled that it was folly to attempt to escape destiny; Herakles could not emerge from Hades to save them and since they must die they ought to do so without being burnt alive. Amphitryon then begged that he and Megara be killed first so that they would not have to witness the massacre of innocent children, and Megara pleaded for the privilege of dressing the children in the proper funeral robes. Lycus haughtily granted both wishes. As the group left the sanctuary for the palace, Amphitryon cursed Zeus for being a senseless and unjust god. In their absence the chorus chanted an ode on the glories of Herakles and the sadness of old age.

Returning with the children, Megara woefully recounted the marvelous plans she had made for her sons. Meanwhile, Amphitryon fervently prayed to Zeus for deliverance. Suddenly they were startled by the spectacle of Herakles approaching. The great joy of their meeting was darkened by the fearful tale Megara had to tell her husband. Furious with rage, Herakles swore that he would behead Lycus and throw his carcass to the dogs; but Amphitryon cautioned him to curb his reckless haste, for Lycus had many allies in his treachery. Though deeply moved by the fear that made his children cling to his robes, Herakles agreed to plan his revenge carefully and led his family into the palace. The chorus of ancients once again lamented their old age and praised Zeus for sending deliverance in the person of Herakles, his son.

Lycus, upon encountering Amphitryon emerging from the palace, commanded that he bring Megara with him, but Amphitryon refused on the ground that such a deed would make him an accomplice in her murder. Intent on dispatching Megara, Lycus angrily stormed into the palace. Amphitryon followed to watch Herakles' revenge. As the chorus hailed the death cries of Lycus, the specters of Madness and Iris appeared from above. Iris, the female messenger of the gods, pronounced that although destiny had preserved Herakles until he had finished his twelve labors, Hera had decreed that he must now suffer lest the powers of man seem greater than those of the gods. She commanded that Madness force Herakles to murder his own wife and children. Reluctantly, Madness sent out her power and described the horrible seizures of Herakles within the palace. When the two specters disappeared, a messenger emerged from the palace to tell how Herakles in a frenzy of madness had murdered his wife and children, believing them to be the kin of his former master, Eurystheus. Amphitryon was saved only by the intervention of Athena, who put the possessed hero to sleep and had him tied to a pillar.

The doors of the palace were opened, revealing Herakles, now awake and puzzled by the awful scene about him. Informed of what he had done, Herakles crouched in shame and wailed in anguish.

Theseus, who had been rescued from Hades by Herakles, arrived with an army for the purpose of aiding his old friend against Lycus. Crushed by the weight of

his dishonor, Herakles could not face his friend, and he announced his intention to commit suicide. His compassionate friend Theseus pleaded with him to live and accept his fate; he offered to take Herakles to Athens where, after being purified of his pollution, he would be given great estates and high status. Though he preferred to grow into a stone oblivious of his horrid deed, Herakles reluctantly agreed to harden his heart against death and rose with profound gratitude to accept his friend's offer. As he left, he urged the sorrowful Amphitryon to bury the dead and to follow him to Athens, where they would live out the remainder of their lives in peace.

A HERO OF OUR TIME

Type of work: Novel
Author: Mikhail Yurievich Lermontov (1814-1841)
Type of plot: Psychological romance
Time of plot: 1830-1838
Locale: The Russian Caucasus
First published: 1839

Principal characters:
"I" supposedly Lermontov, Narrator One
MAKSIM MAKSIMICH, Narrator Two
GRIGORIY ALEKSANDROVICH PECHORIN, Narrator Three, the "Hero of Our Time"
BELA, a young princess
KAZBICH, a bandit
AZAMAT, Bela's young brother
YANKO, a smuggler
PRINCESS MARY, daughter of Princess Ligovskoy
GRUSHNITSKI, a cadet and suitor to Princess Mary
VERA, the former sweetheart of Pechorin
LIEUTENANT VULICH, a Cossack officer, a Serbian

Critique:

This realistic novel of social and military life in nineteenth-century Russia well deserves its renown because of its colorful descriptions and sharp delineations of character. Structurally, the novel is made up of five related short stories, with Narrator One (presumably Lermontov), Maksim Maksimich, and Pechorin in the principal roles. The narrative is skillfully constructed. In "Bela," "I" meets Maksim Maksimich, who refers to Pechorin. Maksim Maksimich, Narrator Two, tells the story bearing his name as its title. Pechorin actually appears, but briefly. In "Taman," "Princess Mary," and "The Fatalist," the narrator is Pechorin himself, the stories being told as extracts from his journal. A second notable feature of the writing, in addition to the involuted time sequence, is Lermontov's habit of letting the reader eavesdrop in order to avoid detailed narrative. This device makes for compact writing, since it is a convenient means of letting the principal characters learn of events necessary to an understanding of the story. Lermontov felt compelled to preface his novel with the explanation that *A Hero of Our Time* was not a biography of any Russian person, living or dead. Rather, Pechorin was intended to be a collective personification of all the evil and vice then found in Russian life. In creating his portrait of Pechorin, the "superfluous" man, Lermontov pointed to the development of the Russian psychological novel.

A HERO OF OUR TIME by Mikhail Yurievich Lermontov. Translated by Vladimir and Dmitri Nabokov. By permission of the publishers, Doubleday & Co., Inc. Copyright, 1958, by Vladimir and Dmitri Nabokov.

The Story:

The Narrator met Maksim Maksimich while on a return trip from Tiflis, the capital of Georgia, to Russia. The season was autumn, and in that mountainous region snow was already falling. The two men continued their acquaintance at the inn where they were forced to take refuge for the night. When the Narrator asked Maksim Maksimich about his experiences, the old man told of his friendship with Grigoriy Pechorin, a Serbian who had come from Russia about five years before to join a company of cavalry in the Caucasus:

To relieve their boredom on that frontier post, the soldiers played with Azamat, the young son of a neighboring prince. As a result of this friendship, the prince invited Maksimich and Pechorin to a family wedding. At that celebration Pechorin and Kazbich, a bandit, met and were equally attracted to Bela, the beautiful young daughter of the prince. Azamat, observing this development, later offered to give Bela to Kazbich in exchange for the bandit's horse. Kazbich laughed at the boy and rode away.

Four days later Azamat was back at the camp and visiting with Pechorin, who promised to get Kazbich's horse for the boy in exchange for Bela. The promise was fulfilled. Kazbich, insane with rage at his loss, tried to kill Azamat but failed.

Suspecting that Azamat's father had been responsible for the theft, Kazbich killed the prince and stole his horse in revenge for the loss of his own animal.

Weeks passed, and Pechorin became less attentive to Bela. One day she and Maksimich were walking on the ramparts when Bela recognized Kazbich on her father's horse some distance away. An orderly's attempt to shoot Kazbich failed and he escaped. But Kazbich had recognized Bela, too, and a few days later, when the men were away from camp, he kidnapped her. As Pechorin and Maksimich were returning to camp, they saw Kazbich riding away with Bela. They pursued the bandit, but as they were about to overtake him, he thrust his knife into Bela and escaped.

Although Pechorin seemed to be deeply grieved by Bela's death, when Maksimich tried to comfort him, he laughed.

The Narrator, having parted from Maksim Maksimich, stopped at an inn in Vladikavkaz, where he found life very dull until, on the second day, Maksimich arrived unexpectedly. Before long there was a great stir and bustle in preparation for the arrival of an important guest. The travelers learned that Pechorin was the guest expected. Happy in the thought of seeing Pechorin again, Maksimich instructed a servant to carry his regards to his former friend, who had stopped off to visit a Colonel N——. Day turned to night but still Pechorin did not come to return the greeting. Dawn found Maksimich waiting at the gate again. When Pechorin finally arrived, he prevented Maksimich's intended embrace by coolly offering his hand.

Maksimich had anticipated warmth and a long visit, but Pechorin left immediately. Neither Maksimich's plea of friendship nor his mention of Bela served to detain Pechorin.

Thus Maksimich bade his friend goodbye. To the Narrator's attempt to cheer him the old man remarked only that Pechorin had become too rich and spoiled to bother about old friendships. In fact, he would throw away Pechorin's journal that he had been saving. The Narrator was so pleased to be the recipient of the papers that he grabbed them from the old man and rushed to his room. Next day the Narrator left, saddened by the reflection that when one has reached Maksim Maksimich's age, scorn from a friend causes the heart to harden and the soul to fold up. Later, having learned that Pechorin was dead, the Narrator published three tales from the dead man's journal, as Pechorin himself had written them:

Taman, a little town on the seacoast of Russia, was the worst town Pechorin

had ever visited. For want of better lodging, he was forced to stay in a little cottage that he immediately disliked. Greeted at the door by a blind, crippled boy, Pechorin admitted to a prejudice against people with physical infirmities. To him, a crippled body held a crippled soul. His displeasure was enhanced when he learned there was no icon in the house —an evil sign.

In the night Pechorin followed the blind boy to the shore, where he witnessed a rendezvous that he did not comprehend. The next morning a young woman appeared at the cottage and he accused her of having been on the beach the night before. Later, the girl returned, kissed him, and arranged to meet him on the shore.

Pechorin kept the appointment. As he and the girl sailed in a boat, she tried to drown him; he, in turn, thrust her into the swirling, foaming water and brought the boat to shore. He was stunned to find that she had swum to safety and was talking to a man on shore. Pechorin learned that the man was a smuggler. The blind boy appeared, carrying a heavy sack which he delivered to the girl and the smuggler. They sailed away in a boat.

Pechorin returned to the cottage to find that his sword and all his valuables had been stolen.

Quite a different atmosphere pervaded Pechorin's next experience, as described in his journal. While stopping at Elizabeth Spring, a fashionable spa, he met Grushnitski, a wounded cadet whom he had known previously. The two men were attracted to Princess Mary, and Pechorin was angry—though he pretended indifference—because Princess Mary paid more attention to Grushnitski, a mere cadet, than she did to him, an officer. The men agreed that young society girls looked upon soldiers as savages and upon any young man with contempt.

Pechorin opened a campaign of revenge against Princess Mary. On one occasion he distracted an audience of her admirers; again, he outbid her for a Persian rug and then disparaged her sense of values by putting it on his horse. Her fury at these and other offenses gave Pechorin the satisfaction of revenge for her favor of Grushnitski.

Grushnitski wanted Pechorin to be friendly toward Princess Mary so that the cadet might be accepted socially through his association with her. Having seen Vera, a former lover of his but now married, Pechorin decided to court Princess Mary as a cover for his illicit affair with Vera.

As excitement mounted in anticipation of the ball, the major social event of the season, antagonism between Pechorin and Grushnitski and Pechorin and Princess Mary grew. Grushnitski's excitement and pride were the result of his promotion; Princess Mary would see him in his officer's uniform.

Succumbing to Pechorin's attitude of indifference, Princess Mary consented to dance the mazurka with him. Pechorin did not wish to hurt Grushnitski by divulging this news when the new officer later boasted that he intended to have this honored dance with the princess.

When, after the ball, it was rumored that Princess Mary would marry Pechorin, he fled to Kislovodsk to be with Vera. Grushnitski followed, but not to continue his association with Pechorin, whom he deliberately ignored. A short time later the princess and her party arrived in Kislovodsk to continue their holiday.

Still furious at the affront which had caused his disappointment at the ball, Grushnitski enlisted the aid of some dragoons in an attempt to catch Pechorin in Princess Mary's room. When this effort failed, Grushnitski challenged Pechorin to a duel. According to the plan Pechorin would have an empty pistol. Having discovered the plot, Pechorin compelled Grushnitski to stand at the edge of an abyss during the duel. Then he coolly shot the young officer, who tumbled into the depths below. Pechorin labeled Grushnitski's death an accident.

Princess Mary's mother asked Pechorin

to marry the girl. He refused and wrote in his journal that a soft, protected life was not his way.

On another occasion, Pechorin and a group of Cossack officers were ridiculing the fatalism of the Moslems. Lieutenant Vulich, a renowned gambler, offered to prove his own faith in fatalism. While Pechorin and the Cossacks watched, aghast, Vulich aimed a pistol at his head and pulled the trigger. No shot was fired. He then aimed at a cap hanging on the wall; it was blown to pieces. Pechorin was amazed that the pistol had misfired on Vulich's first attempt. He was sure he had seen what he called the look of death on Vulich's face. Within a half hour after that demonstration Vulich was killed in the street by a drunken Cossack.

The next day Pechorin decided to test his own fate by offering to take the maddened Cossack alive, after an entire detachment had not dared the feat. He was successful.

Later, when Pechorin discussed the incident with Maksim Maksimich, the old man observed that Circassian pistols of the type which Vulich used for his demonstration were not really reliable. He added philosophically that it was unfortunate Vulich had stopped a drunk at night. Such a fate must have been assigned to Vulich at his birth.

HERSELF SURPRISED

Type of work: Novel
Author: Joyce Cary (1888-1957)
Type of plot: Social comedy
Time of plot: First quarter of the twentieth century
Locale: London and the English southern counties
First published: 1941

Principal characters:
SARA MONDAY, a cook
MATTHEW (MATT) MONDAY, her husband
GULLEY JIMSON, a painter
NINA, his supposed wife
MR. WILCHER, owner of Tolbrook Manor
BLANCHE WILCHER, his niece by marriage
MISS CLARISSA HIPPER, her older sister
MR. HICKSON, a friend of the Mondays

Critique:

Sara Monday, the life-loving, self-indulgent, and generous cook who is the heroine of the first volume of Cary's first trilogy, tells her story sometimes ingenuously, sometimes shrewdly. Both these characteristics are portrayed with Cary's compassion and irony. The vivid, complete characters in Cary's novels are presented through their reactions to difficulties. Thus his books are crowded with incident, but without formal plot. Cary's prose style is simple, his language rich and colorful. Although critics have found it impossible to interpret his philosophy with any certainty, he is considered one of the foremost British novelists of his period.

The Story:

In prison Sara Monday realized that she was indeed guilty as charged. She hoped that other women would read her story and examine their characters before their thoughtless behavior brought them also to ruin.

Sara's first position was that of cook in a medium-sized country house. Matthew Monday, the middle-aged son of Sara's

HERSELF SURPRISED by Joyce Cary. By permission of the publishers, Harper & Brothers. Copyright, 1941, by Joyce Cary.

employer, had been dominated all his life by his mother and sister. Then this rather pathetic man fell in love with Sara, who discouraged his attentions, both because she feared he would cause her to lose her job and because she found him slightly ridiculous. Nevertheless, and somewhat to her surprise, when he proposed marriage she accepted him.

At a church bazaar a few months after her marriage, Sara met Mr. Hickson, a millionaire art collector with whom Matthew was associated in business. With Hickson's help she was able to emancipate Matt from the influence of his family. Partly because she was grateful to him for his help, Sara did not rebuke Hickson when he tried to flirt with her. After Sara had been forced to spend a night at Hickson's country house—his car had broken down—Matt supported her against the gossip and disapproval the episode occasioned.

Sara's life with Matt was, except for the death of their son in infancy, a happy one during the first years of their marriage. They had four daughters, and Sara's time was filled with parties, clothes, her nursery, and work on local committees.

Hickson brought an artist to stay with the Mondays. He was Gulley Jimson, who was to compete for the commission to paint a mural in the new town hall. Gulley settled in quickly and soon his forbearing wife, Nina, joined him. After a quarrel over a portrait of Matt, the Jimsons left. Soon afterward Sara visited them in their rooms at the local inn.

In jealousy, Hickson told Matt of these visits and the infuriated man accused his wife of infidelity. After his outburst Matt was very repentant and blamed himself for neglecting Sara. However, the incident caused him to lose all the confidence his marriage had given him.

Sara did not see Gulley for years after this incident. One day during Matt's last illness he reappeared. He looked shabby and he wanted money to buy paints and clothes. After telling her that Nina was dead, he asked Sara to marry him after Matt's death. Although she was shocked, Sara did not stop seeing Gulley immediately. While Matt was dying Gulley repeatedly proposed to her. Finally she sent him away.

After Matt's death and the sale of her house, Sara went to Rose Cottage, where Gulley was staying with Miss Slaughter, one of the sponsors for the church hall in which he was painting a mural. Miss Slaughter encouraged Sara to marry Gulley, and at the end of a week they were engaged. Just before they were to be married, however, Gulley unhappily confessed that he had a wife and had never formally been married to Nina. Sara was furious and also bitterly disappointed, but in the end she agreed to live with Gulley and to say they were married. After an intensely happy honeymoon, they lived with Miss Slaughter while Gulley worked on his mural. During that time Sara tried to persuade Gulley to accept portrait commissions. Infuriated by her interference, Gulley struck Sara, who then left him. She was glad to return, however, when Miss Slaughter came for her.

Although Gulley's completed mural was considered unacceptable, he refused to change it. When Sara wanted him to repair some damage done to the painting, Gulley knocked her unconscious and left. Having exhausted her funds, Sara paid their outstanding bills with bad checks, and she was duly summonsed by the police.

After Sara had thus lost her good character, the only position she could obtain was that of cook at Tolbrook Manor. The owner, Mr. Wilcher, had a bad reputation for molesting young girls and seducing his women servants. Sara, however, pitied him and liked him. Eventually Mr. Wilcher moved Sara to his town house, having persuaded her to serve as housekeeper for both residences. She was glad of the extra money because Gulley had been writing to her asking for loans.

For many years Mr. Wilcher had had a mistress whom he visited every Saturday.

During one of many long talks by Sara's fireside, he told her that he was tired of visiting this woman. When he asked Sara to take her place, she was at first slightly hesitant and confused, but in the end she agreed. The arrangement worked well enough for several years.

Mr. Wilcher became worried with family and financial affairs and Sara helped him by economizing on household expenses. At the same time she managed to falsify her accounts and send extra money to Gulley. One day a policeman came to the house with two girls who had complained of Mr. Wilcher's behavior. Mr. Wilcher disappeared, but Sara discovered him hours later hiding behind the chimney stacks on the roof. The family was appalled by this incident. After the impending summons had been quashed, Mr. Wilcher became even more unstable. Haunted by his past misdemeanors, he decided to confess them to the police. He also asked Sara to marry him after he had served his sentence. At this time he had an attack of sciatica. While he was confined to his bed, Blanche Wilcher, his niece by marriage and a woman who had always been suspicious of Sara, dismissed her.

Returning from a visit to her daughter, Sara forgot that she was no longer employed and entered Mr. Wilcher's street. There she found that the house had burned down in the night. Mr. Wilcher had been taken to the house of his niece's sister Clarissa. After he had recovered from shock he continued to see Sara and ignored Blanche. He rushed Sara to a registry office to give notice of their forthcoming marriage and then took a small new house for them to live in.

Sara had recently encountered Gulley once more and had gradually assumed financial responsibility for his new household. She maintained these payments for a time by selling to an antique shop oddments that Mr. Wilcher had told her to throw away.

The evening before her marriage, Sara arrived at the new house to find Blanche and a detective examining her possessions. She did not protest. After they had found receipts from the antique dealer and grocers' bills for supplies for Gulley, she was taken to the police station. She received an eighteen-month prison sentence and did not see Mr. Wilcher again.

A newspaper offered her money for her story. With this she paid Gulley's expenses and planned to become a cook again after she had served her sentence. She knew she could thus regain her "character," and she believed she could keep it now that she had discovered her weaknesses.

HESPERIDES

Type of work: Poetry
Author: Robert Herrick (1591-1674)
First published: 1648

> As thou deserv'st, be proud; then gladly let
> The Muse give thee the Delphick Coronet.

This brief epigram, one of hundreds Robert Herrick included in his collection of twelve hundred poems, best describes the pride with which he presented his *Hesperides* and the recognition he received after more than one hundred years of neglect. His subtitle, *The Works both Human and Divine of Robert Herrick Esq.*, indicates the inclusion in one volume of his *Hesperides* and his *Noble Numbers*, a group of ecclesiastical poems, prayers, hymns, and apothegms dated 1647. This collection, together with fifteen or so poems discovered by nineteenth-century scholars and about twice the number recovered recently in manuscript, comprise the literary remains of one of the finest lyricists in the English language.

The arrangement of the poems in

Hesperides (the name itself is a conceit based on the legend of nymphs who guarded with a fierce serpent the golden apples of the goddess Hera) is whimsical. Most of the lyrics were composed in Devonshire, where Herrick was vicar of Dean Prior from 1629 until the Puritan victories caused his removal from his parish in 1647. Restored to his living in 1662, he lived until his death in the West Country which had inspired his pagan-spirited, rustic verse.

The great Herrick scholar, L. C. Martin, has discovered a chronology, from the collation of many manuscripts, which indicates the four general periods in which these poems were composed, carefully rewritten, and then painstakingly published. From his apprenticeship to his goldsmith uncle at least one poem remains, "A Country Life," which may have been one of the reasons why the youthful poet was allowed to terminate his service and go to Cambridge. Though Herrick's activities during his university period are remembered chiefly for the letters he wrote asking his uncle for money, he also composed a variety of commendatory poems and memory verses. One, the longest poem he wrote, is addressed to a fellow student who was ordained in 1623.

The second period, and perhaps the most important, was from 1617 to 1627, when he became the favorite of the "sons" of Ben Jonson. Herrick's famous poem, "His Fare-well to Sack," epitomizes these formative years of good talk, wide reading, witty writing, and good fellowship. In this poem too are the names of the poets who most influenced him—Anacreon, Horace, and by implication, Catullus and Theocritus. The well-known "The Argument of His Book" echoes the pastoral strain in the poet's declaration of his literary interests:

I sing of *Brooks*, of *Blossomes*, *Birds*, and *Bowers:*
Of *April*, *May*, of *June*, and *July-Flowers.*
I sing of *May-poles*, *Hock-carts*, *Wassails*, *Wakes*,
Of *Bride-grooms*, *Brides*, and of their *Bridall-cakes.*
I write of *Youth*, of *Love*, and have Accesse
By these, to sing of cleanly-*Wantonnesse.*
I sing of *Dewes*, of *Raines*, and piece by piece
Of *Balme*, of *Oyle*, of *Spice*, and *Amber-Greece.*
I sing of *Times trans-shifting;* and I write
How *Roses* first came *Red*, and *Lillies White.*
I write of *Groves*, of *Twilights*, and I sing
The Court of *Mab*, and of the *Fairie-King.*
I write of *Hell;* I sing (and ever shall)
Of *Heaven*, and hope to have it after all.

The Dean Prior vicar's hope for heaven seems to be based on his "cleanly-Wantonnesse," even if one considers his many mistresses—Corinna, stately Julia, smooth Anthea, and sweet Electra—as imaginary, the idealized woman of poetic tradition. Herrick's philosophy is Anacreontic, the *carpe diem* attitude of the Cavalier poets. The best-known example from his work, in his own time as well as ours, is "To the Virgins, to Make Much of Time," which begins: "Gather ye Rosebuds while ye may."

That Herrick was a man of his time may be ascertained by a glance at the rich variety of his poetic subjects. Set in the form of the madrigal, "Corinna's *going a Maying,*" catches all the excitement of the festival in the most intricate of singing forms. A ballad in the manner of Campion is "Cherrie-ripe," one which deserves to be better known:

Cherrie-Ripe, Ripe, Ripe, I cry
Full and faire ones; come and buy:
If so be, you ask me where
They doe grow? I answer, There,
Where my *Julia's* lips doe smile
There's the Land, or Cherry-Ile:
Whose Plantations fully show
All the yeere, where Cherries grow.

In the manner of Shakespeare he composed "The mad Maids Song," with the same "Good Morrows" and the strewing of flowers for the tomb, but in this instance the lament is for a lover killed by a bee sting. In the style of Marlowe and then Raleigh, Herrick continues the Elizabethan shepherd-maiden debate in "To Phillis to love, and live with him":

Thou shalt have Ribbands, Roses, Rings,
Gloves, Garters, Stockings, Shooes, and Strings
Of winning Colours, that shall move
Others to Lust, but me to Love.
These (nay) and more, thine own shal be,
If thou wilt love, and live with me.

A Master of Arts (1620) and a disciple of Jonson, Herrick never forgot his classical background. As an epigrammatist he was without peer, especially since he injected strong originality into a conventional and satiric form. He often made his parishioners models for these satiric verses, as in this comment on one man's discomfiture:

Urles had the Gout so, that he co'd not stand;
Then from his Feet, it shifted to his Hand:
When 'twas in's Feet, his Charity was small;
Now 'tis in's Hand, he gives no Almes at all.

Nor does he spare himself and his friends:

Wantons we are; and though our words be such,
Our Lives do differ from our Lines by much.

An extension of this mode is Herrick's Anacreontic verse. In "To Bacchus, *a Canticle*" he begs the god of revelry and reproduction to show him the way, among thousands, to have more than one mistress. Somewhat more restrained and in the vein of Catullus are his lyrics to Lesbia and the epithalamia with which he greeted his many friends and relatives who, despite all his verses, insisted on getting married. In "The cruell Maid" he echoes, or is echoed by, his contemporary, Andrew Marvell:

Give my cold lips a kisse at last:
If twice you kisse, you need not feare
That I shall stir, or live more here.
Next, hollow out a Tombe to cover
Me; me, the most despised Lover:
And write thereon, *This Reader, know, Love kill'd this man.* No more but so.

The more humble and bucolic songs of Horace, however, were the poet's abiding love. While he may have wished for the court rather than the parish, his best work was composed amid peaceful surroundings on pleasant rural subjects. His "To Daffadills" is a more delicate and subtle poem than the well-known lyric by Wordsworth:

Faire Daffadills, we weep to see
You haste away so soone:
As yet the early-rising Sun
Has not attain'd his Noone.
Stay, stay,
Untill the hasting day
Has run
But to the Even-song;
And, having pray'd together, we
Will goe with you along.

In the final period represented in *Hesperides*, "His returne to London" is a significant poem illustrating the sophisticated side of his genius, the pomp and circumstance which made a lasting poetry for this faithful royalist. He sings here of

O Place! O *People!* Manners! fram'd to please
All Nations, Customes, Kindreds, Languages!

as he links himself with his Elizabethan patron saints, the Renaissance man who took all life and all things for their province.

"And here my ship rides having Anchor cast," he writes in his concluding poems of the book which he sent forth

to find "a kinsman or a friend." He honestly thought and in fact knew "The Muses will weare blackes, when I am dead." Ironically, his death went almost unnoticed, though his verses were recalled in oral tradition for many years before the recovery of his work by modern scholarship—a most appropriate tribute to the man who gives such a vivid picture of the folk and their wassails, harvests, wakes, and loves.

To his Book's end this last line he'd have plac't,
Jocund his Muse was; but his Life was chast.

HISTORIA CALAMITUM

Type of work: Autobiography
Author: Pierre Abélard (1079-1142)
Time: 1079-c.1132
Locale: Paris, Melun, Laon, and St. Gildas, France
First transcribed: c. 1132

Principal personages:
PIERRE ABÉLARD, philosopher, theologian, churchman
FULBERT, Canon of Notre Dame
HÉLOÏSE, Canon Fulbert's niece
WILLIAM OF CHAMPEAUX, Abélard's teacher, a philosopher
ANSELM OF LAON, a teacher
BERNARD OF CLAIRVAUX, Abbot of Clairvaux

Abélard's *History of My Calamity* is an account of the romantic and intellectual misfortunes of one of the significant philosophers of the Middle Ages. As a moderate realist Abélard upheld the Aristotelian idea that names of characteristics do not name independently real universals but merely call attention to certain resemblances in things. This opinion made him a philosophical opponent of his teacher, William of Champeaux. Abélard's reliance on logic and dialectic together with his love of debate resulted in his antagonizing many churchmen, Bernard of Clairvaux in particular, and he was condemned for heresy. This misfortune took second place to the castration which he suffered as the result of having seduced Héloïse, niece of the Canon of Notre Dame. Abélard's story of his misfortunes is at the same time a personal statement from the Middle Ages and a timeless expression of human trials.

Pierre Abélard was born in the village of Pallet, about eight miles from Nantes. His father was a soldier who had studied letters, and through his influence Abélard acquired a passion for learning. In particular, he delighted in philosophy and in the logical exercise of disputation.

In Paris he studied under William of Champeaux, whom he irritated by besting him in a series of debates. Abélard set up a school of his own at Melun and, later, at Corbeil, near Paris, until he was forced by illness to return to his native province for several years. When he returned to Paris, he resumed study with William of Champeaux, but once again Abélard's skill in overthrowing his master's philosophy of universals gained the enmity of that cleric. Consequently, Abélard reëstablished his school at Melun and attracted many of William's students to his own school. Later, he moved closer to Paris, conducted his school on Mont Ste. Geneviève, and carried on a philosophical feud with William.

After the conversion of his parents to the monastic life, Abélard decided to study under Anselm of Laon, but he was disappointed to discover that Anselm's

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fame was more a result of custom than of intellect. Anselm had a great flow of words, but the words were all meaningless. Taunted by Anselm's admirers for his desultory attendance at the lectures, Abélard invited the students to hear his own exposition of the Scriptures. The presentation was so successful that, like William, Anselm began to persecute Abélard for surpassing him. When Anselm ordered Abélard to cease the work which was embarrassing him, Abélard returned to Paris.

In Paris he completed the glosses on Ezekiel which he had begun at Laon. As his philosophical fame grew and the numbers of his students increased, his pride and sensuality grew accordingly. Attracted by Héloïse, the young niece of a canon named Fulbert, Abélard determined to possess her. Having persuaded her uncle to take him in as a lodger, he agreed to become Héloïse's tutor and guide.

Abélard's objective was soon reached. Pretending to be engrossed in study, the lovers explored all the avenues of love, and Abélard gave less and less time to philosophy and to teaching. Instead of writing new lectures, he wrote love poetry which became famous among those who loved the delights of this world. Fulbert dismissed the rumors which came to him because he loved his niece and had faith in the continence of Abélard. The truth becoming finally apparent, even to Fulbert, the lovers were forced to part. Their separation brought them shame, but shame gave way to increased desire. When Héloïse discovered that she was pregnant, Abélard arranged to have her taken to his sister's house. There Héloïse gave birth to a son, Astrolabe.

Fulbert, nearly mad with grief, would have killed or injured Abélard had he not feared that Héloïse might suffer from the vengeance of her lover's family. Then Abélard begged the canon's forgiveness and declared his intention to marry Héloïse. Fulbert agreed to the offer and sealed their agreement with a kiss.

When Abélard told Héloïse of his intention, she objected strenuously, arguing that it would be a loss to the Church and to philosophy if he were to disgrace himself by marrying a girl he had seduced. Furthermore, she argued, if he were to marry he would be going against the advice of the most eminent philosophers, who argued that no one could devote himself to philosophy while compelled to listen to the disturbances of family life. Finally she referred to the examples provided by those who undertook the monastic life in order to serve God.

Abélard refusing to be convinced, he and Héloïse were married secretly in Paris, the ceremony witnessed by her uncle and a few friends. When Héloïse criticized her uncle for telling the secret of her marriage, Fulbert punished her. Abélard, hearing of the punishment, sent Héloïse to a convent at Argenteuil. This act so angered the canon that he and his kinsmen arranged to have Abélard castrated. Two of those who perpetrated this shameful deed were later apprehended and, as punishment, blinded and also castrated.

Abélard suffered not so much from the physical injury as from the grief of the clerics and scholars of Paris. Héloïse took the vows of a religious life at the convent of Argenteuil, and Abélard became a monk at the abbey of St. Denis. There, deploring the scandalous life of the abbot and other monks, he lured their students from them by teaching secular philosophy as well as theology.

Abélard's rivals at the abbey, through the coöperation of Alberic and Lotulphe, apologists for Anselm, arranged to have him called before an ecclesiastical council at Soissons for writing a tract containing what they regarded as heretical views concerning the unity and trinity of God. Although no case against the book could be made, Abélard's enemies convinced the council that the book should be ordered burned. This decision was carried out and Abélard was sent to the abbey

of St. Médard as punishment. After a short period of time, however, all who had been involved in punishing Abélard put the blame on others; Abélard was allowed to return to the abbey of St. Denis.

When the envy of the monks of St. Denis prompted more ecclesiastical quarrels, Abélard secured permission to build an oratory at Troyes. This he named the Paraclete, dedicating the church to the Holy Spirit.

Abélard was then called to be abbot of St. Gildas at Ruits, but his suffering continued because of the undisciplined and immoral behavior of the monks.

When the abbot of St. Denis expelled the nuns from the abbey of Argenteuil, where Héloïse served, Abélard arranged to have her and some of her deposed companions take charge of the Paraclete. In this manner he secured Héloïse's happiness. Rumors began to spread that Abélard was acting in her behalf because he was moved by lust, but he defended himself by arguing that the damage done to his person made any base act impossible. Furthermore, he regarded it as his duty to supervise the nuns, and he pointed out passages in scripture in support of his action.

Abélard was constantly threatened by the monks of his abbey, who attempted to poison him and to have him murdered by bandits. Only by exercising great care and by excommunicating the most wicked among the brothers was Abélard able to survive. He wrote the letter giving an account of his misfortunes in order to show how much suffering is possible for one who serves God and to argue that, despite suffering, all persons should trust in God's providence.

THE HISTORY OF ENGLAND

Type of work: History
Author: Thomas Babington Macaulay (1800-1859)
Time: 56 B.C.-A.D. 1702
Locale: England
First published: Books I and II, 1848; III and IV, 1855; V, unfinished, 1861

Principal personages:
CHARLES II
JAMES II
WILLIAM III
MARY, wife of William
JOHN CHURCHILL, Duke of Marlborough
WILLIAM PENN

Macaulay knew little about English history before the seventeenth century. He knew almost nothing about foreign history. He was not interested in art, science, philosophy, or religion. As a Whig, he had no sympathy with the Tories and little understanding of James II. He overlooked many of the authoritative books covering the period about which he was writing. Therefore, in *The History of England from the Accession of James the Second* he is sometimes unfair to certain figures or mistaken in facts and interpretations. The result, however, is a vivid and eminently readable history with vivid pictures of the actors and the social and cultural background against which they performed.

Macaulay was a child prodigy who started writing early. Before he was eight, this future historan, poet, and essayist had completed an outline of history and a poem in three cantos modeled after the poetry of Scott. He went to Trinity College, Cambridge, intending to enter law. Before he passed his bar examinations in 1826, he had attracted attention by a critical essay on Milton, the first of many

he contributed to the influential *Edinburgh Review*. Later his essays about the Indian question got him an appointment on a commission to India.

While still in India, he wrote in his diary his intention to compile a five-volume history, the first part to cover the thirty years from the revolution of 1688 to the beginning of Walpole's administration. It would end with the death of George IV and achieve unity by covering "the Revolution that brought the crown into harmony with the Parliament and the Revolution which brought the Parliament into harmony with the nation." Further planning convinced him of the need to precede his account of the revolution by the story of the reign of James II.

When he returned to England, he had barely begun his project before he was named Secretary of War, a post which gave him no time for literary work until the elections of 1841 turned him out of office and into his study. He progressed slowly on his history until the return of his party to power in 1846, when he was appointed Paymaster General. In spite of public demands on his time the first two volumes of *The History of England from the Accession of James the Second* appeared in November, 1848.

The ten chapters begin with an account of Roman times and bring the story of England down to the crowning of William and Mary on February 13, 1689. Diary entries reveal Macaulay's worry about how to begin. He had to start somewhere and so, in the first paragraph, he bravely announced his purpose to "offer a slight sketch of my country from the earliest times." Romans, Saxons, and Danes move through the first chapter, bringing the reader up to the general elections of 1660 and the return of Charles II to England. In the next chapter Macaulay followed the career of Charles II until his death in 1685. At this point the historian was ready to begin his task in earnest. His announced purpose in the third chapter was to "give a description of the state in which England was at the time when the crown passed from Charles II to his brother, James."

First, Macaulay stressed the small population of the British Isles in 1685, perhaps five million, with half living in England. Then he discussed the revenue available. Excise taxes, taxes on chimneys, and the rest brought in hardly a fifth as much to the crown as France was collecting. Then follows a study of the army and the navy on which the money was largely spent. A discussion of agriculture and mineral wealth introduces the country gentlemen and the yeomanry, with a glance at the clergy. Next, the historian's attention fixes on the towns and their growth, following the expansion of trade and manufacturing, with special attention to London. Discussion of communication with London leads to a section on the postal system, inns, and highwaymen. A study of England's cultural status, both literary and scientific, precedes the final section on the terrible condition of the very poor.

The description of the death of Charles II, in Chapter IV, is a sample of Macaulay's style. The ten pages read like a historical novel, except that the historian has footnotes available for the details of the palace room, the visitors at the bedside, and such bits as the king's dying comment about winding the clock at his bedside. The surreptitious visit of the priest, John Huddleston, and the reaction of the crowd outside the palace bring vividness to the event.

The succession of James II to the throne is the theme of the other six chapters of the first two volumes. The new monarch lacked the political acumen and the general knowledge of the world possessed by Charles II; otherwise, he might not have been so easily duped by his Jesuit adviser, for he did possess administrative ability, more, perhaps, than Macaulay grants him.

The exciting part of this section tells of James's following the invasion of England by William of Orange and of his

capture by "rude fishermen of the Kentish coast," who mistook the royal party for Jesuits and the monarch for his hated adviser, Father Petre. Then came his flight to France, the Convention that formulated the Declaration of Rights, and the coronation of William and Mary. Because of this stirring material, excitingly told, thirteen thousand copies of the history were sold in four months.

Such success worried Macaulay. Attempting to make the other volumes dealing with William as colorful, he provided himself with a timetable: two book pages a day, two years to finish the first draft, and another year for revision and polishing. He felt the need for making every sentence clear and precise, for seeing that his paragraphs had continuity. Such labor took longer than he had planned. It was nearly seven years before he had the manuscript of Volumes III and IV ready for the printer. Their twelve chapters brought England's story to the end of the war with France in 1697. The public acceptance justified the time taken in its composition. Within two months 26,500 copies were sold, and his royalties amounted to twenty thousand pounds.

Macaulay's diary frequently voiced his desire for fame and immortality. "I think posterity will not let my book die," he wrote in 1838. In addition to the wealth it brought, the success of the work replaced the Tory view of English history, as voiced by Hume in his *History of England* (1754-1761), with the Victorian concept originated with Macaulay.

In the new volumes Macaulay showed himself kindly disposed toward Mary in her trying position between her Catholic father and her Protestant husband, who divided his attention between her and Elizabeth Villiers. But William of Orange did love Mary. The last lines of Macaulay's history tell about "a small piece of black silk ribbon," found next to William's skin when his remains were being laid out. "The lords in waiting ordered it to be taken off. It contained a gold ring and a lock of the hair of Mary."

Macaulay admired William. The Dutch king had an enormous task, organizing England, reconquering Ireland, and subduing rebellious Scotland, all the while carrying on a war in France. Macaulay does seem to overestimate William's political genius, and his account of the king's yearning to return to Holland and leave England for Mary to rule is considered by some scholars an exaggeration of William's basic disillusionment with English life. With a rosy picture of the prosperity amid which William rode into London on Thanksgiving Day in November, 1697, and with the promise of a happier age, the volumes published during the writer's lifetime come to an end.

When Macaulay died he had completed only three chapters of the concluding volume, bringing the story up to the prorogation of Parliament, April 11, 1700. His sister, Lady Trevelyan, prepared this material for publication exactly as Macaulay had left it, with "no references verified, no authority sought for or examined," but she did include several fragments, among them six pages describing the death of William with which Macaulay had probably intended to conclude his work. She also compiled a fifty-page, double-column index of the five books.

In his presentation of his characters, Macaulay was often biased. As one who seemed never in doubt, who decided on one of two conflicting stories and frequently did not mention the existence of the other, he saw a man as good or bad. Historians have pointed out his failure to do justice to William Penn. Being a Whig, he used a more severe criterion toward Tories, as is evident in his discussions of James's relations with Catherine Sedley, and William's with Elizabeth Villiers. What was lamentable in William was a crime in James, whom he portrayed as a libertine and black monster.

His villains are sometimes caricatures. The crafty Robert Ferguson and Titus Oates, whose perjury about the Popish

Plot brought death to the innocent, are made physically hideous. In Chapter IV, Macaulay writes of Oates's "short neck, his forehead low as that of a baboon, his purple cheeks, and his monstrous length of chin . . ." and features "in which villainy seemed to be written by the hand of God." For Marlborough, even when he was plain John Churchill, Macaulay turned to lampoons for details, though he must have known they were biased. Perhaps his dislike was based on the unproved accusation that Marlborough had tried to overthrow William.

In a work of such magnitude, errors of fact and interpretation were bound to creep in, but even some that were pointed out to Macaulay during his lifetime remained uncorrected. In other cases, he did not have access to the journals and scholarly research now available. Another source of error arose from Macaulay's attitude toward everything outside the British Isles. Except for India, where he had lived for four years, he practically ignored the colonies. American history is brought in chiefly in connection with happenings in England. Captain Kidd and the piratical activities of New England and New York appear to explain the fate of an English ministry, while the Jamaica earthquake of 1692 serves only as one more reason for the unpopularity of William's reign.

Macaulay's style has also come in for some criticism. His efforts toward clearness lead at times to verbosity and his attempts to emphasize sometimes create a paragraph where a sentence would have served. But its basic flaw is that Macaulay thought as an orator. His history is more impressive when read aloud than when read silently; it is more rhetorical than literary.

But no book lacking in inherent worth can outlast its century, and *The History of England* remains a landmark of its kind. As long as people are moved by an exciting story, interestingly told, they will continue to read Macaulay's history with both enjoyment and profit.

A HISTORY OF NEW YORK, BY DIEDRICH KNICKERBOCKER

Type of work: Humorous pseudo-history
Author: Washington Irving (1783-1859)
Time: 56 B.C. to 1664
Locale: New Amsterdam (New York)
First published: 1809

Principal personages:
HENDRICK HUDSON, the Dutch explorer
WOUTER VAN TWILLER, the first governor of New Amsterdam
WILHELMUS KIEFT, the second governor
PETER STUYVESANT, the last governor
GENERAL VON POFFENBURGH, Commander of Fort Casimir
JAN RISINGH, Governor of the Province of New Sweden

The fun of reading a parody is heightened by acquaintance with the material burlesqued. Although Washington Irving confessed, in the "Author's Apology" added to the edition of 1848, that his idea had been to parody Samuel L. Mitchell's *A Picture of New York* (1807), a knowledge of Mitchell's book is not necessary to the enjoyment of the Irving volume. The parody is only part of the humor of *A History of New York, by Diedrich Knickerbocker,* originally begun as a collaboration of Washington and his older brother Peter, and concluded by Washington alone. The original title was *A History of New York from the Beginning of the World to the End of the Dutch Dynasty.*

The book shows the interest of its twenty-five-year-old author in history,

customs, and etymology, and the burlesquing of several literary styles reveals Irving as a literary critic. His notebook supplies the names of some of the authors parodied, names now largely forgotten.

While Irving was in the course of completing the book, his fiancée, Matilda Hoffman, died suddenly, and at first he was too stunned to continue his work. Later he returned to the manuscript as an anodyne for his grief, finished it quickly, and delivered it to his publisher. About the same time he conceived the idea of ascribing the authorship of his book to an imaginary and eccentric Dutchman. The hoax was elaborately contrived. First printed in the public press was a story about the disappearance of a man named Diedrich Knickerbocker. A short time later an advertisement appeared, supposedly signed by the owner of the boarding house where Knickerbocker had lived, offering for sale "a very curious kind of written book," printed to reimburse the landlord for the old gentleman's unpaid rent.

On December 6, 1809, *A History of New York, by Diedrich Knickerbocker,* in seven parts and 130,000 words, was first offered for sale. Legends about its reception spread rapidly. A Dutch woman in Albany threatened to horsewhip the author for his slanderous account of an ancestor. A number of famous New York families were reported ready to sue the publisher. On the other hand, Walter Scott was reported with sore ribs from laughing at it.

The style wanders from playful to erudite. Evidence of Washington Irving's wide reading appears on almost every page, and voluminous footnotes clothe it with pseudo-scholarship. At first readers thought that these references were part of the humor; later scholars began tracing them to actual, though minor, Roman and Greek writers.

The author's pleasantries are apparent from the beginning. Book I, according to him, was "learned, sagacious, and nothing at all to the purpose," and he suggested that the idle reader skip it. More precisely, as Irving embarked on a study of cosmogony or creation of the world, he advised the reader to "take fast hold of his skirt or take a short cut and wait for him at the beginning of some smoother chapter."

The first books contain more chatter than matter. It is waggish humor. Noah is mentioned in connection with travel by sea, in order to get the reader to America. In one place the author defends the killing of the Indians because, as the original inhabitants of America, they did not know European procedure to improve ground; therefore they did not use the talents that Providence had bestowed upon them; therefore they had proved careless stewards; therefore they had no right to the soil; and therefore there was Biblical authority for their extermination.

In Book II the author proceeds to the settlement of the Province of Nieuw Nederlandts. He confessed that his was the procedure of Hans von Dunderbottom, who took a running start of three miles to jump over a hill, and arrived at it out of breath. So he "sat down to blow and then walked over it at his leisure."

One source of humor lies in the derivation of names. The four explorers who passed through Hell Gate and reached the Island of Manna-hata ("The Island of Manna") were named Van Kortlandt (Lack-land), Van Zandt (Earth-born), Harden Broeck (Tough Breeches), and Ten Broeck (Ten Breeches or Thin Breeches). Irving usually refers to the governors by his translation of their names. Wouter Van Twiller becomes "Walter the Doubter," living up to his name by smoking his pipe and maintaining silence in every crisis. According to Irving, this man of wisdom, five feet six inches in height and six feet five inches in circumference, settled a suit between debtor and creditor by weighing the papers containing their claims, finding them equally weighty, and decreeing that the accounts were balanced. After he made

the constable pay the fees, he had no further law trials.

His successor, Wilhelmus Kieft or "William the Testy," defied the Yanokies ("Silent Men") from Mais-Tchusaeg and Connecticut by bombarding them with proclamations and by building a fortress, garrisoned by a lusty bugler, a flag pole, Quaker guns, and a windmill, to resist them. One of the amusing scenes in the book is the description of the Yankees marching to war at Oyster Bay, where they were defeated by the doughty burghers, who thereupon celebrated on oysters and wine. Later this governor disappeared; either he was lost in the smoke of his pipe or carried away like King Arthur. Peter Stuyvesant, "the Headstrong," then became the governor.

Stuyvesant is the favorite of Diedrich Knickerbocker; three volumes are devoted to him. It was he who built the Battery to hold off the Yankee invasion, though actually their own witch hunting diverted them from their proposed expedition. Then he declared war on Governor Risingh of the Colony of New Sweden, across the Delaware. By treachery Governor Risingh had captured Fort Casimir. (The earlier writer who supplied Irving's model for his flowery description of that campaign is unknown.) The Dutch fighters paused at noon to eat, and the author advised his readers to do the same. Then the battle was resumed, the only casualty being a flock of geese killed by a wild Swedish volley.

Stuyvesant had other troubles, first the Yankees from Connecticut and later the "roaring boys of Merryland"—King Charles II of England who gave New World territory to his brother, the Duke of York, and lent him a fleet to conquer it. Against the arrival of the British ships the Dutch "fortified themselves—with resolution" and burned everything in the colony of British origin. But their defense was futile. Melancholically the white-haired Knickerbocker narrates the end of his "beloved Island of Manna-hata" on August 27, 1664.

In the 1812 edition of his history Irving presents an additional account of his imaginary author and tells of his return to New York, now a British colony, and his death. He was buried, "say the old records," in St. Mark's Cemetery beside his hero, Peter Stuyvesant.

In the revised 1848 edition Irving added an "apology" and an explanation. In setting down the amusing legends of New York, he declared, he had not intended offense to living descendants of any of the old families. His purpose had been to present the history of that remote and almost forgotten age in the spirit of imaginative fancy and legend. This happy blending is his true contribution in his history, accepted by those who have never seen the book or heard of the original Harmen Knickerbocker, who came from Holland about 1674 and settled in Albany, as well as by those who have read with smiles and chuckles this playful but surprisingly accurate history of the Dutch in New Amsterdam.

HISTORY OF THE CONQUEST OF MEXICO

Type of work: History
Author: William Hickling Prescott (1796-1859)
Time: 1519-1525
Locale: Mexico
First published: 1843

Principal personages:
DON DIEGO VELÁSQUEZ, Governor of Cuba
HERNANDO CORTÉS, conqueror of Mexico
PEDRO DE ALVARADO, one of Cortés' lieutenants
MARINA, Cortés' Indian mistress
MONTEZUMA, Emperor of the Aztecs

GUATEMOZIN, Montezuma's nephew and successor
CACAMA, nephew of the emperor
PÁNFILO DE NARVÁEZ, Velásquez' lieutenant

Prescott's observations on Spanish efforts to convert the Aztecs betray his rather marked suspicion of the Catholic Church. His personal biases are less pronounced in other matters. Because Prescott deals with his narrative in dramatic terms and with an abundance of background material, particularly on the Aztec civilization, his *History of the Conquest of Mexico* has remained the classic account of the death of a civilization which in many ways rivaled ancient Egypt's.

The success of the Spanish conquest was aided by the Aztec legend of Quetzalcoatl, a benevolent god who, once having lived on earth and departed, was expected to return: tall, white-skinned, dark-bearded. When the first Spanish expeditionary party, led by Juan de Grijalva, made a preliminary exploration of the mainland, it encountered an unfriendly reception on landing. When the Aztecs happened to associate the Spaniards with the legend of Quetzalcoatl, however, they sent Grijalva away with rich gifts. As a result, Velásquez, Governor of Cuba, immediately organized a second expedition, to be led by Hernando Cortés.

Cortés' armada left Cuba on February 10, 1519, and landed on the island of Cozumel. At that time he acquired two valuable aides: a Spanish soldier named Aguilar, who had been taken captive by the natives of Cozumel during the Grijalva expedition, to serve as an interpreter, and Marina, a girl from the mainland whose mother had sold her on Cozumel. Marina became not only an interpreter but Cortés' mistress.

When the Spaniards moved on to the mainland, landing on Good Friday at what is now Vera Cruz, they stepped ashore in a Mexico significantly disunited. Montezuma, Emperor of the Aztecs, was a good warrior and a just ruler, but he was also superstitious and a lover of pleasure, with numerous enemies. There was in addition to this political unrest a vague feeling among the people that the return of Quetzalcoatl was imminent: since the days of Columbus, there had been rumors of the Spaniards, and these rumors had somehow fused with the ancient legend. Dissension among the lesser kingdoms and tribes of Montezuma's empire and the revival of the Quetzalcoatl myth were of great value to the Spaniards in their invasion of Mexico.

Because he sensed mounting resistance to his leadership, Cortés established Vera Cruz as a civil colony rather than a military base; in this way he made the expedition responsible only to the crown, not to the governor of Cuba. Later, when Juan Díaz conspired to turn the expedition back to Cuba, Cortés ordered the destruction of his fleet. With only one small ship left, the men had little to think about but the march forward.

Leaving some men behind to protect the coastal settlement, Cortés began his march toward the capital, Tenochtitlán, now Mexico City. While one of the original purposes of the expedition was the conversion of the Indians to Catholicism, the expedition, once under way, did not delay for missionary activities. Indeed, Father Olmedo, the expedition's priest, persuaded Cortés not to try to convert all of the heathen along the route.

The first pronounced resistance to the Spaniards took place among the Tlascalans, an agricultural people, but a nation of warriors as well. Two earlier battles with the Tlascalans were indecisive, but a third, fought on September 5, 1519, was in effect a victory for the Spaniards. The Tlascalan leader, Xicotencatl, continued, however, to threaten and to harass the invaders. Cortés forged ahead, his forces plundering as they went, and finally, with Xicotencatl reconciled to

submission, the Spaniards arrived at Tlascala itself. In the meantime Montezuma continued in his policy of sending gifts but barring the Spaniards from Tenochtitlán.

At Cholula, Cortés learned through Marina that the natives were planning a conspiracy with Montezuma's help. Profiting from former enmity between the Cholulans and the Tlascalans, Cortés stationed Tlascalans around the city and proceeded to massacre the treacherous Cholulans.

Suspecting still further hostility, Cortés and his men moved on, passing between the mountains named Iztaccihuatl and Popocatepetl. No further resistance was forthcoming, and the expedition was shortly at a point where the fertile Valley of Mexico lay before them. Confounded by their advance and awed by their power, Montezuma at last sent his nephew Cacama with a message of welcome for the conquistadors. On November 8, 1519, Cortés and his men entered Tenochtitlán, a city built in the middle of a great lake, and Montezuma greeted them with pomp and dignity. Although the Aztecs remained outwardly friendly, Cortés continued to be suspicious of his host because he had received reports from Vera Cruz of troubles instigated by the emperor. Quauhpopoca, governor of the coastal province, was burned for his part in the disturbances, and Montezuma, taken by surprise, was seized and removed to the fortified quarters occupied by the Spaniards. Although a hostage, Montezuma conducted the business of the country as usual.

In 1520, Montezuma formally announced his subservience to Spain; the nobles concurred, and the legend of Quetzalcoatl was revived among the people. Though conditions appeared to be stable, Cortés ordered the rebuilding of his fleet.

Cortés' relations with Velásquez had now deteriorated to such an extent that the governor outfitted a rival expedition under the leadership of Pánfilo de Narváez. Gonzalo de Sandoval, the governor appointed by Cortés at Villa Rica, maintained a close watch over Narváez' attempts to establish a settlement, but Cortés felt compelled to deal with Narváez personally. Leaving the capital in the care of an aide, Pedro de Alvarado, he marched to the coast with a detachment of troops and Indian allies.

With his band of only 226 men and five horses, Cortés surprised Narváez and took him prisoner. In Cortés' absence, revolt broke out in Tenochtitlán. Alvarado, plagued by constant fears of conspiracy, had slaughtered several hundred Aztec nobles during the festival of Huitzilopotchli, the Aztec god of war. Earlier, Cortés had allowed Montezuma's brother, Cuitlahua, to act as the imperial representative during Montezuma's captivity. Bitterly vengeful after the massacre, Cuitlahua led the Aztecs in a retaliatory uprising against the Spaniards.

With his own band reinforced by two thousand Tlascalans, Cortés returned hurriedly to the capital. During the first stages of hostilities following the return of Cortés, Montezuma attempted to intercede and pacify the embattled Aztecs, but his people turned on him and he was fatally wounded. Broken and in despair, Montezuma died on June 30, 1520.

During the uprising the Aztecs had destroyed all bridges on causeways leading to the mainland, and the Spanish retreat from the city became chaotic, with heavy losses. On the plains of Otumba, however, the Spaniards and their Tlascalan allies managed to put the Aztecs to flight. The Spaniards retreated into Tlascalan territory, where they could feel safe once more. But the troops were restless after their harrowing retreat, and for a time there seemed to be some chance that the Tlascalans might join the Aztecs in common cause against the invaders. Fortunately, the Tlascalans remained friendly; in fact, their chief, before he died of smallpox, became a Christian—the first successfully converted heathen.

Guatemozin, Montezuma's nephew and successor, had sworn to drive the Span-

iards from his country. As Cortés marched back toward the capital, however, he gathered from friendly tribes more Indian auxiliaries to lead against the Aztecs. Welcomed in Tezcuco by the new prince, Ixtlilxochitl, an enemy of Montezuma, Cortés' forces advanced for the final subjugation of the Aztec civilization.

More cohesive than Prescott's companion study on the conquest of Peru, *History of the Conquest of Mexico* is the author's most brilliant work. Though the book may lack profound philosophical insight, it is a vivid portrayal of a fascinating historical fact: the subjugation of a whole people by a mere handful of alien adventurers—cruel, daring intriguers who played upon the religious superstitions of their victims.

THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE

Type of work: History
Author: Edward Gibbon (1737-1794)
Time: 180-1461
Locale: Italy, Persia, Germany, Constantinople, Greece, Africa, Arabia, Turkey
First published: 1776-1788

Gibbon's *The History of the Decline and Fall of the Roman Empire* is the definitive history of the Roman empire from the end of its golden age to its final political and physical disintegration. The massive character of the work, testifying to the years devoted to its composition by its scholar-author, is the first, but most superficial sign, of its greatness. The style—urbane, dramatic, polished—assures its eminent place in literature. Finally, as history, the work stands or falls on the accuracy and depth of its report of events covering more than twelve centuries; and in this respect *The Decline and Fall of the Roman Empire* continues to prevail as the most authoritative study on this theme ever written. Later scholars have challenged minor points or added to the material of the history, but Gibbon's work stands as the source of all that is most relevant in the story of Rome's declining years.

The account begins with a critical description of the age of the Antonines. Gibbon concentrates on the period from 96 to 180, a time which he describes as "a happy period," during the reigns of Nerva, Trajan, Hadrian, and the two Antonines. The first three chapters are prefatory to the body of the work; they establish the claim that Rome was then at the height of its glory as an Empire—it was strong, prosperous, active, with world-wide influence. After the death of Marcus Aurelius, and with the ascent of Commodus (180-192), the Empire began its long and gradual decline. The body of Gibbon's work is devoted to a careful recital of the events that followed.

Gibbon was more interested in recounting the principal events of the Empire's history than he was in analyzing events in an effort to account for the downfall of Rome. But he did not entirely ignore the question of causes. At the close of his monumental history he reports four principal causes of Rome's decline and fall: "I. The injuries of time and nature. II. The hostile attacks of the barbarians and Christians. III. The use and abuse of the materials. And, IV. The domestic quarrels of the Romans."

It is customary for commentators on Gibbon to emphasize the reference to the opposing influences of Christianity and barbarism; and, in particular, some critics have been inclined to charge Gibbon with a lack of sympathetic understanding of the early Christian church. It is clear from Gibbon's narrative and summary statement, however, that the Christian contribution to the eventual downfall of Rome was only part of a complex of causes, and it seems unlikely that the Christian effort would have succeeded

if the Roman Empire had not already been in decline.

In any case, it is not so much what Gibbon says as his way of saying it that has proved irritating. In the first place, Gibbon writes as if he were located in Rome; his view of events is from the Roman perspective, although it does not always exhibit a Roman bias. Secondly, his objectivity, when it is achieved, has been offensive to some who so cherish the Christian church that they cannot tolerate any discussion of its faults; it is as if such critics were demanding that Gibbon maintain historical impartiality about the Romans but not about the Christians.

When the *Decline and Fall* first appeared, the chapters on Christianity—Chapters XV and XVI—immediately became the objects of critical attack. Gibbon seems to have anticipated this response, for he wrote, "The great law of impartiality too often obliges us to reveal the imperfections of the uninspired teachers and believers of the Gospel; and, to a careless observer, *their* faults may seem to cast a shade on the faith which they professed." Perhaps this word of caution would have pacified the critics had not Gibbon immediately brought into play his urbane sarcasm, so distasteful to the insistently pious: "The theologian may indulge the pleasing task of describing Religion as she descended from Heaven, arrayed in her native purity. A more melancholy duty is imposed on the historian. He must discover the inevitable mixture of error and corruption which she contracted in a long residence upon earth, among a weak and degenerate race of beings."

Obviously, there is no truly impartial judge. Gibbon's tone is acceptable, even proper, to those who share his skepticism; but to others more emotionally involved in the Christian faith Gibbon seems cynical to the point of gross distortion.

Gibbon asks how the Christian faith came to achieve its victory over Rome and the other religions of the world. He rejects as unsatisfactory an answer which attributes Christianity's force to the truth of its doctrine and the providence of God. Five causes of the rapid growth of the Christian church are then advanced: "I. The inflexible, and, if we may use the expression, the intolerant zeal of the Christians. . . . II. The doctrine of a future life. . . . III. The miraculous powers ascribed to the primitive church. IV. The pure and austere morals of the Christians. V. The union and discipline of the Christian republic, which gradually formed an independent and increasing state in the heart of the Roman empire."

In his comments on these five causes Gibbon discusses Jewish influences on the Christian faith and explains how the Roman religion had failed to be convincing in its mythology and doctrine of a future life; but although he admits the persuasive power of the Christian use of the claim of immortality, he speaks with skeptical condescension of the efforts of philosophers to support the doctrine of a future life, and he is sarcastic when he mentions "the mysterious dispensations of Providence" which withheld the doctrine from the Jews only to give it to the Christians. When he speaks of the miracles, Gibbon leaves the impression that the pagans failed to be convinced because no such events actually took place. "The lame walked, the blind saw, the sick were healed, the dead were raised," he writes; but he adds that "the laws of Nature were frequently suspended for the benefit of the church."

Gibbon argues that the emperors were not as criminal in their treatments of the Christians as some Christian apologists have argued. He maintains that the Romans acted only with caution and reluctance after a considerable amount of time and provocation, and that they were moderate in their use of punishments. He offers evidence in support of his claim that the stories of martyrdom were often exaggerated or wholly false, and that in many cases the Christians sought martyr-

dom by provoking the Romans to violence. Gibbon concludes by casting doubt on the numbers of those punished by death, and he insists that the Christians have inflicted more punishments on one another than they received from the Romans.

Discussion of Gibbon's chapters on Christianity sometimes tends to turn attention away from the historian's virtues: the inclusiveness of his survey, the liveliness of his account, and his careful documentation of historical claims. Gibbon did not pretend that he was without moral bias, but his judgments of the tyrannical emperors are defended by references to their acts. It was not enough for Gibbon to discover, for example, that Septimus Severus was false and insincere, particularly in the making of treaties; the question was whether Severus was forced, by the imperious demands of politics, to be deceitful. Gibbon's conclusion was that there was no need for Severus to be as false in his promises as he was; consequently, he condemns him for his acts. In similar fashion he reviews the tyrannical behavior of Caracalla, Maximin, and other emperors before the barbarian invasion of the Germans.

Gibbon names the Franks, the Alemanni, the Goths, and the Persians as the enemies of the Romans during the reigns of Valerian and Gallienus, when a weakened Empire was vulnerable to attack both from within and without. Perhaps the Empire would have wholly disintegrated at that time had not Valerian and Gallienus been succeeded by Claudius, Aurelian, Probus, and Diocletian, described as "great princes" by Gibbon and as "Restorers of the Roman world."

Several chapters of this massive work are devoted to a recital and discussion of the acts and influence of Constantine I, who reunited the Empire which had been divided under Diocletian and, as a consequence of his conversion to the Christian faith, granted tolerance to the Christians by the Edict of Milan. One result of the consequent growth of Christianity was a growing emphasis upon the distinction between temporal and spiritual powers; the result was not that Church and state remained apart from each other, but that the bishops of the Church came to have more and more influence on matters of state. The date 476 is significant as marking the end of the West Roman Empire with the ascent to power of Odoacer, the barbarian chieftain.

The remainder of Gibbon's classic story of Rome's decline is the story of the increase of papal influence, the commencement of Byzantine rule, the reign of Charlemagne as emperor of the West, the sacking of Rome by the Arabs, the retirement of the popes to Avignon, the abortive efforts of Rienzi to restore the government of Rome, the return of the popes and the great schism, and the final settlement of the ecclesiastical state.

HISTORY OF THE PELOPONNESIAN WAR

Type of work: History
Author: Thucydides (455?-c. 400 B.C.)
Time: 431-411 B.C.
Locale: Greece and the Mediterranean
First transcribed: c. 431-400 B.C.

Principal personages:
PERICLES, founder of Athenian democracy
THUCYDIDES, an Athenian general and historian
DEMOSTHENES, the famous orator
ALCIBIADES, an Athenian general and turncoat
NICIAS, an Athenian general
ARCHIDAMUS, King of Sparta
BRASIDAS, a Spartan general

In writing his *History of the Peloponnesian War,* Thucydides, content to look for human causes behind results, refused to credit the gods with responsibility for the acts of man. Impartially he chronicled the clash of a military and a commercial imperialism: the land empire of the Spartans confronting the Athenian maritime league. Some have attributed to him an attitude of moral indifference, such as is revealed in his report of the debate between Athenian and Melian ambassadors, but he wrote with no intention of either moralizing or producing a cultural history. He was a military man interested in the vastly different political and economic patterns of Athens and Sparta. Seeing in the modes and ideals of their cultures an explanation of their ways of warfare, he wrote for intelligent readers rather than the ignorant masses.

The eight books of Thucydides' history, divided into short paragraph-chapters, provide a few facts about their author. For instance, in Book IV, he refers to himself as "Thucydides, son of Olorus, who wrote this history." He must have been wealthy, for, discussing Brasidas' attack on Amphipolis, he states that the Spartan "heard that Thucydides had the right of working goldmines in the neighboring district of Thrace and was consequently one of the leading men of the city." He also tells frankly of his failure as the commander of a relief expedition to that city and of his twenty years' exile from Athens as punishment. Apparently he spent the years of his exile in travel among the sites of the battles he describes, thereby increasing the accuracy of his details. Students of warfare find that he gives descriptions of the tricks and stratagems of both siege and defense. Not until 404, after the war had ended, did he return to Athens. By tradition he was killed about 400 B.C., either in Thrace for the gold he carried, or in Athens for publicly writing his opinions.

"Thucydides the Athenian wrote the history of the war in which the Peloponnesians and the Athenians fought against one another" are the opening words of this masterpiece of Greek history. "He began to write when they first took up arms, believing it would be great and memorable above all previous wars." After this beginning Thucydides drops into the first person to explain the rivalry of Athens and Sparta, the two great states of Hellas then at the height of their power. He was proud of the advances made by his native Athens over the ways of the barbarians. "In ancient times the Hellenes carried weapons because their homes were undefended and intercourse unsafe." But swords, like the old-fashioned linen undergarments and the custom of binding the hair in knots, had gone out of style by his time.

Rivalry between the two cities was an old story; it had kept Spartans from fighting beside Athenians at Marathon. It took a commercial form, however, when the Lacedaemonians demanded that their allies, the Megarians, be allowed to market their products in Athens. Pericles, orator, statesman, and patron of the arts, took the first step toward breaking his own Thirty Years' Truce, agreed upon in 445 B.C. In a fiery oration he declared that to yield to the Spartans would reduce the Athenians to vassals.

The final break, according to Thucydides, came later. He dates the year (431) according to the calendars of the three leading states: Chrysis had been high priestess of Argos for forty-eight years; Aenesias was ephor of Sparta; and Pythodorus was concluding his archonship in Athens. In that year Thebes, at the invitation of disgruntled Plataean citizens, made a surprise attack on Plataea, a Boeotian ally of Athens.

To understand the situation fully, it is necessary to keep in mind a clash of political concepts that the historian does not mention. In 445 B.C., under Pericles, Athens had become a radical democracy whose policy was to send help to any democratically-inclined community. Sparta and its allies were just as eager to promote their conservative oligarchy.

To both, self-interest was paramount.

Violation of the truce by Thebes, says Thucydides, gave Athens an excuse to prepare for war. Its walled city could be defeated only by a fleet and Sparta had no fleet. On the other hand, landlocked Sparta could withstand anything except a full-scale land invasion, and Athens had no army. The Lacedaemonians begged their friends in Italy and Sicily to collect and build ships, and Athens sent ambassadors to raise armies and completely surround Sparta. Thucydides was honest enough to admit that public opinion largely favored the Spartans, who posed as the liberators of Hellas.

Sparta moved first by invading the Isthmus of Corinth in 431 B.C. Strife during the winter and summer of the first year (as the historian divided his time) consisted largely of laying waste the fields around the fortified cities. Like many primitive peoples, the Greeks stopped fighting during planting and harvesting. (The entries frequently begin with: "The following summer, when the corn was coming into ear.") The war was also halted for their games, not only the Olympic games of 428, but the Delian, Pythian, and Isthmian games as well.

In the summer of the next year a plague broke out in Athens and raged intermittently for three years. Seven chapters of Book II provide a vivid description, "for I myself was attacked and witnessed the suffering of others." The seriousness of the plague protected Athens because enemy troops were afraid to approach its walls.

The most vivid part of Thucydides' history deals with the Syracuse campaign of 416. An embassy from Egesta, Sicily, sought Athenian help against its rival city of Selinus. The ambitious Alcibiades thought this would be a good excuse for Athens to annex Syracuse. With Alcibiades, Nicias, and Lamachus sharing the command, the best-equipped expeditionary force ever sent from a Greek city sailed for Sicily with 134 triremes, 5,100 hoplites or heavy-armed infantry, 480 archers, and 820 slingers.

Alcibiades had left behind bitter enemies who accused him of defacing sacred statues on the day the fleet sailed. Though there was no evidence against him, he was ordered home to defend himself. Fearing treachery, he fled to Sparta, where he was warmly welcomed. Informed of the Athenian expedition, the Lacedaemonians sent a military adviser to Syracuse. The Persians offered to outfit a fleet for Alcibiades to lead against Athens. His patriotism outweighed his injured pride, however, and eventually he returned to Athens and won several victories for the city before another defeat sent him again into exile. This occurred, however, after the period covered by Thucydides' history.

Meanwhile, in the campaign before Syracuse, Nicias disregarded the advice of Demosthenes and was defeated on both land and sea. "Of all the Hellenic actions on record," writes Thucydides, "this was the greatest, the most glorious to the victor, and the most ruinous to the vanquished. Fleet and army vanished from the face of the earth; nothing was saved, and out of the many who went forth, few returned home. This ended the Sicilian expedition."

The account of the expedition practically ends Thucydides' history. There is another book, but it does not rise to the dramatic pitch of Book VII. Though he lived eleven years after these events and four years after the end of the war, Thucydides did not chronicle its last stages, perhaps because they were too painful. After Alcibiades had been exiled a second time, Sparta starved the Athenians into surrender, and with this defeat their glory faded. For the next thirty years Sparta was the supreme power in Hellas.

As Macaulay wrote, Thucydides surpassed all his rivals as the historian of the ancient world. Perhaps not as colorful as Herodotus, "the Father of History," he was certainly more accurate; and while the annals of Tacitus contain excellent character delineation, the Roman's pages

are "cold and poor." Thucydides may be superficial in his observations and shallow in his interpretation of events, but he did accumulate facts and dates and he presented them in a three-dimensional picture of people and places. For this reason his work has survived for more than twenty-three hundred years.

THE HISTORY OF THE PERSIAN WARS

Type of work: History
Author: Herodotus (484-c. 425 B.C.)
Time: 500-479 B.C.
Locale: Greece, Egypt, Asia Minor
First transcribed: c. 430 B.C.

Principal personages:
CROESUS, King of Lydia
SOLON, an Athenian statesman
CYRUS THE GREAT, King of Persia
DARIUS, Cyrus' cousin
XERXES, Darius' son and successor
LEONIDAS, King of Sparta

"Herodotus, beyng of the citye of Halicarnassus in Greece, wrote and compiled an History to the end that nether tract of time might overwhelme and bury in silence the actes of humayne kind; nor the worthye and renowned adventures of the Grecians and Barbarians (as well others as chiefly those that were done in warre) might want the due reward of immortale fame." So did the unknown "B.R." begin his translation of two of the nine books of Herodotus, "entitled with the names of the nine Muses," in 1584.

As the first to use the word "history," Herodotus deserves Cicero's title, "Father of History." To be sure, this son of wealthy upper-class parents did not have the historian's critical attitude toward his sources. Interesting anecdotes of the wars between the Greeks and the Persians of the fifth century B.C. found their way into his pages whether he could verify them or not, but he does sometimes hedge and tag certain items as hearsay. From his quotations, he must have read widely. From the details in his descriptions and the comments like "this I saw," he must have visited most of the places he mentions. The true greatness of Herodotus lies in the fact that he was the first important writer to depart from the verse of Homer and others, to produce Europe's first prose literature. Some predecessors had chronicled the beginnings of their small communities or states, but the writings of Herodotus embrace a vaster panorama, not only Greece, but Egypt, Sardis, and Babylon as well. And he looked for the reasons back of the events. His aim was to trace the early rivalries between Greek and barbarian; in the process he recounted the story of many tribes, described the lands they inhabited, and reported many of their interesting customs. Those who want greater accuracy can consult Thucydides (c.455-400 B.C.), who wrote a half-century later. His work is more objective, but it lacks the color of Herodotus' account.

The Persians maintained that the Phoenicians originally started the quarrel by kidnapping women from Argos. Later the Hellenes raided the port of Tyre and abducted Europa, the king's daughter. The wars actually started, however, when Croesus, whose magnificent court was visited by Solon, desired to enlarge his empire by conquering some of the Ionian cities of Asia Minor. When he consulted the oracles, he was persuaded at Delphi to gather his allies for an attack on the mainland. The invasion resulted in a stalemate, however, and Croesus returned to Lydia, where his

capital, Sardis, was surprised and captured by the Persians. Only a rainstorm, sent by the gods, saved him as he was being burned to death. The same miracle persuaded Cyrus to free his captive after taking possession of some of his vassal states. With them, Cyrus went on to capture Babylon. However the Massagetae, under Queen Tomyris, were too strong in their resistance and strategy. Book I, titled Clio, ends with the death of Cyrus.

Book II, called Euterpe, tells how Cambyses, the son of Cyrus, became king and planned to march against Egypt. The rest of the book is a tourist's guide and history of Egypt from its beginnings to the coronation of Amasis.

Book III, called Thalia, tells how Cambyses marched against Amasis. The Egyptian king having died in the meantime, the mercenary army of his son was no match for the Persian, who then betrayed his incipient insanity by dishonoring his slain enemies.

Book IV, called Melpomene, introduces Darius, cousin of and successor to Cambyses, who let the barbarous Scythians outwit him into making peace with them.

The next volume, whose Muse is Terpsichore, begins with a plan that failed. Two Paeonian nobles, wishing to be named rulers over their people, brought their beautiful sister to Sardis, where Darius saw her, carrying water on her head, leading a horse, and spinning. Anxious to spread such industry throughout his empire, he had the Paeonians sent throughout Asia Minor. But the book deals largely with the revolt in Ionia, the growth of Athens, and its expedition, encouraged by Aristagoras, against Sardis. Although the capital was captured and burned, Darius rallied and defeated the invaders at Salamis, in Cyprus.

Erato is the Muse of Book VI, which tells of a battle fought between 353 Ionian triremes and six hundred Babylonian ships. By dissension among the enemy rather than by his strength Darius defeated them and went on to besiege and conquer Miletus. Again Greek bickering helped him during his march to Athens, but the Athenians, rallying and with a few Plataeans, successfully engaged the forces of Darius at Marathon, on September 14, 450 B.C. The Persians were driven back with a loss of 6,400 dead. The Athenians lost only 192 in the battle.

Book VII, named after Polymnia, Muse of the Sublime Hymn, tells in considerable detail how Darius prepared to revenge his defeat. Fate delayed him; rebellious Egypt sidetracked him, and death ended all his plans. The uncertain Xerxes, succeeding his father to the throne, undertook the Egyptian campaign. After a quick victory, at the head of twenty thousand soldiers he marched on Athens. It took seven days for his army to cross the Hellespont bridge, erected by his engineers, and he, reviewing them, lamented that none would be alive a hundred years hence.

Many Greek cities were quick to surrender. Only Athens, as Herodotus boasts, dared confront the host of Xerxes. Themistocles interpreted the oracle's counsel to defend the city with "wooden walls" as advice to use the two hundred warships originally built for an attack on Egypt. Nature, however, provided a better defense in an east wind that wrecked four hundred Persian galleys along with uncounted transports and provision carriers. However, neither armed forces nor natural obstacles halted Xerxes' army until it reached the Pass of Thermopylae. There, for a day, the Athenians and Spartans checked the Persian host until a traitor revealed another path to the invader. The next day the Persians were again on the march, leaving all the defenders and twenty thousand of their own troops dead behind them.

In Book VIII, titled Urania, there is an account of Xerxes' march into Athens and the firing of the Acropolis. But the "wooden walls" of the Athenian fleet were victorious at Salamis on September 20, 480 B.C. Winner of the greatest

glory was the Persian queen Artemis, who used the confusion of battle to get revenge on another Persian by ramming and sinking his ship. Because Xerxes thought she was attacking an enemy and the Athenians believed she had changed loyalties, everybody lauded her.

Fearing that the Greeks might sail on to destroy his bridge, Xerxes ordered a retreat. From the Asian mainland he sent demands for a peace treaty, promptly refused by both Athens and Sparta.

Calliope is the Muse presiding over Book IX. Here the account tells how Mardonios renewed the attack against the Greeks in the hope of sending word of victory back to Xerxes in Sardis. Though temporarily checked by the Thebans, he again entered Athens, whose citizens had fled to Salamis to assemble their allies. When they marched back, Mardonios burned what was left of Athens and retreated.

Except for cavalry skirmishes, neither side wanted to engage in battle until the sacrifices were propitious, but Mardonios' patience broke first, and he fell into a trap at Plataea, where he was killed and his army routed; there were twenty thousand Persian and Boeotian casualties against ninety-one Spartans and fifty-two Athenians killed.

At Thermopylae, Leonidas, the Spartan king, had been crucified and beheaded by the Persians. Certain Greeks wanted to dishonor Mardonios in the same way, but they were told that dishonoring a dead enemy was worthy only of barbarians. Some of the fleeing Persians were pursued and killed at Mycale. Their defeat ended Xerxes' ambitious plan to crush the Hellenes.

Modern historians have honored Herodotus by translating his history into English. Littlebury's version (1709) is outstanding in style, but reveals the writer's imperfect knowledge of Greek. George Rawlinson translated the work in 1858. The most satisfactory translation is the two-volume work published by G. C. Macaulay in 1890.

HIZA-KURIGE

Type of work: Tales
Author: Jippensha Ikku (1765-1831)
Time: Late eighteenth and early nineteenth centuries
Locale: Japan
First published: 1802-1814

Principal characters:
YAJIROBEI (YAJI), a picaresque traveler
KITAHACHI (KITA), his companion

The first of this series, which was published in eight sections, was titled in various ways, the common part being *Hiza-kurige* (literally, "Knee-chestnut-horse"), usually translated as *Shank's Mare*. The publication dates of these sections are (1) 1802; (2) 1803; (3) in two volumes, 1803; (4) in two volumes, 1805; (5) in two volumes and a supplement in one volume, 1806; (6) in two volumes, 1807; (7) in two volumes, 1808; and (8) in three volumes, 1809. The Prologue, in one volume, was published in 1814.

This work was so popular that it is supposed to have raised the price of paper in the city of Edo, now Tokyo, where it was first published. Ikku's important contribution to Japanese literature through this work was the creation of a fresh type of popular literature—the comic novel. Travel accounts had been written ever since the tenth century, but these early models extolled the beauties of nature, emphasized poetry, and appealed to readers among the educated aristocracy. Ikku turned this form into a popular one for the commoner.

The use of two traveling companions was by no means a new device, but whereas in previous works they were merely mechanical and shadowy, Ikku's two characters are robustly alive. They are not even the better educated, more refined of the commoners living and working in the bustling streets of Edo, but deliberately chosen stereotypes of the lower classed Edo-ite: exuberant, emotional, quick to anger and as quick to forget, with little strength of character to resist temptation, whose wit and skills are untrained, but yet knowing and shrewd with a shallow wisdom. By making these two characters fall into predicaments of their own making, Ikku created a broad humor, often bawdy but always good, a humor that was mirth-provoking without the sting of satire.

The story line is extremely simple, the treatment episodic. In downtown Edo there lived one Yajirobei, called Yaji for short. He had been born into a merchant family of some means in the town of Fuchû, in the province of Suruga (Ikku's own birthplace), but indulgence in worldly pleasures involving women and wine had greatly reduced his circumstances. Taking with him an actor named Hana-no-suke (which in modern idiom might be translated "Schnozzola"), later renamed Kitahachi, or Kita for short, whom he patronized, Yaji had come to live in Edo. For a time he sent Kita out in servitude, but the poverty of such circumstances proved boring and anyway, Kita was soon discharged. Yaji then sold the belongings he still possessed and with the proceeds set out with Kita on an extended journey. The route they chose was the Eastern Sea Circuit (Tôkai-dô), extending from Edo to Kyoto, including a trip to Japan's holy Great Shrine of Ise, and ending in the commercial city of Osaka.

Ikku himself had made the same trip. Using material from his own experience, perhaps, he added episodes and occurrences of which he had only heard, and he was not above using material found in the *Kyôgen,* those comic interludes performed in programs of the *Nô* drama, some almost in their entirety, others only thinly disguised. These episodes introduce the reader to particular places of interest along the Eastern Sea Circuit, and each ends with a line or two of humorous verse which greatly points up the humor. This humor is also expressed in play on words, puns, and the clever use of pivotal words joining one phrase to the next. The work has been translated into French and into English. An English translation by Thomas Satchell is titled *Hizakurige (Tokaido Circuit)* (Kobe, Chronicle Press, 1929). One section of this translation is included in Donald Keene's *Anthology of Japanese Literature* (New York, 1955).

The twelve parts of the *Zoku Hizakurige (Shank's Mare, Continued)* were published under various titles, each applicable to the part which it represented. Only Parts 11 and 12 contain the title *Zoku Hiza-kurige.* Each part is in two volumes, with the exception of Part 12, which was published in three volumes. The publication dates were: (1) 1810; (2) 1811; (3) 1812; (4) 1813; (5) 1814; (6) 1815; (7) and (8) 1816; (9) 1819; (10) 1820; (11) 1821; and (12) 1822. This work has not yet been translated.

In Ikku's sequel, the two companions go to the island of Shikoku to worship at the Kompira Shrine, back to Honshû to visit Miyajima, then eastward over the back way, the Kiso Road, to Zenkô-ji in Shinano Province, on to the famous Kusatsu Hot Springs, and finally back to Edo. The style and the format of the continuation remain the same as in the original series.

THE HOLY TERRORS

Type of work: Novel
Author: Jean Cocteau (1891-)
Type of plot: Psychological fantasy
Time of plot: The present
Locale: Paris
First published: 1929

Principal characters:
PAUL, a sensitive, imaginative boy
ELISABETH, his sister
GÉRARD, their friend
AGATHA, Gérard's wife, friend of Paul and Elisabeth
MICHAEL, an American

Critique:

Jean Cocteau, a playwright, stage designer, painter, film director, and poet, has been one of the most influential figures in the Paris art world in this century. In this psychological fantasy (*Les Enfants terribles*) he has drawn much on Freudian imagery, and the book is, like his films, informed by romantic imagination. Written with great insight, it is a compassionate account of the creativity and destructiveness of adolescence. The snow scenes at the beginning and the end of the novel provide an image of insulation from the familiar world and of the results of isolation that such alienation may produce.

The Story:

Paul and Elisabeth lived with their paralyzed mother in an old quarter of Paris. They lived as though in a world of vegetable instinct, dissociated from adults by passivity, imagination, and secret, mysterious rites.

One night, when the quarter was transformed by snow, Paul was wandering among the snowballing groups in search of the school hero Dargelos, whom he worshiped. Dargelos, who possessed great charm, was both vicious and beautiful. As Paul moved toward him, Dargelos, perhaps accidentally, knocked him down with a stone-packed snowball. Although he injured Paul, he escaped immediate punishment but was later expelled from the school. Paul was taken home by Gérard who loved him as much for his weakness as Paul loved Dargelos for his strength. Elisabeth was extremely angry with them when they reached Paul's home. She was then sixteen, two years older than Paul and utterly absorbed by him. She was frequently transported by fury when he appeared to be leaving her sphere of influence.

The three children went into the Room where Paul and Elisabeth ate, slept, read, fought, and played the Game. That Room was the sole material reality in their lives; the Game, their inner world. The Room existed in an established chaos of boxes, clothes, papers, and books. Paul left it only for school and Elisabeth only to look after their mother or to buy magazines. Essentially the Game was daydreaming, a willed withdrawal to an imaginary world of submerged consciousness.

After Elisabeth had sent Gérard away, she undressed Paul and put him to bed. Their doctor decided that Paul was unfit to return to school, a decision which plunged Paul into despair until he learned of Dargelos' expulsion. After that school held no interest for him.

The Room held hidden treasures, the artifacts of their unconscious minds—keys, marbles, aspirin bottles—and when

THE HOLY TERRORS by Jean Cocteau. Translated by Rosamund Lehmann. By permission of the publishers, New Directions. Copyright, 1957, by Rosamund Lehmann.

Gérard told Paul that Dargelos had disappeared, a photograph of him dressed as Athalie was added to the collection.

The mother died suddenly. When Paul and Elisabeth saw her, rigid and transfixed in her chair, staring forward, the picture haunted them; it was the one they retained. The mother's nurse, Mariette, remained in the household, content to care for and love Paul and Elisabeth without altering them.

Now an accepted visitor in the Room, Gérard was aware of the almost tangible tension, expressed in fights, recriminations, and reconciliations, between the two. When Paul was well enough, Elisabeth, surprisingly, accepted an invitation from Gérard's uncle to take a holiday by the sea. On the journey she watched Paul while he was sleeping and was disgusted by the air of weakness which his illness had accentuated. She decided to remold him on her own lines.

Once by the sea, they established a Room as much like their own as possible. Paul gained strength under Elisabeth's tutelage, in part through stealing useless objects from local shops while on raids that she had planned. Their booty formed a treasure imitating that in the Paris Room.

When they returned to Paris, Elisabeth was suddenly aware that Paul had outstripped her and that she had become the subordinate party in their relationship. Paul spent his evenings wandering around Montmartre, watching girls, drinking, and finally meeting Gérard and bringing him home for the night. On these occasions Elisabeth would use him as a means of tormenting Paul. The first time she succeeded in rousing her brother came when she declared that she too would go into the world. Her position, she felt, had become untenable, and she subsequently obtained work as a mannequin. This act enraged Paul, who declared that she was prostituting herself; she thought the same about his nightly excursions.

At the dressmaker's establishment where she worked Elisabeth met Agatha, an orphan whose parents, drug addicts, had committed suicide. For Agatha she felt, for the first time, warm affection; but the girl's introduction to the Room precipitated Paul's and Elisabeth's destruction when Agatha became devoted to Paul. The photograph revealed a startling likeness between Dargelos and Agatha, and Paul enthralled her as he had been in thrall to Dargelos. Agatha felt at home in the Room, but at the same time she recognized the strange, dreamlike existence her friends led.

As they matured, the Game failed to absorb Paul and Elisabeth completely. This situation so distressed Elisabeth that when she met Michael, an American friend of Gérard, she transferred her dream life to him. Paul was excluded from this friendship with Michael, but his anger at learning of it evaporated when he discovered that Michael wanted to marry Elisabeth and not, as he had subconsciously feared, Agatha. Elisabeth did marry Michael, but true to Gérard's vision of her the marriage was never consummated: Michael was killed while driving alone in his sports car a few hours after the wedding.

Elisabeth inherited his fortune and his Paris house, into which the four moved. Lonely and disoriented in separate rooms, they gravitated to the Room that Paul finally established in the dining hall. Their lives moved slowly to a climax from the moment that Paul realized he was in love with Agatha. Afraid to tell each other of their love, they each told Elisabeth. Terrified that Paul might leave her, Elisabeth moved tirelessly between them all one night to dissuade them from marrying. Lying, she told Paul that it was Gérard whom Agatha loved, and told Agatha that Paul was too selfish ever to love anyone. She also convinced Gérard that by friendship he had won Agatha's love and that it was his duty to marry her. Elisabeth was so dedicated to the idea of possessing Paul and so trusted by

the others that she succeeded completely in her scheme.

A short time after his marriage to Agatha, Gérard met Dargelos. The former schoolmate sent Paul a gift, part of his collection of poisons. Paul and Elisabeth were delighted with the present which, to Agatha's horror, was added to the treasure.

Weeks later when Paris was again covered in snow, Elisabeth dreamed that Paul was dead. She woke to find Agatha at the door. Agatha was convinced Paul had killed himself; she had received a letter from him threatening suicide. They ran to the Room and found Paul choking in poison fumes which filled the screened-in corner where he lay. Although he could barely speak, with Agatha he reconstructed Elisabeth's scheme. When he cursed her, she felt that her heart had died. After admitting her guilt and jealousy, she snatched a revolver; by that violent act she was able to regain their attention and thus to captivate Paul once more. Elisabeth worked to charm him back into their world of the Room and the Game, far from Agatha, who seemed less real to him than the snowstorm outside. The two women watched each other until Paul fell back exhausted. Thinking him dead, Elisabeth shot herself. Crashing against the screens, she destroyed the Room and let in the enemy world. Paul saw visions of snowballers crowding the windows, watching as he died. Theirs was the tragedy of outcasts who, unaware that they lived on borrowed time, died fighting for their private existence.

THE HONEST WHORE, PART ONE

Type of work: Drama
Author: Thomas Dekker (c.1572-1632?) with Thomas Middleton (1580-1627)
Type of plot: Tragi-comedy
Time of plot: Sixteenth century
Locale: Milan, Italy
First presented: 1604

Principal characters:
GASPARO TREBAZZI, Duke of Milan
INFELICE, his daughter
COUNT HIPPOLITO, a nobleman in love with Infelice
MATHEO, his friend
CANDIDO, a linen-draper
VIOLA, Candido's wife
FUSTIGO, Viola's brother
BELLAFRONT, a harlot

Critique:

This is a minor play by one of the minor Elizabethan dramatists. Thomas Dekker was an extremely prolific writer, working often in collaboration with other playwrights. From a passage in Henslowe's diary, it is known that Middleton had a hand in Part One of this play; but scholars are uncertain as to the precise amount that he contributed. The main plot, as will be seen, has a strangely inverted resemblance to that of *Romeo and Juliet,* while the subplot, although the scene is laid in Milan, gives a realistic glimpse of London shop life of that time. Both plots are, by modern standards, exaggerated and improbable. Lamb found the play "offensively crowded" with diatribes against the harlot's profession; the reader of today, however, will not be shocked. Rather, unless he is a specialist in Elizabethan drama, he is likely to be bored, and he will hardly agree with Hazlitt that the "contrivance" of the main plot is "affecting and romantic."

The Story:

In Milan, at the funeral of Infelice, daughter of Duke Gasparo, Count Hippolito refused to be restrained by his friend Matheo. Frantic with grief over the death of his beloved, he accused her father of having killed her. After a violent altercation between the two noblemen, the hearse was borne off. In Milan, also, Viola's brother, Fustigo, had returned from sea, to find his sister married to Candido, a linen-draper, and unhappy because her husband was such a model of patience and good temper. In order to make Candido angry, Viola proposed to Fustigo—whom Candido had never seen—that he pretend to be her lover, and this plan was agreed upon.

In the meantime, at the ducal palace, it was revealed that Infelice's death was only a trick produced by a sleeping-potion administered at her father's command. Duke Gasparo admitted that Hippolito was a noble youth whom he would have welcomed as a son-in-law had it not been for a feud between the two families; he had, however, devised the stratagem of her supposed death to break up the love affair between her and the young count. When Infelice awoke, her father told her that Hippolito was dead. He then ordered her to go to Bergamo in order that she might recover from her grief. After she had gone, the duke's physician offered to poison Hippolito and thus relieve the duke's mind forever of the fear of a reunion of the lovers. To this plan the cold-blooded duke assented.

Meanwhile a merry group of Milanese gallants, planning a trick to try the famous patience of Candido, went to his shop and examined his wares, particularly a bolt of lawn at eighteen shillings the yard. When asked the length desired, one of them ordered only a pennyworth and insisted that it be cut from the middle of the piece, thereby ruining the entire bolt. To this fantastic order Candido acceded, to the fury of his wife. But the unruffled Candido served the gallants with wine and even remained calm when one of them walked off with a silver-gilt beaker. He quietly sent for the constable, got his goblet returned, and then invited the gentlemen to dinner.

After the dinner the gentlemen went to the house of a harlot named Bellafront, where they were joined by Hippolito and Matheo. Count Hippolito had never visited the house before and, still in a melancholy mood, he left after a few moments. When he returned to fetch Matheo, he found all the gentlemen gone and Bellafront alone. She immediately fell in love with him, but all she got in return was a long diatribe on the evils of prostitution. Repulsed, she tried to stab herself but was prevented by Hippolito, whose love she vowed to win at any cost.

The attempts to break the patience of Candido continued, as Fustigo put into execution the plan of pretending to be Viola's lover. But the trick miscarried: Candido refused to be offended by his wife's behavior. His loyal apprentices, not knowing the true situation, gave Fustigo a thorough drubbing. Next, the baffled Viola locked up his formal gown, so that, when he was summoned to a meeting of the city Senate, he lacked the proper clothes to wear. But the imperturbable Candido fashioned a gown out of a tablecloth. Wearing this and with a nightcap on his head, he went to the meeting.

Meanwhile Bellafront, chastened by her love for Hippolito, had resolved to give up her shameless life, and so had turned all the gallants out of her house. Her first seducer had been Matheo, who ironically told her that an honest whore is an impossibility. Still determined to win Hippolito's love, Bellafront gained entrance to his house in the disguise of a page. There she found the count gazing at a picture of the supposedly dead Infelice. When Bellafront revealed her identity, he rudely repulsed her again, and she resolved to leave Milan. As she left the house, Hippolito received a note

from the duke's physician asking for an interview.

During these events, the drubbed Fustigo had hired two bullies to take revenge upon Candido's apprentices. Viola had ordered one apprentice to dress in his master's clothes, but again Candido, who returned still wearing the tablecloth, refused to take offense and merely changed his own clothes for those of an apprentice. Just as his wife was declaring him insane, the two bullies entered; seeing Candido in the distinctive garb of an apprentice, they started to beat the poor old man. Again the faithful apprentices came to the rescue, but Candido would not let them hurt his assailants. However, Viola entered with two officers and, under the pretext that Candido was mad, had him bound and carried off to Bethlem Monastery—that is, to the London insane asylum. He meekly submitted.

In the meantime the physician informed Duke Gasparo that he had poisoned Hippolito, but he also warned his master that, having done this deed for gold, he might well be hired to poison the duke. Duke Gasparo instantly banished him with the curt statement that rulers often hate the man by whom their plots are carried out. As soon as he was alone the doctor revealed the true situation: he had not poisoned Count Hippolito. He also informed the count of Infelice's feigned death and promised to bring the lovers together in the chapel of Bethlem Monastery, where they could be married.

Viola, beginning to feel that she had gone too far in her efforts to vex her husband, had repaired to Duke Gasparo's palace to seek a warrant releasing Candido from the madhouse. Unfortunately, just as the duke was about to sign the order for the linen-draper's release, a courier brought the news that Hippolito was not dead and that he and Infelice were to meet at the monastery that afternoon for their marriage. Matheo had carelessly revealed the secret. In a desperate attempt to foil the lovers, Duke Gasparo and his courtiers rode in disguise to the monastery, leaving Viola's warrant unsigned.

Hippolito and Infelice had already arrived at the monastery and were planning to be married that evening. When Matheo arrived with the news that the duke had learned of their intention and was on his way to prevent the wedding, the friar who was to marry them promised to perform the ceremony and to get them out of the building disguised as monks. They were hurried out of sight just as the duke and his followers arrived. The situation became one of great confusion. Bellafront entered, having come to the monastery earlier in the day under pretext of madness. The disguised lovers also came into the room where the duke was, as did Viola, her servant, and Candido. When the various disguises had been thrown off, the duke suddenly relented, forgave Infelice and Hippolito, permitted their marriage, and gave justice to Bellafront by marrying her to Matheo, the man who had first seduced her. Even Viola knelt to ask Candido's forgiveness for the vexations that she had subjected him to. Patient to the end, he forgave her and then delivered to the assembly a long harangue on patience as the greatest of all virtues.

THE HONEST WHORE, PART TWO

Type of work: Drama
Author: Thomas Dekker (c. 1572-1632?)
Type of plot: Tragi-comedy
Time of plot: Sixteenth century
Locale: Milan, Italy
First presented: c. 1605

Principal characters:

GASPARO TREBAZZI, Duke of Milan
INFELICE, his daughter
COUNT HIPPOLITO, a nobleman, Infelice's husband
BELLAFRONT, a former harlot
ORLANDO FRISCOBALDO, Bellafront's father
MATHEO, Bellafront's husband
CANDIDO, a linen-draper
CANDIDO'S BRIDE

Critique:

Part One of *The Honest Whore* must have been successful on the stage, for Dekker very quickly followed it with a sequel, written entirely by himself. He was obviously endeavoring to capitalize on features of the first play, since in the second part he used all the principal characters save one and continued the subplot of the patient Candido. He ended with a scene in Bridewell, a London prison of his time, to balance the Bethlem Scene in Part One. He also continued the high moral tone of the earlier play, this time, however, making gambling as well as prostitution the object of his strictures. The new character of Friscobaldo, the outwardly stern yet inwardly forgiving father, was extravagantly admired by Hazlitt, and both he and Ernest Rhys considered Part Two superior to Part One. The modern reader will perhaps find that some of the freshness of Part One has worn off and feel that Dekker tried to carry a good thing a bit too far.

The Story:

One day Bellafront, a former prostitute now married to Matheo, the former friend of Count Hippolito, arrived at that nobleman's house with a petition. Her husband had killed a man, but it was in fair fight and the man a notorious villain. Still, Matheo has been condemned to death. Hippolito, who was about to ride out with his wife Infelice, stayed behind to hear the petition. He took the opportunity to remind Bellafront of their old relationship and promised to help Matheo to a pardon and, if possible, to reconcile her with her unforgiving father. But it was significant that Count Hippolito showed much more interest in Bellafront than she in him.

Meanwhile, at the palace of Duke Gasparo, father of Infelice, the courtiers were talking of the marriage of Candido, an old linen-draper still famous in Milan for his patience. Viola had died, and, to the mystification of the gallants, Candido was marrying a young girl. Just as they had decided to attend the wedding feast, Hippolito entered, followed shortly by Orlando Friscobaldo, Bellafront's estranged father. Their meeting gave Hippolito an opportunity to ask the old man about his daughter. Friscobaldo declared that he had not seen her for seventeen years, that her disgrace had been so great that he no longer considered her his child. But when Hippolito had left, with the parting remark that Bellafront was in dire poverty, the father relented and resolved to rescue his daughter. To this end, he put on the livery of a servant and, thus disguised, went to find his offspring.

At the same time, the wedding of the widowed Candido was taking place, attended by some of the gallants of the city who wished to see what sort of bride the old man had chosen. The first impression was unfavorable: when the bride was handed the wedding goblet, she broke the glass and refused to drink. Candido was as patient as ever, but he did consent to allow a nobleman to disguise himself as an apprentice so that the disguised man might try to cure the bride of her peevishness. The courtiers did not wish to see Candido saddled with another shrew.

Thanks to Hippolito, Matheo had been released from prison and had, somewhat unconvincingly, promised his wife to reform and give up gambling. When Friscobaldo arrived, disguised as a servant, he pretended to be an old family retainer discharged by Bellafront's father. He asked Matheo for a place in his household and insisted on turning over to the latter, for safe-keeping, what he claimed to be his life's savings: twenty pounds. His offer was enthusiastically accepted by Matheo, who took the opportunity to abuse his father-in-law. The outburst was interrupted by the arrival of Hippolito, come ostensibly to congratulate Matheo but in reality to pursue his wooing of Bellafront. He had already sent her gifts; he now left her a purse. To the delight of her disguised father—who was to convey the purse—she rejected all the gifts and resolved to remain honest.

Meanwhile, a rather labored trick was being played at Candido's shop. The nobleman, disguised as an apprentice, arrived as if looking for work. The bride refused to prepare a room for him, whereupon Candido took the unusual step of vowing to tame her. He picked up a yardstick; she armed herself with the longer ell-wand; but before they could come to blows, the bride asked forgiveness and delivered a speech on the proper obedience of wives.

In the interest of saving his daughter from Hippolito's advances, Friscobaldo went to the count's house and revealed to Infelice her husband's infidelity, surrendering to her the gifts sent to Bellafront. When Hippolito returned, Infelice was able to play a neat trick upon him. Kneeling, she made a mock confession of having committed adultery with a servant. The enraged husband delivered a tirade on unfaithful wives, thus giving Infelice the opportunity to turn his own words against him as she displayed the gifts he had sent Bellafront. But her just reproaches succeeded only in making her husband the more determined to pursue his illicit passion.

In the household of Matheo, affairs were going from bad to worse. That unlucky gamester had lost everything at dice, including the money entrusted to him by his feigned servant; so, reduced to nothing, he pawned his wife's clothes and hinted strongly that he would be pleased if she would return to her former profession so as to gain a few ducats. He was, however, temporarily rescued by a friend, who promised to give him both money and clothes fashionable for a gentleman.

Candido's troubles, also, were continuing. Two disreputable characters, Mrs. Horseleech, a bawd, and Botts, a pander, had designs upon his new wife and tried to seduce her for one of their customers; but the plot broke against her honesty. While these events were taking place, Matheo had received his new clothes and was happily showing them to his wife. In the midst of Matheo's display old Friscobaldo appeared, this time in his own person, to be recognized by Bellafront, who asked his forgiveness. The father startled Matheo by his knowledge of the latter's shady dealings and then left in pretended anger, vowing that he would let the couple starve. While Bellafront and Matheo were quarreling, the father returned in his servant's disguise to hear Matheo's very garbled account of what had just happened and his proposal that they rob Friscobaldo's house. The disguised old man agreed to the plan.

After they had left the house, Bellafront appeared with Hippolito, who was still intent on his wooing. A long debate ensued between them, Hippolito urging his suit and Bellafront describing the miseries of a harlot's life. When she repulsed his advances, he swore to continue until he had succeeded. In the meantime, Friscobaldo had been revealing to Duke Gasparo the villainy of Matheo. The duke agreed to aid the plot of catching Matheo in the robbery and also resolved to cure Hippolito by purging Milan of harlots by imposing such strict laws that

Hippolito would be afraid to approach a prostitute, no matter how fair she might be.

The young Milanese gallants, never tired of trying to vex the patient Candido, met at Matheo's house to plan another trick. Matheo suggested that, as a bait, he should offer to sell Candido some lawn, thus accomplishing two purposes at once, for he had stolen the lawn from two supposed peddlers—actually men hired by Friscobaldo. Candido arrived and was persuaded to drink a glass of wine. At that moment the constable entered to arrest Matheo for theft and Candido for receiving stolen goods. Both were taken to Bridewell prison, along with Mrs. Horseleech and Botts, who had been present during the episode. Duke Gasparo, attended by his court, arrived at the prison to administer justice. Hippolito came also, having heard that Bellafront had been arrested in the wholesale sweep of the harlots of Milan. At the trial Matheo's real baseness was revealed: he boldly admitted the robbery but claimed that his wife had inspired it; when this charge was disproved by the disguised Friscobaldo, he accused Bellafront of being a whore and swore that he had found her in bed with Hippolito. To this accusation, Infelice, in order to prolong the stratagem, added that Bellafront had accepted presents from Hippolito. In the midst of these charges and countercharges Friscobaldo at last threw off his disguise and proclaimed his daughter's innocence and Matheo's villainy. All ended happily when, at Bellafront's petition, her unworthy husband was pardoned, Hippolito and his wife were reconciled, and Candido was shown to have been the victim of a cruel joke.

HORACE

Type of work: Drama
Author: Pierre Corneille (1606-1684)
Type of plot: Neo-classical tragedy
Time of plot: Remote antiquity
Locale: Rome
First presented: 1640

Principal characters:
HORACE, the most courageous of the Roman soldiers
SABINE, his Alban wife
OLD HORACE, his father, formerly a soldier
CAMILLE, Horace's sister
CURIACE, Sabine's brother, in love with Camille
VALÈRE, a Roman soldier in love with Camille
JULIE, confidante of both Sabine and Camille
TULLE, the ruler of Rome

Critique:

After the controversy which raged over *The Cid* (1636), an extravagant heroic drama, Corneille turned to Livy for his inspiration. In *Horace,* a tightly constructed play which rigorously followed dramatic precepts, he succeeded in producing a patriotic drama both popular with the audience and acceptable to the critics.

The Story:

Although formerly united by ties of patriotism and blood, for Alba was the birthplace of the founders of Rome, Romulus and Remus, the cities of Rome and Alba were at war. Sabine, the wife of Horace, was divided in her loyalties between the city of her birth, where her brothers still lived, and the city of her famous warrior-husband. The battle was

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to be decided by armed combat between three heroes from each side. Sabine drew little comfort from the resolution, which meant the defeat either of her kinsman or of her husband. Camille, the betrothed of Curiace, the Alban warrior-brother of Sabine, felt her loyalties divided between her loved one and her brother Horace. Even though the oracles had been favorable toward her coming marriage, her dreams envisioned the imminent horror.

The battle postponed, Curiace visited Camille at the home of Old Horace, her father. He declared his abiding love for her, though he remained an Alban patriot, loyal to his city. They commented on the oracles and wished for a lasting peace. When the two warriors met, however, Horace was insistent on the outcome of the trial by combat. Curiace, who stressed the need for peaceful understanding, was dismayed to hear that his prospective brothers-in-law, Horace and his two brothers, were to represent the Romans. He was even more oppressed in spirit when a messenger announced that he and his two brothers were to defend the honor of Alba.

Horace wanted no sympathy from Curiace, though he bore him no ill will. Curiace saw love of wife and family as paramount over Horace's kind of patriotism.

Horace then gave the lovers a moment together before the debt of honor was to be paid. Camille, mindful of the fact that she was the daughter and the sister of famous warriors, denounced the patriotism that could make her choose between love of family and of her future husband. She begged Curiace to avoid a battle which could only end in tragedy, no matter what the outcome. His first duty, however, was to his country, and he brutally asserted this fact. Sabine and Camille then begged the cause of love of home and family, while Horace and Curiace defended honor and patriotism. The women were unsuccessful in their suit, and Old Horace comforted them as the young men went off to prepare for the combat. Young Horace, loving to his sister and kind to his aged parent, sought glory in battle; Curiace, no less patriotic, felt that he had lost wife, brothers, and brothers-in-law by a grim turn of fate.

Sabine, given at first to confusion and later to bitterness, lamented her sad position as the sister of the Alban warriors and the wife of their adversary. When she inquired of her friend Julie whether her husband or her brothers had been vanquished, she was told that no resolution had been reached; the king had just then arranged the combatants and charged them to fight to the death, that the fate of the two principalities might be determined. Camille, wearied by her solitary wonderings and fears, joined the discussion. She renounced the deceptive oracle, and neither the wife nor the prospective bride could find solace for their anxiety and grief. Sabine declared that a wife was the most bereaved, to which Camille replied that her sister-in-law had never been in love. For the moment the controversy was resolved by Old Horace, who declared that Rome suffered most; all else was in the hands of the gods.

Julie then brought word that the Alban brothers had been victorious, that two of Old Horace's sons were dead, and that Horace had fled the battlefield. The old man was appalled that his son could see his brothers die without drawing new courage from such defeat and either go down to death or glory. Camille felt some relief that both her lover and brother were for the moment spared, and Sabine was content that her husband was alive. Old Horace could share none of these sentiments; his loyalties were for honor, country, manliness.

Valère, dispatched by Tulle to bring comfort to Old Horace, told of the outcome of the battle. He said that Horace had retreated as a ruse in order to attack the Albans at a disadvantage and that he had killed all three. The old man, his

family honor vindicated, rejoiced in the face of Camille's great sorrow. Left alone, she lamented the death of her two brothers and her lover and reviled Rome as the symbol of patriotic infamy.

Into this scene of unrestrained grief came the victorious warrior accompanied by his faithful soldier-in-arms bearing the swords of the vanquished brothers. Displaying the arms, now the spoils of war, which had killed their brothers, he taunted Camille with the glory of Rome while she declared his deed murder. When he accused her of disloyalty, her replies inflamed him to murder, and with the sword of Curiace he killed his sister, a deed which he defended as an act of justice. Sabine, shocked by her husband's bloody deed, was comforted crudely by her husband, who felt that he had performed an act of patriotism justified by the insult to his country. The deeds of heroism he recounted only heightened the despair of his wife, who declared her only wish was to die.

Old Horace, proud of his son's achievements but saddened by his vindictiveness, was distressed over the sudden turn of events which might now deprive him of his last offspring. The fate of his son he must now leave to his king. Tulle, in response to the eloquent plea by Valère, allowed Horace to speak for himself. The hero and murderer wanted most to die, knowing that his past glory had been dimmed by the murder of his own sister. Sabine begged the king to kill her that her husband might live; Old Horace wished the king to save the last of his sons. Tulle, after he had heard all the pleas, felt that Horace's fate rested with the gods, that a king could only pardon that which he could not condone.

HUDIBRAS

Type of work: Poem
Author: Samuel Butler (1612-1680)
Type of plot: Satirical burlesque
Time of plot: 1640-1660
Locale: England
First published: 1663-1678

Principal characters:
SIR HUDIBRAS, a Presbyterian knight
RALPHO, Sir Hudibras' squire, a religious Independent
THE WIDOW, a wealthy woman who befriended Sir Hudibras
SIDROPHEL, an astrologer
CROWDERO, a fiddler
TRULLA, a woman who subdued Sir Hudibras

Critique:

Butler's *Hudibras* was intended to ridicule the Presbyterians, Dissenters, and others who had fought against the crown in the conflict between Charles I and Oliver Cromwell. Published shortly after the restoration of Charles II, the poem had immense popularity for a time. The king himself, one of its most ardent admirers, carried a copy in his pocket and quoted from it. *Hudibras* has sometimes been called a mock-epic. It is more accurate, however, to say that the poem is to an epic what farce is to tragic drama. The burlesque is used with telling effect. Mean and low persons, things, and situations are described in pompous language. By so doing, Butler hoped to unmask the hypocrisy and absurdity of Dissenting reformers in seventeenth-century England and to show them as ridiculous, odious, and obnoxious. He also wanted to draw attention to the pretensions of the false learning rampant in England at the time. Astrology, fortune-telling,

alchemy, "sympathetic" medicine, and other pseudo-sciences were presented in such fashion as to show the readers of his time the absurdity of practices and practitioners alike. To *Hudibras* can be ascribed little organization; the best qualities of the poems lie in isolated passages devoted to the satire.

The Story:

Sir Hudibras, a Presbyterian knight, was one of those who had ridden out against the monarchy during the civil war. He was a proud man, one who bent his knee to nothing but chivalry and suffered no blow but that which had been given when he was dubbed a knight. Although he had some wit, he was very shy of displaying it. He knew Latin, Greek, and Hebrew; indeed, his talk was a kind of piebald dialect, so heavily was it larded with Greek and Latin words and tags. He was learned in rhetoric, logic, and mathematics, and he frequently spoke in a manner demonstrating his learning. His notions fitted things so well that he was often puzzled to decide what his notions were and what was reality.

In figure he was thick and stout, both before and behind, and he always carried extra victuals in his hose. He rode a mealy-mouthed, wall-eyed, skinny old nag whose tail dragged in the dust, and he encouraged his horse with a single old spur.

Sir Hudibras had a squire named Ralpho, who was an Independent in religion —a fact which accounted for his partisanship and dogmatic approach to the many discussions and arguments he had with his master on matters of faith. Ralpho was a tailor by trade, but his belief in the efficacy of divine revelation to the individual had made him something of a religious oracle, at least in his own satisfied opinion.

Sir Hudibras and Ralpho rode forth from the knight's home to reform what they called sins and what the rest of the world regarded as mild amusement. After they had gone a few miles on their journey they came to a town where the people danced enjoyably to a fiddle and, worse in Sir Hudibras' eyes, indulged themselves in the sport of bearbaiting. To the knight's resolve to end these activities Ralpho added his agreement that they were certainly unchristian. When the knight advanced, however, he was met by an unsympathetic crowd. With the rabble were several leaders. One was Crowdero, a fiddler wtih one wooden leg, who played his instrument for the mob in the absence of more martial fifes and drums. Another leader was Orsin, the bear keeper, who led his charge at the end of a rope fastened to the creature's nose. Talgol, a butcher, was also in the van, as was a woman named Trulla, an Amazon of a damsel. When Sir Hudibras called upon the people to disperse and return quietly to their homes, leaving Crowdero a prisoner, a fight began.

Ralpho was soon bucked off his horse when some one put a burr under the animal's tail. Sir Hudibras, pulled from his steed, fell on the bear, who became enraged and escaped from his keeper. The bear's escape scattered the crowd and Crowdero was left behind, the prisoner of Sir Hudibras and Ralpho, for the fiddler's wooden leg had been broken in the melee. Having swooned from fear, Hudibras also lay helpless for a time, but he was soon revived by Ralpho. The pair took their prisoner to the end of the town and placed his good leg in the stocks. They hung his fiddle, bow, and case above the stocks as a trophy of victory.

The people who had been dispersed by the enraged bear, overcoming their fright, planned to attack the knight and release his victim. Hudibras and Ralpho sallied out of their quarters to the attack. A blow on Ralpho's horse caused the animal to unhorse his rider. Hudibras, at first frightened, summoned his courage and charged. The crowd dispersed once again, and Hudibras went to the aid of his squire. When the knight's back was

turned, Trulla attacked him from behind and quickly overpowered him. Rejoined by her friends, the woman marched Hudibras to the stocks to take the place of Crowdero. Placed in the stocks, Hudibras and Ralpho discussed and argued their situation and what had occasioned it. Then a widow who had heard of the knight's plight came to see him in the stocks. After much discussion, she agreed to have Hudibras set free if he would consent to a whipping. He agreed to the condition and was released.

Sir Hudibras, once out of the stocks, was reluctant to keep the bargain he had made. He was anxious for her hand, too, but for her money rather than her love. Hudibras and Ralpho argued long about flagellation. Hudibras suggested that the whipping be administered to Ralpho, as a proxy for the knight. Ralpho refused and an argument ensued. When the two were almost at swords' points, they heard a terrible din. They looked about and saw coming down the road, a party of people making a noisy to-do over a poor man who had let his wife take over his authority. Sir Hudibras tried to break up the crowd, but a volley of rotten eggs and other filth defeated him and cooled his ardor for reform. The knight, going to clean himself after his most recent encounter with sin, decided to lie to the widow about having received a whipping.

Before approaching the widow's house, Sir Hudibras went to consult Sidrophel, an astrologer. Hudibras and Ralpho agreed that a godly man might reasonably consult with such a man if he were on a Christian errand. Hudibras, soon convinced that Sidrophel and his apprentice, Whachum, were frauds, perhaps dabblers with the devil, sent Ralpho off to find a constable. Meanwhile, Hudibras overcame the pair and went through the astrologer's belongings. Instead of going for a constable, however, Ralpho decided to go to the widow. He was afraid that the authorities might think Hudibras involved in black magic.

Ralpho, telling all to the widow, revealed that Hudibras was going to lie about having received a whipping and that he was only after the widow's money. When Hudibras arrived a short time later, the widow hid Ralpho and let the knight tell his long string of half-truths and lies. The widow, knowing the truth, treated him to a somewhat frightening masquerade, with Ralpho as the chief sprite. Hudibras and the squire decided to escape before worse could happen to them. They went hugger-mugger through a window and escaped on their saddleless horses.

The poet then turned in the last part of the poem to talk directly about the religious groups for which Ralpho and Hudibras stood—the Independents and the Presbyterians—and how they had fallen out with one another after the end of the Civil War and had eventually, in their weakness, paved the way for the Restoration of the Stuart line in the person of Charles II.

HUON DE BORDEAUX

Type of work: *Chanson de geste*
Author: Unknown
Type of plot: Chivalric romance
Time of plot: Ninth century
Locale: Paris, Jerusalem, Rome, the fairy kingdom of Mommur
First transcribed: First half of the thirteenth century

Principal characters:
HUON OF BORDEAUX, older son of the dead Duke of Guienne
GERARD, his younger brother
CHARLEMAGNE, King of France

CHARLOT, his older son
EARL AMAURY, Charlot's evil adviser
DUKE NAYMES, Charlemagne's adviser
THE ABBOT OF CLUNY, uncle to Huon and Gerard
GERAMES, a loyal hermit
OBERON, king of fairyland
GAWDIS, Amir of Babylon
CLARAMOND, his daughter

Critique:

In this lengthy example of medieval French verse romance, we see a *chanson de geste*—a "tale of a deed"—in a developed and perhaps impure form. The unknown author, thought to be a writer of the first half of the thirteenth century and perhaps a resident of the town of St. Omer, combines in a somewhat ununified tale different sorts of materials. The events are supposed to take place late in the reign of Charlemagne, after the betrayal and defeat of Roland at Roncesvalles and therefore early in the ninth century. The Charlemagne of this poem bears a celebrated historical name but few of the attributes of the great king of the Dark Ages. He is petulant, suspicious, and ill-advised in important decisions; the wisdom, temperance, and heroism of the historical figure is gone, and a fairy tale personage—an inferior King Lear—remains; on his vacillating decisions much of the story rests. Although the imagination of the author of *Huon de Bordeaux* did respond to the actual social conditions of his time, he drew also on conventional but highly fanciful narrative materials to which any medieval storyteller had access. Stories of the dwarf fairy-king, Oberon, rise from both Celtic tale and Germanic story. Tales about the crusaders made available to the writer confused details about "paynim" countries that bulk large in the main portion of Huon's adventures, but it is plain to any reader that these details mask a very sketchy knowledge. In leaving France behind, the medieval rhymer left reality behind; and the extensive travels of the hero take us into realms as fantastic and nonexistent as those of Prester John.

The Story:

King Charlemagne, grown old and wishing to relinquish the burden of government, summoned his court and consulted with his nobles to determine the succession to his throne. His plan was to abdicate in favor of his two sons, but the nobles of France were not willing to accept his favorite, Charlot, partly because of the young prince's association with Earl Amaury, kinsman of the infamous Ganelon who had betrayed Roland to his death. The earl, the partisan of Charlot, took the occasion to get revenge on the noble house of Guienne. His suggestion was that Charlot be given a province to govern before he took over the responsibilities of a state. It was called to Charlemagne's doting attention—for the king had become violent and unreasonable in his judgments and punishments—that the two sons of the dead duke had not yet come to Paris to pay their respects and render homage. Earl Amaury's hope was to see them dispossessed and their lands given to Charlot.

Sent to conduct the heirs of the dead duke to Charlemagne's court, messengers discovered that what the king's wise adviser, Duke Naymes, had stated was indeed the case: the brothers, Huon and Gerard, had been too young to come to court before. The messengers, pleased with their reception by the duchess, the boys' mother, and with the manly bearing of young Huon of Bordeaux, the older son, returned with word that the young noblemen would soon follow them to swear fealty to the king.

Huon and Gerard set out on their journey to Paris, stopping on the way at the monastery of Cluny where their un-

cle was abbot. The noble churchman decided to accompany his nephews to Charlemagne's court.

In the meantime Charlot had been persuaded by Earl Amaury to ambush the boys and kill them. Because their lands were extensive and tempting, the prince agreed. But in the fray Charlot was killed when Huon struck him with his sword, severing the prince's helmet. In spite of the abbot's testimony, however, Charlemagne refused to believe that Huon had acted in self-defense and without knowledge of his assailant's identity. In a trial by combat with Earl Amaury, Huon killed that wretched knight before he could gasp out, at death's verge, a true account of his villainy. Still unenlightened, the angry king sent Huon on a pilgrimage to Jerusalem and also ordered him to kiss three times the beautiful Claramond, the daughter of Gawdis, Amir of Babylon, and to return with white hairs from the amir's beard and teeth from his mouth.

Obedient to Charlemagne's command, Huon parted company with his brother Gerard, in whose care he left his lands. Although there had been love between the brothers in the past, Gerard straightway became false to his trust and plotted great evil against his distant brother. For Huon's return was greatly delayed. Though fortune often favored him and provided him with kinsmen in odd corners of the world, the wicked paynims abused him, imprisoned him, and on many occasions carried him far from his destination. Gerames, a hermit, became his loyal follower after chance threw them together, and he was close at Huon's heels when the Christian knight kissed Claramond and got the teeth and the hair from the severed head of the amir after that ruler had received the bowstring from the dread Caliph of Arabia. Huon secreted the teeth and hair in the side of the hermit for safekeeping.

Huon was aided in his adventures by two gifts from Oberon, the dwarf king of the Otherworld, born of an ancient union between Julius Caesar and Morgan le Fay. Gerames, the wise hermit, had warned Huon not to speak to Oberon, but Huon, ignoring his advice, spoke to the dwarf and so won the protection of the white magic of that strange little creature. Huon was able to carry with him the gifts from Oberon. One was a cup that filled up at the sign of the cross and emptied when it was held in the hand of a wicked person. The other was a horn which Huon was supposed to blow to summon Oberon's help when grave danger threatened. Huon, like the boy who cried wolf in Aesop's fable, blew the horn too frequently, and Oberon was sometimes tempted not to respond. Moreover, Huon's dignity and prudence sometimes left him. Despite warnings, he embraced the lovely Claramond before they were married and so brought about an interminable separation; and he once imprudently allowed a giant to arm himself before a contest. But at last, with the combined help of the hermit and the fairy king, Huon and Claramond reached Rome, where their marriage was blessed by the Pope himself, who was the uncle of Huon.

On his return to France with his bride, Huon found that his brother was now his foe and that well-wishers like Duke Naymes could not protect him from the anger and dotage of Charlemagne. But Oberon could. The fairy king made his appearance, humbled great Charlemagne, and saw to it that Huon and Claramond were secure in all their rights. Though Huon interceded for his brother's life and made the court weep by his display of generosity, Oberon was obdurate, and Gerard and his fellow conspirators were hanged. As a final favor, Huon was promised that he would someday inherit Oberon's kingdom.

HYDE PARK

Type of work: Drama
Author: James Shirley (1596-1666)
Type of plot: Comedy of manners
Time of plot: Early seventeenth century
Locale: London
First presented: 1632

Principal characters:
LORD BONVILE, a sporting peer
TRIER, his friend, betrothed to Julietta
FAIRFIELD, favored suitor to Mistress Carol
RIDER, and
VENTURE, her rejected suitors
BONAVENT, a merchant returned after seven years' absence
MISTRESS BONAVENT, his wife, who thinks herself a widow
LACY, Mistress Bonavent's suitor
JULIETTA, Fairfield's sister, pursued by Lord Bonvile
MISTRESS CAROL, Mistress Bonavent's cousin and companion

Critique:

Hyde Park, the second of Shirley's sprightly comedies, paved the way for the later Restoration drama. The play, honoring the opening of Hyde Park to the public by the first Earl of Holland, presented to the audience of that time interesting gaming talk as well as the manners of the fashionable world. Pepys reports that live horses were led across the stage in a production of *Hyde Park* some years after the playwright's death in the Great Fire of London. Though the play itself looks forward to a more sophisticated drama, it is still firmly based in the delightful fancies of Shakespeare, Jonson, and other Elizabethan and Jacobean playwrights, of whom Shirley was the last of note.

The Story:

Because her husband, a merchant, had been missing for seven years, Mistress Bonavent had for some time considered a second marriage to Lacy, her persistent suitor. Mistress Carol, her cousin and companion, urged her not to give away so lightly the independence she had won. Mistress Carol herself swore never to marry, even though she carried on flirtations with Rider, Venture, and Fairfield. Rider and Venture, vying with each other for the lady's favor, had each given her a gift which she in turn presented to his rival. Comparing notes, they concluded that Fairfield must be the favored suitor.

Lacy, summoned by Mistress Bonavent's servant, felt certain that his suit was now successful. Into this confused arena of love arrived Lord Bonvile, a sportsman who admired both horses and women, and Bonavent, disguised in order to find out what had happened during his absence.

Though Fairfield's overtures to Mistress Carol were rejected, Lacy's to Mistress Bonavent were accepted, and the wedding was set for that very morning. Mistress Carol told her cousin that she was acting rashly, no man being worth the candle.

Bonavent soon learned that the sound of merriment in his own house augured no good for that returned merchant who, held captive by a Turkish pirate, had only recently been ransomed. Lacy, perhaps too merry with wine and anticipation, bade the stranger welcome and asked, then demanded, that he dance with and, finally, for them. Bonavent's dancing was ridiculed, especially by sharp-tongued Mistress Carol. Lacy tried to

make amends by inviting him to join additional revels in Hyde Park that very day.

In the meantime Fairfield, despairing because of his love for Mistress Carol, said farewell to his sister Julietta and wished her well in her coming marriage to Jack Trier. But it was soon apparent to the young woman that her suitor was not in earnest in his avowals of love, for he introduced her to his friend Lord Bonvile and then left them. Before his departure Trier had whispered in the lord's ear that he was in a sporting house and the lady was a person of easy virtue. As a woman of good breeding, and aware only that her fiancé had shown poor manners, Julietta invited Lord Bonvile to accompany her to the park, an invitation which provided her betrothed with an opportunity to try her chastity.

When the two aggrieved lovers, Rider and Venture, appealed to Mistress Carol not to make sport of them by passing their gifts on to their rival, she declared that she had no interest in them and had always told them so; in their persistence, however, they had paid little attention to her. Fairfield, coming to say goodbye, first asked her to swear to one agreement without knowing what it was. Convinced at last that the agreement would not commit her to love, marry, or go to bed with him, she agreed; at his request she then swore never to desire his company again or to love him. The oath sealed with a kiss, he departed, leaving her in a state of consternation.

Julietta, courted by a baffled lord whose very propositions were turned into pleasantries, remained aloof from her still more baffled suitor, who could not determine how far the flirtation had gone in Hyde Park.

Still in disguise, Bonavent learned that Lacy and his wife were indeed married but that the marriage had not yet been consummated—to the pleasure of his informant, Mistress Carol, who by now was distressed by affection for the previously spurned Fairfield. She sent a message by Trier asking Fairfield to come to see her, but on his arrival she denied that she had sent for him. Fairfield, in turn, offered to release her from her oath if she would have him, but she turned coquette and rejected his proposal. Consequently, he refused to believe her when she protested that she now loved him.

Lord Bonvile, torn between his desire to play what he thought was a sure thing and the horses which were a gamble, pushed his suit too far, and for his brashness received a lecture on titles and good breeding, a remonstrance which he took to heart.

The disconsolate Mistress Carol met Julietta, who informed the spurned one that Fairfield was as disconsolate as she. Mistress Carol then concocted a stratagem at the expense of Venture, a poet, horseman, and singer. She goaded him into writing a poem on the lengths to which he would go for her love, and to this effusion she later affixed the name of Fairfield. Meanwhile, in Hyde Park, Bonavent hired a bagpipe and made the bridegroom dance to the tune of a sword at his legs, a return for the courtesy extended at the wedding festivities. In a note to his wife, the merchant informed her of his return but urged her to secrecy for the time being.

Mistress Carol, who now pretended to believe that Venture's hyperbole was a suicide note from Fairfield, summoned her recalcitrant suitor. Thinking that she was still making fun of him, he denied any intention of doing away with himself and in turn accused her of duplicity. He added that he would make himself a gelding so that women would no longer concern him—a threat more real to Mistress Carol than that of suicide. On the spot she abandoned all pride and proposed marriage to him. He immediately accepted.

Lord Bonvile, having learned too late from Trier that he was the victim of a jealous lover, was accepted by Julietta as a worthy suitor, now that his thoughts were as lofty as his position in society.

Bonavent, to show himself unresentful, proposed a merry celebration and placed willow garlands on the heads of the disappointed lovers: Trier, Lacy, Rider, and Venture. He received the good wishes of Lacy and pledged himself to entertain the whole party at supper with tales of his captivity.

All this, however, had been prophesied earlier in Hyde Park, when Lord Bonvile and his Julietta, Fairfield and Mistress Carol, and Mr. and Mistress Bonavent had heard the song of Philomel, the nightingale. The others had heard only the cuckoo.

IMAGINARY CONVERSATIONS

Type of work: Dialogues
Author: Walter Savage Landor (1775-1864)
First published: 1824-1848

Landor once said, "Poetry was always my amusement, prose my study and business." When he was forty-five, after having devoted many years to poetic composition, he began the *Imaginary Conversations,* and in this work he found the form best suited to the peculiar aim and direction of his art. His poetry, although some of it attains a gem-like perfection, suffers by comparison with the work of his more famous contemporaries. While the major Romantic writers, with their emphasis on imagination, were bringing new life to poetry, Landor chose not to go beyond ideas that could be clearly grasped. Thus his poetry lacks the emotional appeal necessary to the highest attainment in this form. In prose writing, however, where clarity and restraint are more to be desired, Landor deserves consideration with the best of his age.

By the very nature of his character Landor was drawn for guidance and inspiration to the classical tradition. One side of his personality admired balance, moderation, and precision, qualities admirably displayed in his writing. The other side was irascible, impractical, and impulsive; these traits are revealed in some of his personal relationships. Like Mozart, Landor appears to have found in his restrained and faultless art a counterpoise to his external world of turbulence.

Landor was a true classicist, not a belated adherent of neo-classicism with its emphasis on rules over substance. He was rigorously trained in youth and continued his scholarly pursuits throughout his adult life. His knowledge was no mere surface phenomenon; he was so immersed in the ancients that he took on their characteristic habits of thought. Thus the volumes of the *Imaginary Conversations* not only make use of events and characters from the Greco-Roman civilization, but are infused with classical ideals of clarity and precision in style and tough intellectualism in content.

The *Imaginary Conversations,* written in five series, are grouped into classical dialogues, dialogues of sovereigns and statesmen, dialogues of literary men, dialogues of famous women, and miscellaneous dialogues. The conversations, usually between two people, cover many centuries, ranging from the time of the Trojan War to Landor's own period, and they include people from many geographical areas. Many of the scenes are based on suggestions from history or mythology, but the actual remarks of the individuals are never used. Landor did not attempt to re-create a sense of the past by use of artificial or archaic language. He did, however, endeavor to represent faithfully the spirit of the age and the essential nature of the personage presented.

In the *Imaginary Conversations,* Landor was above all concerned with interpretation of character. While he displayed

brilliant insights into human nature, his aim was not toward fully developed characters, but for abstractive idealizations. They are products not of observation directly reported but of observation, especially that gained from reading, filtered through a long process of reflection. Never are the predilections of the author —his sympathies and his aversions—far from the surface.

The manly, heroic character is depicted in many of the dialogues. Two examples of this type are found in "Marcellus and Hannibal." History records the death of Marcellus in the Second Punic War and the respect paid him by Hannibal. Landor created a scene in which Marcellus survived long enough to converse with the Carthaginian leader. When the wounded Marcellus was brought to the camp, Hannibal made every effort to save his life and to make him comfortable. A contrast to Hannibal's chivalric behavior was provided by that of his ally, a Gallic chief who thought only of revenge and of glory to Gaul. Marcellus welcomed death as an escape from capture and politely declined Hannibal's request that Rome agree to a peace treaty. Although under great suffering, he avoided any outward expression of pain. In return for Hannibal's kindness, Marcellus presented him with a ring that might benefit him with the Romans, if his fortunes changed. As Marcellus was dying, the two men were more closely united by their common nobility and respect for nobility in others than were they divided by the exigencies of war.

Women of praiseworthy character are depicted in several of the conversations. In "Lady Lisle and Elizabeth Gaunt," Landor portrayed the remarkable idealism of two women who were condemned to death for sheltering adherents of Monmouth. They had acted through simple Christian charity. Confronted with a choice between the law of the king and the commandment of Jesus, they embraced the latter. Lady Lisle had no blame for the jury that under duress had convicted her. Elizabeth, serene about her own fate, felt sorrow for her companion. Betrayed by the very man she had concealed, she felt no anger toward him, but pitied him for his having to suffer a guilty conscience. Both viewed execution as the avenue to eternal bliss and wished that others might have their perfect serenity.

A more complex character study is found in "Oliver Cromwell and Walter Noble." Cromwell was controlled by conflicting emotions—ambition, pride, compassion, vindictiveness, humility, fear. In response to the practically irrefutable arguments of Noble against regicide, Cromwell constantly shifted position and even contradicted himself. As a last refuge, he justified his proposed action as the carrying out of God's will.

Although Landor sometimes used crucial situations as settings for his conversations, he seldom revealed character in truly dramatic fashion. His dialogues, unlike Browning's monologues, do not have a close causal relationship between the stresses of the moment and the disclosures of the speaker. Nor do Landor's speakers often reveal their inner natures unwittingly. While Browning's works are subtle and require reading between the lines, Landor's are direct and leave little to implication. In the treatment of characters with whom he was unsympathetic, Landor used an irony that is unmistakable, even too obvious at times.

In some of the dialogues, especially the long discursive ones, the characters are not important in themselves, but serve as vehicles for the ideas of the author. Not a systematic philosopher nor a highly original thinker, Landor was alive to the whole range of man's thought, past and present. A wise and judicious man, he expressed his opinions felicitously.

Love of freedom is a leading theme in the *Imaginary Conversations*. Fighters for liberty, such as Washington and Kosciusko, who combined modesty with

valor, evoked Landor's highest admiration. Equally fervid was his detestation of tyrants, as expressed, for example, in "Peter the Great and Alexis," a dialogue in which Peter, having failed to make his son as brutal as he, callously orders the boy's execution. Landor believed in a republican form of government and opposed pure democracy because of the corruption, intemperance, and anti-intellectualism that such a system fostered. His expression of political ideas seldom went beyond a statement of general principles.

Landor was often critical of religious leaders and he showed his antipathy to fanaticism in such dialogues as "Mahomet and Sergius" and "Melanchthon and Calvin." Hypocrisy is attacked in other dialogues, such as "Fra Filippo Lippi and Pope Eugenius IV," which is, in part, a satire on the Pope, who makes an outward show of piety and displays great zeal in maintaining the forms of religion, but who is essentially a worldly and sensual man. Also, in this conversation, the Christian-spirited barbarians of Tunisia are, with heavy irony, contrasted with the barbaric Christians of Rome. Landor favored a simple religion that stayed close to its basic tenets. Believing in the limitation of human reason in such matters, he disliked dogmatism and theological quibbling.

His philosophy was influenced by Epicurus and by the Stoics. He believed in meditation, in detachment, in freedom from the ambition and envy of the world. These sentiments are expressed in "Epicurus, Leontion, and Ternissa." Feeling that man's happiness depends on his use of reason to overcome doubts and worries, in many of his character portrayals Landor revealed his belief in self-control, fortitude, sympathy, and humanitarianism.

A significant part of the *Imaginary Conversations* is devoted to literary criticism. Classical standards were Landor's guide. He disapproved of unnecessary ornamentation in writing. "Never try to say things admirably, try only to say them plainly." "Whatever is rightly said, sounds rightly." But Landor was not a narrow classicist in his tastes; he admired a variety of authors, his favorites being Milton, Bacon, Shakespeare, Dante, and Pindar. Among his contemporaries he most respected Wordsworth and Southey.

Landor predicted that only a small, select group of people would prize his writings. He was correct. One reason for the failure of the *Imaginary Conversations* to attract a large audience is the fact that the dialogues lack direction and cohesive development. The absence of dramatic motivation and the presence of disconcerting gaps and shifts in argument create difficulties for the reader.

This weakness, which is a considerable one, has prevented the high merits of the *Imaginary Conversations* from being widely appreciated. The aphorisms scattered throughout the work are among the best in the language. The range of Landor's thought is impressive. His prose style is unexcelled in vigor and purity.

THE IMITATION OF CHRIST

Type of work: Religious meditations
Author: Thomas à Kempis (c. 1380-1471)
First transcribed: c. 1400

Although arguments have been brought forward through the centuries in an effort to show that Thomas à Kempis did not really write *The Imitation of Christ* (*Imitatio Christi*), evidence to the contrary has never been widely accepted and Thomas à Kempis is usually regarded as the author of the famous work. Aside from the Bible, *The Imitation of Christ* is undoubtedly the most famous religious

work of the Christian world, having been translated into more than fifty languages and printed in more than six thousand editions. Widely known in manuscript, it was being circulated as early as 1420. Its first publication in English was in 1696. The original language of *The Imitation of Christ* was Latin, not the classical Latin of Rome, but medieval Latin considerably changed from the language of Cicero and Vergil. Many later writers have praised it. Fontenelle said it was the finest piece of writing ever done by man. John Wesley thought so highly of it that he published an English translation under the title *The Christian's Pattern* (1735). Matthew Arnold thought that it was, next to the Bible, the most eloquent expression of the Christian spirit ever penned.

The substance of *The Imitation of Christ* is that God is all and man is nothing, that from God flows the eternal Truth which man must seek, and that by imitating the spirit and actions of Christ man may be helped to achieve a state of grace with God. But as many writers have pointed out, the greatness of Thomas à Kempis' book does not lie in any originality, for there is little that is new in the matter of the work. It is the expression of a spirit that makes *The Imitation of Christ* a piece of great religious literature. Traceable are most of the strands of Christian philosophy and theology of the time, including those which Christians took over, at least in part, from the great pagan thinkers of Greece and Rome. The book has sometimes been described as a mosaic of matter and ideas taken from the early and medieval Christian mystics, the Bible, and writings of the Church fathers. Borrowings from St. Bernard, St. Gregory, St. Ambrose, St. Thomas Aquinas, Plato, Aristotle, Seneca, and even Ovid can be found within the pages of *The Imitation of Christ,* each contributing in a way to the spirit of Christian example. No reader can ever miss, even within a few pages, the eloquence and sincerity of the author. The religious feeling has been expressed so ardently that it is unmistakably a call to the reader to heed the call of Christ and to follow in His steps.

Although he calls the reader to a Christian, hence otherworldly, life, Thomas à Kempis is eminently practical in his insights into human beings, their motivations, and their psychology. More than once the author points out that virtue is only to be claimed by those who have been tempted and have proved themselves equal to denying worldly vanities and other devil's snares in order to remain in act, thought, and spirit a follower of Christ's doctrines and example. Thomas à Kempis also realized that established custom is not easily relinquished by the individual or the community and is thus always a means of keeping one from a Christian life. Thomas certainly was not a man to truckle to the moment; relativism and Christianity could not go hand in hand in his philosophy. Though strict in his admonitions that there was no worldly good, nor any love of man, which could be sufficient reason for doing evil, he admitted that for the help of the suffering, or for a better work, a good work might sometimes be postponed.

The palpable faith of Thomas in philosophical idealism is constantly before the reader. There may be doubt, however, as to whether this idealism is entirely Christian or whether there is a direct influence from Plato or the later neo-Platonists of Alexandria. Though the author's faith in the ideal of God is a mystic belief, intuitive in nature, with little of the rational core of thought behind it upon which Plato insisted, Thomas à Kempis, like Plato, believes that the real world, the world of ideality, is the only true world. But in Thomas' case the method by which Truth is achieved is not through reason; rather, the immediate source is grace acquired through the sacraments of the Church, and through revelation acquired by abstinence from worldly matters, the application of prayer, and the use of contemplation. In

answer to his own rhetorical question as to how the Christian saints became so perfect, Thomas points out the fact that their perfection lay in their contemplation of divinity. The greatness of the saints, he adds, came from the fact that they steadfastly sought to abstain from all worldly considerations and to cling with their whole hearts to God and thoughts of Him.

The power of God is, for Thomas à Kempis, in divine love, a good above all others which makes every burden light and equalizes all opportunity. He wrote:

> Love is swift, sincere, pious, pleasant, gentle, strong, patient, faithful, prudent, long-suffering, manly, and never seeking her own; for wheresoever a man seeketh his own, there he falleth from love. Love is circumspect, humble, and upright; not weak, not fickle, nor intent on vain things; sober, chaste, steadfast, quiet, and guarded in all senses. Love is subject and obedient to all that are in authority, vile and lowly in its own sight, devout and grateful towards God, faithful and always trusting in Him even when God hideth His face, for without sorrow we cannot live in love.

The pious author suggests in *The Imitation of Christ* that there were four rules for the accomplishment of peace and true liberty: that we should try to do another's will rather than our own, that we should seek always to have less than more, that we should seek the lowest place, and that we should wish and pray always to fulfill the will of God.

The Imitation of Christ was arranged in four parts. Book I deals with "Admonitions Profitable for the Spiritual Life"; Book II, "Admonitions Concerning the Inward Life"; Book III, "On Inward Consolation"; Book IV, "Of the Sacrament of the Altar." The last, a kind of manual for the devout, gives instruction, advice, and guidance on preparing for the sacrament of communion. In the third book are many prayers noted for their eloquence and sincerity of devotion. The last paragraph of a prayer for the spirit of devotion is one of the best examples:

> How can I bear this miserable life unless Thy mercy and grace strengthen me? Turn not away Thy face from me, delay not Thy visitation. Withdraw not Thou Thy comfort from me, lest my soul 'gasp after Thee as a thirsty land.' Lord, teach me to do Thy will, teach me to walk humbly and uprightly before Thee, for Thou are my wisdom, who knowest me in truth, and knewest me before the world was made and before I was born into the world.

Although a monk, devoted to his order, his vocation, and God's service through most of his life, Thomas à Kempis was gifted with a keen insight into the world and what it can do to men. He inculcated submission to divine will and recognized at the same time that most men would have difficulty in making such submission. He advocated an ascetic, otherworldly life and point of view, and yet he also recognized the worth of practical goodness. The rules and suggestions he wrote in *The Imitation of Christ* are clear-sighted; the analysis is keen; the tone is humane. The seriousness of its message, the sincerity of its tone, and the humility and compassion of its author make understandable the place that this great devotional work has held in the hearts of men for generations.

INAZUMA-BYÔSHI

Type of work: Novel
Author: Santô Kyôden (1761-1816)
Type of plot: Feudal romance
Time of plot: Fifteenth century
Locale: Japan
First published: 1806

Principal characters:

SASAKI SADAKUNI, feudal Lord of Yamato Province
SASAKI KATSURA, his first-born son, by his deceased first wife
SASAKI HANAGATA, his second son, by his present wife
KUMODE NO KATA (LADY SPIDER), his present wife, Hanagata's mother
ICHÔ NO MAE (LADY GINKGO), Katsura's wife
TSUKIWAKA (YOUNG-MOON), son of Katsura and Lady Ginkgo
FUWA DÔKEN (ROAD-DOG), steward to the House of Sasaki
FUWA BANZAEMON, Dôken's son
HASEBE UNROKU, a disloyal retainer
NAGOYA SABUROZAEMON, a loyal retainer
NAGOYA SANSABURÔ, his son
FUJINAMI (WISTERIA-WAVE), a dancing girl
SASARA SAMPACHIRÔ, a loyal retainer, also known as Namuemon
KURITARO (CHESTNUT-SON), his son
KAEDE (MAPLE), his daughter
YUASA MATAHEI, Fujinami's brother
UMEZU KAMON (GOOD-GATE), a recluse
SARUJIRO (MONKEY-SON), Sampachirô's servant
SHIKAZÔ (DEER), Sansaburô's servant

Critique:

Using the central theme of rivalry for succession to a great feudal house, and the triumph of good over evil, right over wrong, Santô Kyôden took his materials from traditional *Kabuki* plays and wrote *Inazuma-byôshi* (*Trouble in the House of Sasaki*) with stage production obviously in mind. The scenes change rapidly, and the plot is complicated by the appearance of a large number of secondary characters who disrupt the unity of the story. Thus the principal theme tends to move away from the succession intrigues to a depiction of the feudal loyalty of a secondary character, Sasara Sampachirô. That this novel was soon produced on the *Kabuki* stage was a matter of course, and it was staged under various titles, the first being in Osaka in 1808, and in Edo in 1809. As a novel the work comprised a unit in itself, but Kyôden wrote a sequel, the *Honchô Sui-bodai Zenden,* which was published in 1809. This later work, making greater use of syllabic meter, has little in connection with the original, and is thin in plot; but it carries the reader on through the author's sheer writing ability.

The Story:

During the mid-fifteenth century, under the shogunship of Ashikaga Yoshimasa, there lived a warrior lord by the name of Sasaki Sadakuni, lord of the Province of Yamato. He had two sons. One, twenty-five years old and named Katsura, was the son of Sadakuni's first wife; the other, twelve-year-old Hanagata, was the son of Sadakuni's second and present wife, Lady Spider. Katsura, a handsome young man, was taken into the luxurious and self-indulgent service of the shogun at Kyoto. There, at the instigation of one of Katsura's retainers, Fuwa Banzaemon, Katsura fell in love with a dancing girl, Wisteria-wave, and began to lead a life of pleasure.

A retainer of the House of Sasaki, Nagoya Sansaburô, was sent to Kyoto to present a treasured painting to the shogun. Learning how matters stood with Katsura, he did his best to make the young lord mend his ways, but to no avail. Meanwhile, Banzaemon himself had been discovered to be in love with Wisteria-wave, and he was discharged from feudal service. Sansaburô was sent back to the Sasaki provincial headquarters. At the same time a loyal retainer, Sasara Sampachirô, killed Wisteria-wave and went into hiding. On the same night a disloyal retainer, Hasebe Unroku, stole the treasured painting and disappeared.

The next day Banzaemon's father,

Road dog, steward to the House of Sasaki, arrived as Sadakuni's emissary, severely reprimanded Katsura for his dissolute ways, and discharged Katsura's retinue as being disloyal. Behind Road-dog's outwardly righteous actions lay a deeper plan, a plot to take over his lord's domain with the connivance of Governor General Hamana. Knowing Lady Spider's hope that her own son Hanagata would succeed to the lordship of Sasaki, Road-dog had joined forces with her. With the backing of an evil sorcerer, the two attempted to do away with Katsura's wife, Lady Ginkgo, and her son Young-moon, who were living in the Sasaki villa in Heguri, guarded by Sansaburô and his father, Nagoya Saburozaemon. Although their plot failed, Sadakuni was deceived and troops were dispatched against Lady Ginkgo and her young son.

In the meantime Banzaemon, who held a grudge against Sansaburô, killed Saburozaemon. Sansaburô placed Young-moon in the care of Young-moon's elderly nurse and helped them escape; he himself fought valiantly in defense of Lady Ginkgo, but in spite of his courage and efforts his lord's lady was abducted. He himself escaped into Kawachi Province.

The old woman in charge of Young-moon had met with difficulty in escaping with her charge. Young-moon was saved, however, by Sasara Sampachirô, who meanwhile had changed his name to Namuemon, and was hidden in Tamba Province.

Namuemon was still haunted by the spirit of the dead Wisteria-wave whom he had killed for the sake of his lord; his son, Chestnut-son, became blind, and his daughter Maple was haunted by a serpent. When it was known that Namuemon was secretly watching Road-dog's movements with the idea of killing him, warriors were sent against Namuemon, who beheaded his own son and then, in order that Young-moon's life might be spared, identified the head as Young-moon's. Namuemon's daughter Maple sold herself for the painting. Namuemon, with his wife and Young-moon, sought refuge in Kawachi Province. Leaving the two in a place of safety, he himself set out to find his master Katsura and Katsura's wife, Lady Ginkgo.

Meanwhile, Lady Ginkgo, who had fallen into Road-dog's hands, was about to be murdered, but she was saved by a hero-recluse by the name of Umezu Good-gate. Katsura, who had become an itinerant Buddhist priest, was about to meet his death at a temple festival in Ômi Province, when his life was saved by Monkey-son, Sansaburô's son who had become a street preacher. After his delivery Katsura was hidden in the home of Wisteria-wave's older brother, Yuasa Matahei, a painter living in Ôtsu. By chance, Namuemon was also staying there. Matahei, becoming aware that Namuemon was his own sister's murderer, was at the same time deeply impressed by the quality of Namuemon's loyalty. Matahei's wife confessed that six years ago she had attempted to hang herself because a ruffian had robbed her of twenty pieces of gold. At the time Namuemon had not only saved her from death but he had even given her twenty gold pieces to make up for her loss. Torn between revenge and gratitude, Matahei drew his sword, cut Namuemon's traveling hat in place of Namuemon's head, and offered the sundered hat to Wisteria-wave's departed but still vengeful spirit. With past wrongs thus redressed, Matahei repaid his gratitude by bringing Namuemon to Katsura. At that point Hasebe Unroku appeared on the scene and was recognized by Matahei's wife as the man who had robbed her six years before. Namuemon forced Unroku to commit suicide to expiate his sins.

Maple, meanwhile, had joined a traveling theatrical troupe which had come to those parts. Namuemon, now revealed as Sampachirô, met his daughter, whose affliction from serpents that always accompanied her had been healed by the painting she had so dearly bought. Matahei, for the first time, realized that he

had attained the inner secret which he had striven for in his art—its magical power.

On the following day Katsura and his party left Ôtsu for Kawachi Province. He acquired a book on military strategy and tactics belonging to Good-gate, who had saved Lady Ginkgo's life. Intending to seek the assistance of the new governor general, Katsumoto, the party arrived at Good-gate's secluded abode on Diamond Mountain to find that Katsumoto was already there in an attempt to persuade Good-gate to accept the position of chief of military strategy. It was also revealed that Good-gate was related to Katsura by marriage. Katsura was reunited with Lady Ginkgo, who had been staying there under Good-gate's protection. With the governor general's and Good-gate's backing, Katsura prepared to return to his home province of Yamato.

Meanwhile, in Kyoto, Sansaburô, accompanied by his faithful servant Deer, had been searching for Fuwa Banzaemon and his gang in the brothels of that city. Finally he found them and with the assistance of a courtesan and Good-gate, who had been a friend of his slain father Saburozaemon, Sansaburô achieved his revenge. Good-gate, appointed the governor general's deputy, received orders to go to the headquarters of the House of Sasaki. Requesting the attendance of Sadakuni's wife, Lady Spider, and his steward, Road-dog, as well, Good-gate told Lord Sasaki Sadakuni that Katsura had not only mended his former ways but had displayed great military valor. He requested Sadakuni to pardon his son and to name Katsura his heir and successor; Sadakuni would then retire in Katsura's favor as head of the clan. Good-gate also revealed Lady Spider's and Road-dog's plot to take over the House of Sasaki by conniving for the succession of the second-born, Lady Spider's son Hanagata. With Road-dog under arrest in a caged carriage, and his mission accomplished, Good-gate took his leave amid the low and reverent bows of the House of Sasaki.

INÊS DE CASTRO

Type of work: Drama
Author: António Ferreira (1528?-1569)
Type of plot: Romantic tragedy
Time of plot: 1354-1360
Locale: Portugal
First presented: c. 1558

Principal characters:
ALFONSO IV, King of Portugal
PRINCE PEDRO, his son
INÊS DE CASTRO, secretly married to Pedro
SECRETARY TO THE PRINCE
DIOGO LOPES PACHECO,
PERO COELHO, and
GONZALVES, King Alfonso's advisers

Critique:

The love story of Inês de Castro was popular with poets and historians long before a Lisbon humanist dramatized it as the first dramatic tragedy in Portuguese, and preceded in all European literature by only one other, *Sofonisba* (1515), by the Italian Gian Trissino (1478-1550). The dramatist, António Ferreira, was the younger son of a noble at the court of the Duke of Coimbra. In construction, *Inês de Castro* follows Greek models, with a chorus that appears in all five acts, both as Ideal Spectator and as the Voice of Fate. This tragedy has flaws.

The lengthy exposition by Inês in blank verse is hardly inspiring, and the simple plot allows little on-stage action. Even the murder of Inês must be inferred from the words of the Chorus and the messenger's report. But there are, in spite of these defects, moments of dramatic brilliance and scenes of suspense and charged emotion, with moving poetry to give the drama other reasons for permanence besides its interest as a pioneer effort.

The Story:

On a lovely spring day in the middle of the fourteenth century, Inês de Castro felt especially happy as she walked in her garden in Portugal. Though an illegitimate daughter of a famous Galician noble, she had won the love of Prince Pedro, son of Alfonso IV of Portugal; at last she felt sure the world was about to learn that he loved her too. Theirs had been a star-crossed love. Pedro's father, trying his best to destroy his son's love for a woman unsuitable to rule Portugal, had compelled his heir to marry the Princess Constanza of Castile. But, as Inês confided to her nurse, fate had been on the side of true love. The birth of Constanza's son, heir to the crown of Portugal, had cost his mother her life. At last Pedro was free. He had carried out his father's command. He had insured a continuation of the dynasty, and now he was coming back to the woman he really loved. Surely King Alfonso would now relent. The beauty of the day seemed an omen, and Inês was weeping with joy as she waited for her lover to appear.

The old nurse was less sure, however, that her mistress' tears were an omen of joy; they might be a foreboding of tragedy. She begged Inês not to count on happiness until everything was settled. Inês, hearing Pedro approaching, would listen to no warnings.

The prince greeted her with an assurance that all would go well. To himself, however, he wondered why he was not loved by the common people of Portugal and why his father had been so incensed by his sincere love for Inês. Nevertheless, he was confident, like Inês, that their four children would move the stern old king to pity. Pedro hoped for the royal acceptance of the love between them and a state wedding to show King Alfonso's recognition of his grandchildren.

Pedro's secretary tried to disillusion him. In spite of the nobility of her famous father, the irregularity of Inês' birth was cause enough for King Alfonso's repeated orders that Pedro must put her out of his mind. The secretary begged Pedro, for the good of the state, to let reason conquer desire and to give up the passion that enslaved him and made him disobedient to the royal will. The prince refused. He had obeyed his father in marrying Constanza. Events had proved that Inês was fated to be his real wife.

King Alfonso, meanwhile, was pacing his throne room. His three advisers, Diogo Lopes Pacheco, Pero Coelho, and Gonzalves, were deaf to his complaints that a king had more woes than pleasures. They preached the obligation of power, pointing out that an officially sanctioned marriage between Pedro and Inês, whose children were older than the recently-born son of Constanza's, might jeopardize the succession of the young child. One of the advisers, the dominating Pacheco, argued that the removal of Inês would solve all difficulties. In spite of King Alfonso's basic agreement with the suggestion, much argument was needed before the king finally gave the trio orders to kill his son's mistress.

That night Inês had a dream in which she was about to die. She interpreted it as proof that Pedro was dead; otherwise he would have been quick to defend her. Before she could discover what truth there was in her dream, the king arrived with a sentence of death. He was accompanied by Pacheco, who intended to block any appeals for royal mercy. Inês pleaded so touchingly, however, insisting on her innocence and the helplessness of her four children related through Pedro

to King Alfonso, that the king, reminded of his love for his own child, finally agreed to spare her.

But the reprieve did not last long. Once more the king's advisers, selfishly hoping for more gratitude from the King of Castile than revenge by a mere Galician nobleman, worked on the king, in their determination that Constanza's child should inherit the throne. Though they could not get his consent to the death of Inês, King Alfonso did not actually forbid it. Twisting his indefiniteness into permission, the evil trio hurried away to murder the innocent Inês de Castro.

In the meantime Pedro, hurrying eagerly to join her and confident that the king would consider his son's happiness and permit their official marriage, was met by a messenger who told the prince that the three advisers had sought out Inês and killed her. Out of his mind with grief, Pedro swore to have revenge on all concerned, including his father. He would cast him from the throne and then hunt down and torture the three evil murderers, and he would not only see to it that a child of Inês should be named his successor, but when he was crowned he would also have Inês' corpse exhumed and seated on the throne beside him to receive the honors of a royal coronation.

THE INTERPRETATION OF DREAMS

Type of work: Psychological study
Author: Sigmund Freud (1856-1939)
First published: 1900

In March, 1931, in a foreword to the third English edition of *The Interpretation of Dreams,* Freud expressed the opinion that the volume contained the most valuable of all the discoveries he had been fortunate enough to make.

The author's estimation of his work concurs with that of most students and critics. The ideas that dreams are wish-fulfillments, that the dream disguises the wishes of the unconscious, that dreams are always important, always significant, and that they express infantile wishes—particularly for the death of the parent of the same sex as that of the dreamer—all appear in this masterpiece of psychological interpretation. Here the Oedipus complex is first named and explained and the method of psychoanalysis is given impetus and credibility by its application to the analysis of dreams.

It is common criticism of Freud to say that the father of psychoanalysis, although inspired in this and other works, went too far in his generalizations concerning the basic drives of the unconscious. Freud is charged with regarding every latent wish as having a sexual object, and he is criticized for supposing that dreams can be understood as complexes of such universally significant symbols as umbrellas and boxes.

Although Freud argues that repressed wishes that show themselves in disguised form in dreams generally have something to do with the unsatisfied sexual cravings of childhood—for dreams are important and concern themselves only with matters we cannot resolve by conscious deliberation and action—he allows for the dream satisfaction of other wishes that reality has frustrated: the desire for the continued existence of a loved one already dead, the desire for sleep as a continuation of the escape from reality, the desire for a return to childhood, the desire for revenge when revenge is impossible.

As for the charge that Freud regarded dreams as complexes of symbols having the same significance for all dreamers, this is clearly unwarranted. Freud explicitly states that "only the context can furnish the correct meaning" of a dream symbol. He rejects as wholly inadequate the use of any such simple key as a dream book of symbols. Each dreamer utilizes

the material of his own experience in his own way, and only by a careful analytical study of associations—obscured by the manifest content of the dream—is it possible to get at the particular use of symbols in an individual's dream. It is worth noting, Freud admits, that many symbols recur with much the same intent in many dreams of different persons; but this knowledge must be used judiciously. The agreement in the use of symbols is only partly a matter of cultural tendencies; it is largely attributable to limitations of the imagination imposed by the material itself: "To use long, stiff objects and weapons as symbols of the female genitals, or hollow objects (chests, boxes, etc.) as symbols of the male genitals, is certainly not permitted by the imagination."

It is not surprising that most of the symbols discussed by Freud, either as typical symbols or as symbols in individual cases, are sexually significant. Although Freud did not regard all dreams as the wish-fulfillments of repressed sexual desires, he did suppose that a greater number of dreams have a sexual connotation: "The more one is occupied with the solution of dreams, the readier one becomes to acknowledge that the majority of the dreams of adults deal with sexual material and give expression to erotic wishes." But Freud adds, "In dream-interpretation this importance of the sexual complexes must never be forgotten, though one must not, of course, exaggerate it to the exclusion of all other factors."

The technique of dream-interpretation is certainly not exhausted, according to Freud, by the technique of symbol interpretation. Dreams involve the use of the images dreamed, the *manifest* dream-content, as a way of disguising the unconscious "dream-thoughts" or *latent* dream-content. The significance of a dream may be revealed only after one has understood the dramatic use of the symbolism of the dream, the condensation of the material, the displacement of the conventional meaning of a symbol or utterance, or even a displacement of the "center" of the dream-thoughts; i.e., the manifest dream may center about a matter removed from the central concern of the latent dream. As Freud explains the problems of dream-interpretation, making numerous references to dream examples, it becomes clear that dream interpretation must be at least as ingenious as dream-work—and there is nothing more ingenious.

Freud begins *The Interpretation of Dreams* with a history of the scientific literature of dream problems from ancient times to 1900. He then proceeds to make his basic claim: that dreams are interpretable as wish-fulfillments. To illustrate his point, he begins with an involved dream of his own, justifying his procedure by arguing that self-analysis is possible and, even when faulty, illustrative.

A problem arises with the consideration of painful dreams. If dreams are wish-fulfillments, why are some dreams nightmares? Who wishes to be terrified? Freud's answer is that the problem arises from a confusion between the manifest and the latent dream. What is painful, considered as manifest, may, because of its disguised significance, be regarded as satisfactory to the unconscious. When one realizes, in addition, that many suppressed wishes are desires for punishment, the painful dream presents itself as a fulfillment of such wishes. To understand the possibility of painful dreams it is necessary to consider Freud's amended formula: "The dream is the (disguised) fulfilment of a (suppressed, repressed) wish."

In describing the method most useful in enabling a person to recall his dream both by facilitating memory and by inhibiting the censorship tendency of the person recounting the dream, Freud presents what has become familiar as the psychoanalytic method of free association. He suggests that the patient be put into a restful position with his eyes closed, that the patient be told not to criticize his thoughts or to withhold the

expression of them, and that he continue to be impartial about his ideas. This problem of eliminating censorship while recounting the dream is merely an extension of the problem of dealing with the censorship imposed by the dreamer while dreaming. The dreamer does not want to acknowledge his desires; for one reason or another he has repressed them. The fulfillment of the suppressed desire can be tolerated by the dreamer only if he leaves out anything which would be understandable to the waking mind. Consequently, only a laborious process of undoing the dream-work can result in some understanding of the meaning the censor tries to hide.

Among the interesting subsidiary ideas of Freud's theory is the idea that the dream-stimulus is always to be found among the experiences of the hours prior to sleeping. Some incident from the day becomes the material of the dream, its provocative image. But although the dream-stimulus is from the day preceding sleep, the repressed wish which the dream expresses and fulfills is from childhood, at least, in the majority of cases: "The deeper we go into the analysis of dreams, the more often are we put on to the track of childish experiences which play the part of dream-sources in the latent dream-content." To explain the difficulty of getting at the experiences in childhood which provide the latent dream-content, Freud argues for a conception of dreams as stratified: in the dream layers of meaning are involved, and it is only at the lowest stratum that the source in some experience of childhood may be discovered.

Among the typical dreams mentioned by Freud are the embarrassment dream of nakedness, interpreted as an exhibition dream, fulfilling a wish to return to childhood (the time when one ran about naked without upsetting anyone); the death-wish dream in which one dreams of the death of a beloved person, interpreted as a dream showing repressed hostility toward brother or sister, father or mother; and the examination dream in which one dreams of the disgrace of flunking an examination, interpreted as reflecting the ineradicable memories of punishments in childhood.

Of these typical dreams, the death-wish dream directed to the father (by the son) or to the mother (by the daughter) is explained in terms of the drama of *Oedipus* by Sophocles. In the old Greek play, Oedipus unwittingly murders his own father and marries his mother. When he discovers his deeds, he blinds himself and exiles himself from Thebes. The appeal of the drama is explained by Freud as resulting from its role as a wish-fulfillment. The play reveals the inner self, the self which directed its first sexual impulses toward the mother and its first jealous hatred toward the father. These feelings have been repressed during the course of our developing maturity, but they remain latent, ready to manifest themselves only in dreams somewhat more obscure than the Oedipus drama itself. Freud mentions *Hamlet* as another play in which the same wish is shown, although in *Hamlet* the fulfillment is repressed. Freud accounts for Hamlet's reluctance to complete the task of revenge by pointing out that Hamlet cannot bring himself to kill a man who accomplished what he himself wishes he had accomplished: the murder of his father and marriage to his mother.

In his discussion of the psychology of the dream process, Freud calls attention to the fact that dreams are quickly forgotten—a natural consequence, if his theory is correct. This fact creates problems for the analyst who wishes to interpret dreams in order to discover the root of neurotic disturbances. However, the self that forgets is the same self that dreamed, and it is possible by following the implications of even superficial associations to get back to the substance of the dream.

Realizing that many persons would be offended by his ideas, Freud attempted to forestall criticism by insisting on the

universal application of his theory and by claiming that dreams themselves—since they are not acts—are morally innocent, whatever their content.

There seems little question but that Freud's contribution to psychology in *The Interpretation of Dreams* will remain one of the great discoveries of the human mind. Whatever its excesses, particularly in the hands of enthusiastic followers, Freud's central idea gains further confirmation constantly in the experiences of dreamers and analysts alike.

INTRUDER IN THE DUST

Type of work: Novel
Author: William Faulkner (1897-)
Type of plot: Social realism
Time of plot: Early 1930's
Locale: Jefferson, Mississippi
First published: 1948

Principal characters:
CHARLES ("CHICK") MALLISON, a sixteen-year-old boy
GAVIN STEVENS, his uncle, a lawyer
LUCAS BEAUCHAMP, an old Negro
ALECK SANDER, Chick's young colored friend
MISS HABERSHAM, an old woman
HOPE HAMPTON, the sheriff

Critique:

In *Intruder in the Dust,* Faulkner juxtaposed his views regarding the problem of the Negro in the South against a bizarre tale involving murder, grave robbing, and lynching. Before the publication of this novel, in such works as "The Bear" and *Light in August,* he had only hinted at his concept of the problem, with the result that his views were often misunderstood, but in *Intruder in the Dust* he set forth his views boldly, often reinforcing them with italics and using one of his characters as his spokesman. Faulkner's main tenet, developed by Lawyer Gavin Stevens, is that the South must be left alone to solve its own problem; that any interference in the form of federal legislation will only strengthen the South's historic defiance of the North. Lifted from context, however, the plot resembles nothing so much as a rather far-fetched murder mystery; isolated, Gavin Stevens' commentaries on the plot sound like so much propaganda. But within the framework of the novel the plot is credible and Lawyer Stevens' harangues are appropriate. After all, the story is oriented around a boy. It is quite conceivable that a sixteen-year-old could get himself into just such a situation; it stands to reason that a rhetorical lawyer should try to clarify a confused nephew's thinking. *Intruder in the Dust* is a successful novel because Faulkner succeeds in making the reader believe in its central character, understand him, and sympathize with him.

The Story:

On a cold afternoon in November, Chick Mallison, twelve years old, accompanied by two Negro boys, went rabbit hunting on Carothers Edmonds' place. When he fell through the ice into a creek, an old Negro, Lucas Beauchamp, appeared and watched while the boy clambered awkwardly ashore. Then Lucas took the white boy and his companions to the old colored man's home. There Chick dried out in front of the fire and ate Lucas' food. Later, when Chick tried to pay the old man for his hospitality,

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Lucas spurned his money. Chick threw it down, but Lucas made one of the other boys pick it up and return it. Chick brooded over the incident, ashamed to be indebted to a black man, especially one as arrogant as Lucas Beauchamp. Again trying to repay the old man, he sent Lucas' wife a mail-order dress bought with money he had saved; again refusing to acknowledge payment and thus admit his inferiority as a Negro, Lucas sent Chick a bucket of sorghum sweetening.

Some four years later when Lucas was accused of shooting Vinson Gowrie in the back, Chick still had not forgotten his unpaid debt to the Negro. Realizing that Vinson's poor-white family and friends were sure to lynch Lucas, Chick wanted to leave town. But when Sheriff Hope Hampton brought Lucas to the jail in Jefferson, Chick, unable to suppress his sense of obligation, was standing on the street where the old colored man could see him. Lucas asked Chick to bring his uncle, Gavin Stevens, to the jail.

At the jail the old man refused to tell Stevens what happened at the shooting, whereupon the lawyer left in disgust. But Lucas did tell Chick that Vinson Gowrie had not been shot with his gun—a forty-one Colt—and he asked the boy to verify this fact by digging up the corpse. Although the body was buried nine miles from town and the Gowries would be sure to shoot a grave robber, Chick agreed to the request; he knew that Lucas would undoubtedly be lynched if someone did not help the old man. Barbershop and poolroom loafers had already gathered while waiting for the pine-hill country Gowries to arrive in town.

Stevens laughed at the story, so Chick's only help came from a Negro boy—Aleck Sander—and Miss Habersham, an old woman of good family who had grown up with Lucas' wife, now dead. And so the task of digging up a white man's grave in order to save a haughty, intractable, but innocent Negro was left to two adolescents and a seventy-year-old woman who felt it her obligation to protect those more helpless than she. The three succeeded in opening the grave without incident. In the coffin they found not Vinson Gowrie but Jake Montgomery, whose skull had been bashed in. They filled the grave, returned to town, wakened Stevens, and went to the sheriff with their story.

This group, joined by old man Gowrie and two of his sons, reopened the grave. But when they lifted the lid the coffin was found to be empty. A search disclosed Montgomery's body hastily buried nearby and Vinson's sunk in quicksand. When the sheriff took Montgomery's body into town, the huge crowd that had gathered in anticipation of the lynching of Lucas Beauchamp soon scattered.

Questioning of Lucas revealed that Crawford Gowrie had murdered his brother Vinson. Crawford, according to the old Negro, had been cheating his brother in a lumber deal. Jake Montgomery, to whom Crawford had sold the stolen lumber, knew that Crawford was the murderer and had dug up Vinson's grave to prove it. Crawford murdered Montgomery at the grave and put him in Vinson's coffin. When he saw Chick and his friends open the grave, he was forced to remove Vinson's body too. Sheriff Hampton soon captured Crawford, who killed himself in his cell to avoid a trial.

At last, Chick thought, he had freed himself of his debt to the old Negro. A short time later, however, Lucas appeared at Stevens' office and insisted on paying for services rendered. Stevens refused payment for both himself and Chick but accepted two dollars for "expenses." Proud, unhumbled to the end, Lucas Beauchamp demanded a receipt.

ION

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Tragi-comedy
Time of plot: Remote antiquity
Locale: The temple of Apollo at Delphi
First presented: Fifth century B.C.

Principal characters:
HERMES, speaker of the prologue
ION, son of Apollo and Creusa
CREUSA, daughter of Erechtheus, King of Athens
XUTHUS, Creusa's husband
AGED SLAVE TO CREUSA
A PRIESTESS OF APOLLO
PALLAS ATHENA, goddess of wisdom
CHORUS OF CREUSA'S HANDMAIDENS

Critique:

In *Ion,* Euripides fashioned a curious and compelling drama out of a legend which, so far as we know, no other ancient playwright touched. Although several lines of action threaten to culminate in tragedy, as when the outraged Creusa sends her slave to poison Ion and when Ion attempts to retaliate, the play ends happily and must be described as a comedy. Indeed some critics claim that the technique of the recognition scene, the identity of Ion being established by his miraculously preserved swaddling clothes, is the basis of the New Comedy which developed in the fourth century B.C. A tantalizing ambiguity in *Ion* concerns Euripides' attitude toward the gods. On the one hand the action of the play demands that we accept Apollo's existence and his power; on the other, the sly way in which he is presented seems to suggest that he is ridiculously anthropomorphic, a knave caught cheating and forced to concoct a way out for himself.

The Story:

(Years before Phoebus Apollo had ravished Creusa, daughter of King Erechtheus, who subsequently and in secret gave birth to a son. By Apollo's command she hid the infant in a cave where Hermes was sent to carry him to the temple of Apollo. There he was reared as a temple ministrant. Meanwhile, Creusa had married Xuthus as a reward for his aid in the Athenian war against the Euboeans, but the marriage remained without issue. After years of frustration, Xuthus and Creusa decided to make a pilgrimage to Delphi and ask the god for aid in getting a son.)

At dawn Ion emerged from the temple of Apollo to sweep the floors, chase away the birds, set out the laurel boughs, and make the usual morning sacrifice. Creusa's handmaidens came to admire the temple built upon the navel of the world and to announce the imminent arrival of their mistress. At the meeting of Creusa and Ion, Creusa confirmed the story that her father had been drawn from the earth by Athena and was swallowed up by the earth at the end of his life. The credulous Ion explained that his own birth, too, was shrouded in mystery, for he had appeared out of nowhere at the temple and had been reared by the priestess of Apollo. The greatest sorrow of his life, he said, was not knowing who his mother was. Creusa sympathized and cautiously revealed that she had a friend with a similar problem, a woman who had borne a son to Apollo, only to have the infant disappear and to suffer childlessness for the rest of her life.

Ion, shocked and outraged at the insult to his god, demanded that Creusa end her accusation of Apollo in his own tem-

ple, but the anguished woman assailed the god with fresh charges of injustice, breaking off only at the arrival of her husband. Xuthus eagerly took his wife into the temple, for he had just been assured by the prophet Trophonius that they would not return childless to Athens. The perplexed Ion was left alone to meditate on the lawlessness of gods who seemed to put pleasure before wisdom.

Xuthus, emerging from the temple, fell upon the startled Ion and attempted to kiss and embrace him. He shouted joyfully that Ion must be his son, for the oracle had said that the first person he would see upon leaving the temple would be his son by birth. Stunned and unconvinced, Ion demanded to know who his mother was, but Xuthus could only conjecture that possibly she was one of the Delphian girls he had encountered at a Bacchanal before his marriage. Ion, reluctantly conceding that Xuthus must be his father if Apollo so decreed, begged to remain an attendant in the temple rather than become the unwelcome and suspicious heir to the throne of Athens—for Creusa would surely resent a son she had not borne. Xuthus understood his anxiety and agreed to hide his identity; however, he insisted that Ion accompany him to Athens, even if only in the role of distinguished guest. He then gave orders for a banquet of thanksgiving and commanded that the handmaidens to Creusa keep their silence on pain of death. As they departed to prepare the feast, Ion expressed the hope that his mother might still be found and that she might be an Athenian.

Accompanied by the aged slave of her father, Creusa reappeared before the temple and demanded from her handmaidens an account of the revelation Xuthus had received from Apollo. Only under relentless cross-examination did the fearful servants reveal what had passed between Xuthus and Ion. Overcome by a sense of betrayal, Creusa cursed Apollo for his cruelty but dared not act upon the old slave's suggestion that she burn the temple or murder the husband who had, after all, been kind to her.

But the murder of the usurper, Ion, was another matter. After some deliberation Creusa decided upon a safe and secret method of eliminating the rival of her lost son. From a phial of the Gorgon's blood which Athena had given to Creusa's grandfather and which had been passed down to her, the old slave was to pour a drop into Ion's wineglass at the celebration feast. Eager to serve his master's daughter, the slave departed, and the chorus chanted their hope for success.

Some time later a messenger came running to warn Creusa that the authorities were about to seize her and submit her to death by stoning, for her plot had been discovered. He described how at the feast a flock of doves had dipped down to drink from Ion's cup and had died in horrible convulsions and how Ion had tortured a confession out of the old slave. The court of Delphi had then sentenced Creusa to death for attempting murder of a consecrated person within the sacred precincts of the temple of Apollo. The chorus urged Creusa to fling herself upon the altar and remain there in sanctuary.

A short time later Ion arrived at the head of an infuriated crowd, and he and Creusa began to hurl angry charges and counter-charges at each other. Suddenly the priestess of the temple appeared, bearing the cradle and the tokens with which the infant Ion had been found years before. Slowly and painfully the truth emerged: Ion was the lost son of Creusa and Apollo. Creusa was seized with a frenzy of joy, but the astounded Ion remained incredulous. As he was about to enter the temple to demand an explanation from Apollo himself, the goddess Athena appeared in mid-air and confirmed the revelation. She urged that Xuthus not be told the truth so that he might enjoy the delusion that his own son was to be his heir, while Creusa and Ion could share their genuine happiness. Creusa renounced all her curses against

Apollo and blessed him for his ultimate wisdom. As she and Ion departed for Athens the chorus called upon all men to reverence the gods and take courage.

ISRAEL POTTER

Type of work: Novel
Author: Herman Melville (1819-1891)
Type of plot: Social satire
Time of plot: 1774-1826
Locale: Vermont, Massachusetts, England, France, the Atlantic Ocean
First published: 1855

Principal characters:
ISRAEL POTTER, a wanderer
ISRAEL'S FATHER
KING GEORGE III
BENJAMIN FRANKLIN
JOHN PAUL JONES
ETHAN ALLEN
SQUIRE WOODCOCK, an American agent
THE EARL OF SELKIRK

Critique:

Facetiously dedicated to the Bunker Hill Monument, *Israel Potter* is a mock picaresque novel. The hero, Israel Potter, wanders about America and Europe for over fifty years, never settling, never successful, providing a vehicle through which Melville satirizes a great many ideas and institutions. The pious morality of Benjamin Franklin, tidied into sugar-coated aphorisms, is one of Melville's principal targets. Other targets are the brutality of all wars, the idiocy of jingoistic patriotism, the barbarous quality lurking behind supposedly civilized behavior; neither American energy nor European polish can protect man from brutality or from the ridiculous patriotism around him. Despite the serious nature of Melville's theme, the novel is frequently very funny. Israel, the innocent, frequently stumbles into difficult situations and out of them by changing clothes, masquerading as a ghost, feigning madness, or pretending a polite worldliness he does not possess. The novel was not well received when it was written, for mid-nineteenth-century American taste did not relish the picaresque or the mocking treatment of America's noble fight for freedom. Although generally appreciated by those who have read it, *Israel Potter* has not yet received the attention accorded to many of Melville's other novels nor the attention that it deserves because of its genuine comedy and its astringent defense of civilized values.

The Story:

Born among the rugged stones of the New England hills, in the Housatonic Valley, Israel Potter grew up with all the virtues of the hard, principled, new land. After an argument with his father over a girl whom his stern parent did not think a suitable match, Israel decided to run away from home while his family was attending church. He wandered about the countryside, hunting deer, farming land, becoming a trapper, dealing in furs. During his wanderings he learned that most men were unscrupulous. He also hunted whales from Nantucket to the coast of Africa.

In 1775, Israel joined the American forces and took part in the Battle of Bunker Hill. He fought bravely, but the battle, as he saw it, was simply disorganized carnage. Wounded, Israel enlisted aboard an American ship after his recovery. Once at sea, the ship was cap-

tured by the British. Israel was taken prisoner and conveyed to England on the British ship, but on his arrival in London he managed to make his escape.

Wandering about London, Israel met various Englishmen who mocked his American accent. Some of the English were kind and helpful to him; others cuffed him about and berated the scurrilous Yankee rebels. He found various odd jobs, including one as a gardener working for a cruel employer. He escaped from this job and found one as a gardener on the king's staff at Kew Gardens. One day Israel met King George III. The king, completely mad, realized that Israel was an American and was ineffectually kind to him. Eventually, in a slack season, Israel was discharged. He then worked for a farmer, but when neighboring farmers discovered that he was an American, he was forced to run away.

Israel met Squire Woodcock, a wealthy and secret friend of America, who sent him on a secret mission to Benjamin Franklin in Paris. Israel carried a message in the false heel of his new boots. On his arrival in Paris, while he was looking for Benjamin Franklin, a poor man tried to shine his boots on the Pont Neuf. Israel, in fright, kicked the man and ran off. At last he found Benjamin Franklin, who took the message and then insisted that Israel return and pay damages to the bootblack.

In this fashion Israel, under the tutelage of Franklin, learned his first lesson in European politeness and consideration. From this incident Franklin proceeded to instruct Israel in the ways of proper behavior, deriving many of his lessons from the simple maxims in *Poor Richard's Almanack*. Israel, still innocent, absorbed the teaching carefully, although none of it ever applied to his later experiences. Franklin promised that Israel would be sent back to America, if he would first return to England with a message. While still in Paris, Israel met the stormy and ferocious Captain John Paul Jones, who also visited Franklin. John Paul Jones found Israel a bright and likely young man.

Israel made his way back across the Channel and went to Squire Woodcock. The squire urged him to hide in the dungeon cell for three days, since their plot was in danger of discovery. When Israel emerged from the cell, he recognized that the good squire must have been killed for his activities in the American cause.

Having appropriated some of the squire's clothes, Israel masqueraded as Squire Woodcock's ghost and escaped from a house filled with his enemies. He then traded clothes with a farmer, wandered to Portsmouth, and signed on as a foretopman on a British ship bound for the East Indies. In the Channel, his ship met another ship whose captain had authority to impress some of the men; Israel was among those taken. That same night the ship was captured by an American ship under the command of John Paul Jones. Having revealed himself to his old friend, Israel soon became the quartermaster of the *Ranger*. With John Paul Jones, Israel engaged in piracy, capturing and looting ships.

In Scotland they called on the Earl of Selkirk in order to rob him, but the nobleman was not at home. Israel impressed the earl's wife with his Parisian manners, drank tea with her, and assured her that he and John Paul Jones did not intend to do the lady any harm. The crew, however, insisted that plunder was a part of piracy, and so Israel and John Paul Jones were forced to allow the men to take the family silver and other valuables. Israel promised to restore all articles of value, and when he received a large sum of money from another exploit, he and John Paul Jones bought back all the earl's articles from the men and returned them to the Selkirk family.

Other adventures did not end so cheerfully. The sea fight between the *Bon Homme Richard* and the *Serapis* was a violent and bloody battle, fought along national lines and devoid of all the amen-

ities of piracy. Both ships were lost, and Israel and John Paul Jones, still hoping to get to America, sailed on the *Ariel*. The *Ariel* was captured by the British and Israel was again impressed into the British Navy. By feigning madness to hide his Yankee origins, he got back to England safely.

In England, Israel met Ethan Allen, a strong, heroic, Samson-like figure, held prisoner by the English. Israel tried to help Allen escape but was unsuccessful. Disguised as a beggar, he went to London, where he remained for over forty years. During that time he worked as a brick-maker and laborer, always hoping to save enough money to return to America but never finding the economic situation in London stable enough to permit saving. A wanderer in an alien land, he became part of the grime and poverty of London. During those years he married a shopgirl who bore him a son. Finally, in 1826, he secured some credit and, with the help of the American consul, sailed for America with his son.

Israel arrived in Boston on July 4, during a public celebration of the Battle of Bunker Hill. No one recognized him or acknowledged his right to be there. Instead, people laughed at him and thought he was mad. He returned to his father's farm, but the homestead had long since disappeared. Old Israel, his wanderings ended, found no peace, comfort, or friendship in his old age. Although heroes of the Revolution were publicly venerated, the aged man could not even get a small pension.

IT IS BETTER THAN IT WAS

Type of work: Drama
Author: Pedro Calderón de la Barca (1600-1681)
Type of plot: Cape-and-sword comedy
Time of plot: Seventeenth century
Locale: Vienna
First presented: 1631

Principal characters:

CARLOS COLONA, son of the Governor of Brandenburg
DON CÉSAR, a Viennese magistrate
FLORA, his daughter
LAURA, Flora's friend
FABIO, Laura's brother
ARNALDO, Laura's suitor
DINERO, Carlos' servant

Critique:

In his early days, Calderón, as the inheritor of the good and the bad of sixteenth-century drama, followed Lope de Vega's formula for comedy, but with a tightening of the plot and the illumination of some of the extra threads. His cape-and-sword plays dealt with veiled women, secret rooms, and the hoodwinking of fathers and guardian brothers by sweethearts who, like Lope's heroines, are frequently motherless, lest fooling a mother might be regarded as disrespect for womanhood. Calderón's servants, derived from the *gracioso* invented by Lope, are a combination of a shrewd rascal faithful to his master and a character added to the cast to provide humor. During his ten years of service in Spanish armies (1625-1635) Calderón sent back from Flanders and Italy about ten plays, including *It Is Better than It Was*, an optimistic contrast to the earlier *It Is Worse than It Was*. In the celebrated letter to the Duke of Veragua, written ten months before his death and listing the 111 plays from his pen, Calderón men-

tioned it as among those still unpublished. There is little philosophy in this drama, aside from the shrewd wisdom and salty comments of the skeptical servant. It is a comedy of love-making among the nobility, with the outcome not definitely known until the lines spoken just before the hero puts in a good word for the author to end the play.

The Story:

Flora and her friend Laura, both motherless, went out veiled into the streets of Vienna to witness the city's welcome to the Spanish princess María. Unfortunately, they were recognized by Arnaldo, in love with Laura, and by Licio, chosen by Flora's father as the future husband of his daughter. Flora became intrigued by the attempts of a handsome stranger to talk to her. When a quarrel between him and Licio seemed imminent, both ladies fled to their homes.

Into Flora's home rushed the stranger, Carlos Colona, in search of asylum. He said that he had been forced into a duel over a veiled woman and had killed his challenger. Without identifying herself, Flora promised him protection and hid him in a closet as Arnaldo appeared, seeking to kill the man who had murdered Licio. Her father, Don César, also came in, having learned from Dinero, the stranger's servant, that the murderer was the son of his old friend, the Governor of Brandenburg. He faced a predicament. His ties of friendship required that he help the young fugitive, but as magistrate he must hunt him down and execute him.

In the meantime Arnaldo had carried the news to Laura as an excuse to enter her house without objections from her brother and guardian, Fabio; but Fabio warned the young man never again to try to talk to Laura while she was unchaperoned. Then, seeing in Flora's grief a chance to further his own courtship, Fabio left to visit her and in doing so interrupted her plans to get Don Carlos to a place of safety.

Because there were too many people around the house, visitors come to see the magistrate, Flora and her servant Silvia decided to hide Don Carlos in the tower of the building, formerly the town jail. Later Silvia returned to tell the fugitive that a heavily muffled woman wanted to talk to him. Flora, the caller, knew that it was impossible for her to go openly calling on the man who had just killed her fiancé. Don Carlos decided that the women of Vienna were kind to strangers. The visitor, after making him promise not to try to discover her identity, explained that she had come because she was the cause of all his trouble, the motive for the duel, and she wanted to make amends. He answered that he was leaving Vienna as soon as possible in order not to harm her reputation. But the arrival of Dinero again delayed his escape. The servant, learning Flora's identity, prevented her father's discovery of her secret by claiming that he had brought a cloak which the girl was merely trying on.

Don César having gone to post guards at the gates, Don Carlos gave Flora a jewel as a token and then slipped over the wall into the next house. There he interrupted the love-making of Arnaldo and Laura, but he won their sympathy by telling a story about fleeing from a jealous husband. Arnaldo, having boosted the fugitive over a high fence to safety, was himself caught by Don César, who was pursuing the fugitive, and by Fabio, who had been awakened by the noise. By keeping muffled, Arnaldo tricked the magistrate into believing him the escaping Don Carlos. Don César ordered a jailer to return the fugitive to the tower prison.

Don Carlos had already taken refuge there, convinced it was the safest place in which he could hide. The young man's presence now offered Don César a triple problem of honor: his conflicting duties as father, friend, and magistrate. Meanwhile, Arnaldo, finding Don Carlos in the tower, started a quarrel. The noise of the fight brought Don César to the scene.

He scoffed at Arnaldo's accusations that the young man was secretly visiting Flora; his own jailer had brought the young man there. Denounced as a scandalmonger, Arnaldo was thrown out of the house.

Laura, veiled, was an early morning visitor to the tower. At first Flora, also in disguise, saw in her friend a possible rival; but Laura, thinking that the prisoner was Arnaldo, had come to confess her indiscretion, if necessary, in order to free him. The others, bursting in, found the two veiled women. Arnaldo, realizing that one was Laura, confessed his misdeeds and asked to marry her, but only after he had killed Don Carlos. The prisoner then concocted a story that placated everybody. Laura's honor was now safe. Don Carlos also assured Don César that he had sought asylum in the house of his father's friend, not of his sweetheart's father; and he pointed out his marriage to Flora would resolve all problems. So all ended happily with a double wedding.

IT IS WORSE THAN IT WAS

Type of work: Drama
Author: Pedro Calderón de la Barca (1600-1681)
Type of plot: Cape-and-sword comedy
Time of plot: Seventeenth century
Locale: Gaeta, Italy
First presented: 1630

Principal characters:
César Ursino, a fugitive from justice
Camacho, his servant
Flérida Colona, whom César loves
Juan de Aragón, Governor of Gaeta
Lisarda, his daughter
Celia, her servant
Don Juan, Lisarda's suitor and César's friend

Critique:

In his early days, Calderón imitated the complicated plots of Lope de Vega's cape-and-sword plays with their disguises and mistaken identities. A good example is *It Is Worse than It Was (Peor está que estaba)*, first presented in 1630 and appearing in the first "Parte" of twelve plays by Calderón published in 1635. Later it was corrected and reprinted in 1682 by Calderón's friend, Juan de Vera Tassis. Because many seventeenth-century Spanish dramatists were competing with Lope for popularity, the Jesuit-trained Calderón, to make his plays different, added an interest in philosophy and logic. His characters, as one critic has put it, make love like debaters. Lisarda, inquiring how César can love her without having seen her, is answered by an exposition of how blind people can admire what they cannot see. For additional differentiation, Calderón borrowed from the Gongoristic literary practice, then popular, and provided word puzzles for his audiences, as when he refers to a diamond bribe given a servant as an "errant star," or played with metaphors, as when César speaks of the dawn "crowned with roses and carnations." But Calderón was also a skilled poet and dramatist, even in his early days. His thoughts are clothed in word music, and his plots, in spite of their complications, are mechanically correct and exciting to follow.

The Story:

When Juan de Aragón, Governor of Gaeta, received a letter from his old friend Alonso Colona of Naples, saying that his daughter had run off with a

murderer, César Ursino, that official was so upset and incoherent that his daughter Lisarda was sure that her own guilty secret had been discovered, for she had been going veiled to assignations with a romantic wooer. This gallant, who called himself Fabio, was really César. He was deeply interested in the veiled girl whom he was meeting, much to the dismay of his servant Camacho, who remonstrated with his master and reminded him that he was to marry Flérida.

One day César ran across his old friend, Don Juan, who had returned from Flanders to visit an old soldier friend of his and to pay court to Lisarda. About the same time Flérida Colona arrived in Gaeta from Naples and appealed for help to the governor's daughter. Calling herself Laura, she explained that her sweetheart was in flight after having killed a man who had molested her, and that she was following him.

During her next meeting with César, Lisarda was persuaded to unveil herself. Her maid Celia, flirting with Camacho, also revealed herself. At that moment they were discovered by the governor, who was searching for César. The fugitive declared: "Things are worse than they were." The governor sent him a prisoner to the tower, and ordered the veiled girl, whom he took for the daughter of his old friend, to be taken under guard to his own house.

Returning home before her father, Lisarda was able to make him believe on his arrival that his captive had been Flérida, the girl whom Lisarda was already sheltering in the house. Satisfied with the way matters had turned out, the governor dispatched a messenger to his friend in Naples and promised to keep the runaway girl out of mischief until she was safely married. Meanwhile, Don Juan had been accepted as Lisarda's suitor and was being entertained in the governor's house.

Lisarda, remorseful that César had been jailed because of his passion for her, sent Celia to him with a note arranging for another meeting that night. The servant found him and Camacho comparing Flérida and his new lady. César, immediately accepting the invitation, promised to bribe the jailer for a night of freedom. Bribery was not necessary, however. Don Juan, on his arrival to visit the prisoner, announced that the jailer was his old military comrade, who would let César out on parole. César had hoped to keep his friend from learning about the veiled woman, but was glad of Don Juan's help when his pistol went off unexpectedly, revealing his presence in Lisarda's room. Don Juan, who was staying in the governor's house, arrived first on the scene, recognized César, and aided him to escape.

Don Juan debated all night whether to challenge César as a rival or to aid him as a friend. Unable to make up his mind, he hesitated about accepting the governor's offer of immediate marriage to Lisarda. While he was debating with himself, the early-rising Flérida found him in the patio. Her general remarks about César and their adventures together in the past convinced Don Juan that she had been the girl in César's company the night before. During their discussion Flérida learned for the first time that César was in the Gaeta jail.

When her attempts to visit him aroused Lisarda's jealousy, the governor, overhearing part of the conversation between the girls, almost uncovered the truth about Lisarda's secret meetings. But Lisarda managed to keep her secret from her father. She also promised Flérida a full explanation of everything that had happened.

Once more Don Juan visited César in jail. Camacho, by his quick wit, managed to save Lisarda's good name, but all was nearly discovered when the governor arrived with news that he had made arrangements for César's immediate marriage to Flérida. Unable to understand the young man's surprise at news of his sweetheart, he insisted that he had found them together the previous night.

To get the truth, Don Juan gathered everyone concerned at the governor's

house. There Lisarda, to escape scandal, was compelled to see Flérida paired off with César while she had to be satisfied with Don Juan. To complete the round of weddings, Celia and Camacho were paired off with each other.

THE ITALIAN

Type of work: Novel
Author: Mrs. Ann Radcliffe (1764-1823)
Type of plot: Gothic romance
Time of plot: 1758
Locale: Italy
First published: 1797

Principal characters:
VINCENTIO DI VIVALDI, a young nobleman of Naples
ELLENA DI ROSALBA, loved by Vincentio
THE MARCHESE DI VIVALDI, and
THE MARCHESA DI VIVALDI, Vincentio's parents
SCHEDONI, the marchesa's confessor, formerly the Count di Bruno
SIGNORA BIANCHI, Ellena's aunt
SISTER OLIVIA, formerly the Countess di Bruno
PAULO MENDRICO, Vincentio's faithful servant

Critique:

In *The Journal of a Tour,* an account of a journey through Holland and Germany with her husband in 1794, Mrs. Radcliffe told how on her trip up the Rhine she had encountered two Capuchins "as they walked along the shore, beneath the dark cliffs of Boppart, wrapt in the long black drapery of their order, and their heads shrouded in cowls, that half concealed their faces. . . ." She saw them as "interesting figures in a picture, always gloomily sublime." This vision is commonly believed to have inspired the character of Schedoni, the most sinister villain in that gallery of villains, the Gothic novel. As in her other books, *The Italian, or, The Confessional of the Black Penitents* mingles the wild or idyllic beauty of nature with scenes of nightmare and terror. The novel is wholly a work of the romantic imagination, lacking both the fantastic supernaturalism and the turgid sensationalism of her rivals in this specialized genre.

The Story:

Vincentio di Vivaldi saw Ellena di Rosalba for the first time at the Church of San Lorenzo in Naples. So impressed was he by the sweetness of her voice and the grace of her person that at the end of the service he followed the girl and her elderly companion in the hope that the fair unknown would put aside her veil so that he might catch a glimpse of her features. When the elderly woman stumbled and fell, Vivaldi seized the opportunity to offer her his arm, a gallant gesture which gave him the excuse to accompany the two women to the Villa Altieri, their modest home on an eminence overlooking the bay of Naples.

The next day he returned to ask after the health of Signora Bianchi, as the older woman was named. Although the matron received her guest courteously, Ellena did not appear. Thrown into a mood of despondency by her absence, he inquired of his acquaintances into the girl's family, but learned only that she was an orphan, the niece and ward of her aged relative.

That night, resolved to see Ellena again, he left a reception given by his mother and repaired to the Villa Altieri. The hour was late and only one window was lighted. Through a lattice he saw Ellena playing on her lute while she

sang a midnight hymn to the Virgin. Entranced, he drew near the lattice and heard her pronounce his name; but when he revealed himself the girl closed the lattice and left the room. Vivaldi lingered in the garden for some time before returning to Naples. Lost in reverie, he was passing under a shattered archway extending over the road when a shadowy figure in a monk's robe glided across his path and in a ghostly whisper warned him to beware of future visits to the villa.

Thinking that the warning had been given by a rival, he returned the next night in the company of his friend Bonorma. Again the dark figure appeared and uttered a sepulchral warning. Later, as the two young men were passing under the arch, the figure showed itself once more. Vivaldi and Bonorma drew their swords and entered the ancient fortress in search of the mysterious visitant. They found no trace of anyone lurking in the ruins.

Still believing that these visitations were the work of a rival, Vivaldi decided to end his suspense by making a declaration for Ellena's hand. Signora Bianchi listened to his proposal and then reminded him that a family as old and illustrious as his own would object to an alliance with a girl of Ellena's humble station. Vivaldi realized that she spoke wisely, but with all the fervor of a young man in love he argued his suit so eloquently that at last Signora Bianchi withdrew her refusal. After Vivaldi had made repeated visits to the villa, a night came when the aged woman placed Ellena's hand in his and gave them her blessing. To Vivaldi's great joy it was decided that the marriage would be solemnized during the coming week.

The Marchese and Marchesa di Vivaldi, in the meantime, had not remained in ignorance of their son's frequent visits at the Villa Altieri. On several occasions the marchese, a man of great family pride and strict principles, had remonstrated with his son and assured him that any expectation of marriage to one so far below him in station was impossible. To this argument Vivaldi answered only that his affections and intentions were irrevocable. His mother, a haughty and vindictive woman, was equally determined to end what she regarded as her son's foolish infatuation. Realizing that the young man could not be moved by persuasion or threats, she summoned her confessor and secret adviser, the monk Schedoni, and consulted him on measures to separate Ellena and Vivaldi.

Schedoni, a monk at the Convent of the Santo Spirito, was a man of unknown family and origins. His spirit appeared haughty and disordered; his appearance conveyed an effect of gloom that corresponded to his severe and solitary disposition. Because of his austere manners, brooding nature, and sinister appearance he was loved by none, hated by many, and feared by most. Vivaldi disliked the monk and avoided him, even though he had no presentiment of what Schedoni was preparing for him and Ellena.

On the morning after his acceptance as Ellena's suitor Vivaldi hastened to the villa. In the darkened archway the ghostly figure again appeared and told him that death was in the house. Deeply disturbed, Vivaldi hurried on, to learn on his arrival that Signora Bianchi had died suddenly during the night. When Beatrice, the old servant, confided her suspicions that her mistress had been poisoned, Vivaldi grew even more concerned. His own suspicions falling on Schedoni, he confronted the monk in the marchesa's apartment on his return to Venice, but the confessor cleverly parried all the questions Vivaldi put to him. Vivaldi, apologizing for his conduct and accusing speech, failed to realize that he had made an enemy of Schedoni and that the monk was already planning his revenge.

Meanwhile, it had been decided that Ellena was to find a sanctuary in the Convent of Santa Maria della Pieta after her aunt's funeral, and Vivaldi was in agreement with her desire to withdraw

to that shelter during her period of mourning. While Ellena was packing in preparation for her departure the next day, she heard Beatrice screaming in another room. At that same moment three masked men seized Ellena and in spite of her protests carried her from the house. Thrust into a closed carriage, she was driven throughout the night and most of the next day into the mountainous region of Abruzzo. There her captors conducted her to a strange religious establishment where she was turned over to the care of the nuns. Almost distracted, the girl was led to a cell where she was at last able to give way to the extremities of her terror and grief.

Knowing nothing of these events, Vivaldi had decided that same night to explore the ruined fortress and to discover, if possible, the secret of the strange visitant he had encountered there. With him went Paulo Mendrico, his faithful servant. When they were within the archway the figure of the monk suddenly materialized, this time telling Vivaldi that Ellena had departed an hour before. Paulo fired his pistol, but the figure eluded them. Following drops of blood, Vivaldi and Paulo came at last to a chamber into which the figure had disappeared. As they entered, the great door shut behind them. In the chamber they found only a discarded, bloody robe. During the night they spent as prisoners in that gloomy room Paulo told his master of a muffled penitent who had appeared at the Church of Santa Maria del Pianto and made a confession apparently so strange and horrible that Ansaldo di Rovalli, the grand penitentiary, had been thrown into convulsions. During this recital they were startled by hearing groans close by, but they saw no one. In the morning the door of the chamber stood open once more, and Vivaldi and Paulo made their escape.

Alarmed for Ellena's safety, Vivaldi went at once to the villa. There he found Beatrice tied to a pillar and learned from her that her mistress had been carried off by abductors. Convinced that the strange happenings of the night were part of a plot to prevent his intended marriage, he again confronted Schedoni at the Convent of the Santo Spirito and would have assaulted the monk if others had not seized the distraught young man and restrained him by force. That night, by accident, Vivaldi heard from a fisherman that early in the day a closed carriage had been seen driving through Bracelli. Hopeful that he could trace the carriage and find Ellena, he set off in pursuit in the company of faithful Paulo.

On the fourth day of her imprisonment Ellena was conducted to the parlor of the abbess, who informed her that she must choose between taking the veil or the person whom the Marchesa di Vivaldi had selected as her husband. When Ellena refused both offers she was taken back to her cell. Each evening she was allowed to attend vespers and there her attention was attracted to Sister Olivia, a nun who tried to reconcile her to the hardships of her confinement. For this reason, perhaps, Sister Olivia was the nun chosen by the abbess to inform Ellena that if she persisted in refusing a husband proper to her station she must take holy orders immediately.

Vivaldi, meanwhile, was continuing his search for Ellena. On the evening of the seventh day he and Paulo fell in with a company of pilgrims on their way to worship at the shrine of a convent about a league and a half distant. Traveling with this company, Vivaldi arrived at the convent in time to witness the service at which Ellena was to be made a novitiate. Hearing her voice raised in protest, he rushed to the altar and caught her as she fainted. Unable to secure Ellena's freedom, Vivaldi left the convent in order to try another plan to set her free. Though he did not know it, there was need of haste; the abbess had decided to punish Ellena by confining her in a chamber from which none had ever returned alive. Alarmed for the girl's life, Sister Olivia promised to help her

escape from the convent that night.

Dressed in the nun's veil, Ellena attended a program of music given in honor of some distinguished strangers who were visiting the convent. There Vivaldi, disguised as a pilgrim, passed her a note in which he told her to meet him at the gate of the nuns' garden. Guided by Sister Olivia, Ellena went to the gate where Vivaldi was waiting with Brother Jeronimo, a monk whom he had bribed to lead them from the convent by a secret path. Brother Jeronimo tried to betray them, however, and Ellena would have been recaptured if an aged monk whom they disturbed at his solitary prayers had not pitied them and unlocked the last door standing between the lovers and freedom.

Once in the open air, Vivaldi and Ellena descended the mountains to the place where Paulo waited with the horses for their escape. Instead of taking the road toward Naples, the fugitives turned westward toward Aquila. That day, as they were resting at a shepherd's cabin, Paulo brought word that they were being pursued by two Carmelite friars. Eluding their pursuers, they rode toward Lake Celano, where Ellena took refuge for the night in the Ursuline convent and Vivaldi stayed in an establishment of Benedictines.

While these events were taking place, the marchese, who knew nothing of his wife's scheming with Schedoni, was suffering great anxiety over his son's possible whereabouts and welfare. The marchesa, on the other hand, was apprehensive only that Ellena would be found and her plans undone. When Schedoni suggested in his sly, indirect fashion that Ellena be put out of the way for good, she was at first horrified by his suggestion. Later she reconsidered and at last she and the sinister monk came to an understanding. Ellena was to die. Schedoni, who had spies everywhere, was not long in locating the fugitives. As Vivaldi and Ellena were about to be married in the chapel of San Sebastian at Celano, armed men broke into the church and arrested the two under a warrant of the Holy Inquisition. Ellena was charged with having broken her nun's vows and Vivaldi with having aided her escape. Vivaldi, although wounded in his struggle to prevent arrest, was carried to Rome and after a short hearing before the Inquisitor was imprisoned to await future trial and possible torture to extort a confession. Paulo, protesting against separation from his master, was also confined.

After the agents of the Inquisition had taken Vivaldi and Paulo away, Ellena's guards put her on a waiting horse and set out on a road which led toward the Adriatic. After traveling with little interruption for two nights and two days they came to a lonely house on the seashore. There she was turned over to a villainous-looking man whom the guards called Spalatro and locked in a room in which the only furnishing was a tattered mattress on the floor. Exhausted, she fell asleep. Twice during the next day Spalatro came to her room, looked at her with a gaze that seemed a mixture of impatience and guilt, and then went away. At another time he took her to walk on the beach, where she met a monk whose face was hidden by his cowl. The monk was Schedoni. When he spoke to her, Ellena realized that he was neither a friend nor a protector but an enemy; and she fainted. Revived, she was returned to her room.

Schedoni was determined that Ellena should die that night. When Spalatro confessed pity for the girl and refused to be the executioner, Schedoni swore to do the deed himself. Going to the room where the girl was sleeping, he stood, dagger in hand, over her. Suddenly he bent to look closely at a miniature she wore about her neck. Agitated, he awoke Ellena and asked her if she knew whose portrait she wore. When she answered that it was the miniature of her father, Schedoni was even more shaken. He was convinced that he had discovered his lost daughter.

Overcome by remorse for his persecution of Ellena and the accusation which had exposed Vivaldi to the tortures of the Inquisition, Schedoni now tried to make amends. He and Ellena traveled as quickly as possible to Naples. After leaving the girl at the Villa Altieri, the monk hastened to the Vivaldis' palace and in an interview with the marchesa begged, without disclosing his connection with Ellena, that objections to Vivaldi's suit be withdrawn. When the marchesa proved inattentive, he determined to solemnize, without her consent, the nuptials of Vivaldi and Ellena.

Called a second time before the tribunal of the Inquisition, Vivaldi heard again among those present at the trial the voice which had warned him on earlier occasions against his visits to the Villa Altieri. That night a strange monk visited him in his cell and asked how long he had known Schedoni. The monk then instructed Vivaldi to reveal to the Inquisition that Schedoni was actually Count Ferando di Bruno, who had lived fifteen years in the disguise of a Dominican monk. He was also to ask that Ansaldo di Rovalli, the grand penitentiary of the Black Penitents, be called to testify to a confession he had heard in 1752. When Vivaldi was again brought before the Inquisition he did as he had been told, with the result that Schedoni was arrested on his way to Rome to intercede for Vivaldi's freedom.

At Schedoni's trial the mystery that linked the sinister father confessor and the two lovers was made clear. Years before, Schedoni, then a splendthrift younger son known as the Count di Marinella, had schemed to posses himself of his brother's title, his unencumbered estate, and his beautiful wife. He had arranged to have his brother, the Count di Bruno, assassinated by Spalatro and had contrived a story that the count had perished while returning from a journey to Greece. After a proper season of mourning he had solicited the hand of his brother's widow. When she rejected him his passion had caused him to carry her off by force. Although the lady had retrieved her honor by marriage, she continued to look on her new husband with disdain, and in his jealousy he became convinced that she was unfaithful. One day, returning unexpectedly, he found a visitor with his wife. Drawing his stiletto with the intention of attacking the guest, he struck and killed his wife instead. This was the confession which had so agitated the grand penitentiary, for he himself had been the guest and for him an innocent woman had died.

Further proof was the dying confession of Spalatro, whose death had been caused by a wound inflicted by Schedoni. Condemned to die for plotting his brother's death, Schedoni still persisted in his declaration that Ellena was his daughter. This mystery was cleared up by Sister Olivia, who in the meantime had removed to the Convent of Santa Maria della Pieta; the nun was the unfortunate Countess di Bruno and the sister of Signora Bianchi. Her wound had not been mortal, but the report of her death had been given out in order to protect her from her vengeful husband. Wishing to withdraw from the world, she had entrusted her daughter by the first Count di Bruno and an infant daughter by the second to Signora Bianchi. The infant had died within a year.

Ellena, who knew nothing of this story, had been mistaken in her belief that the miniature was that of her father, and it was on her word that Schedoni had claimed her as his daughter. It was also revealed that Father Nicola, who had collected the evidence against Schedoni, had been the mysterious monk whose ghostly warnings Vivaldi heard under the arch of the old fortress. Appalled by the father confessor's villainy, he had turned against him after being wounded by Paulo's pistol on the night of the midnight search.

Schedoni had his final revenge. In some manner he administered a fatal dose of poison to Father Nicola and then died

of the same mysterious drug. In his last moments he boasted that he was escaping an ignominious death at the hands of the Inquisition.

Because of Schedoni's dying confession, Vivaldi was immediately set free. During his imprisonment the marchesa had died repentant of the harm she had plotted against Ellena. Now the marchese, overjoyed to be reunited with his son, withdrew all objections to Vivaldi's suit. With all doubts of Ellena's birth and goodness removed, he went in person to the Convent of Santa Maria della Pieta and asked Sister Olivia for her daughter's hand in the name of his son. Vivaldi and Ellena were married in the convent church in the presence of the marchese and Sister Olivia. As a mark of special favor Paulo was allowed to be present when his master took Ellena for his wife. If it had not been for the holy precincts and the solemnity of the occasion the faithful fellow would have thrown his cap into the air and shouted that this was indeed a happy day.

JENNIE GERHARDT

Type of work: Novel
Author: Theodore Dreiser (1871-1945)
Type of plot: Naturalism
Time of plot: The last two decades of the nineteenth century
Locale: Chicago and various other Midwestern cities
First published: 1911

Principal characters:
JENNIE GERHARDT
WILLIAM GERHARDT, her father
MRS. GERHARDT, her mother
SEBASTIAN GERHARDT, her brother
SENATOR BRANDER, Jennie's first lover
VESTA, Jennie's daughter
MRS. BRACEBRIDGE, Jennie's employer in Cleveland
LESTER KANE, a carriage manufacturer, Jennie's second lover
ROBERT KANE, Lester's brother
MRS. LETTY PACE GERALD, a widow, Lester's childhood sweetheart, later his wife

Critique:

Jennie Gerhardt, like other of Dreiser's novels, tells the story of a beautiful and vital young girl who is beaten by the forces of life. Jennie's nobility, her willingness to sacrifice herself for her family and others, is part of the reason why she finds herself cast off by society and victimized by the accident of her humble birth. The forces that defeat Jennie are not malign or cruel (her seducers, for example, do not toy with her cynically and cast her aside); rather, these forces are accidental and inevitable, yielding the notion that all human life is diverted from its purpose and its self-control by the casual forces of nature. Jennie, in Dreiser's terms, neither sins nor is overwhelmingly sinned against; things simply do not work out happily for the heroine in Dreiser's naturalistic world. This novel again demonstrates the inevitable play of external forces that are stronger than man's will or purpose. The full social and economic details of the work provide an interesting picture of urban life in the Middle West at the end of the nineteenth century.

The Story:

Jennie Gerhardt, the beautiful and virtuous eighteen-year-old, was the eldest of six children of a poor, hard-working

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German family in Columbus, Ohio, in 1880. Her father, a glass blower, was ill, and Jennie and her mother were forced to work at a local hotel in order to provide for the younger children in the family. Jennie did the laundry for the kind and handsome Senator Brander (he was fifty-two at the time), and attracted his eye. Senator Brander was kind to Jennie and her family. When he was able to keep Jennie's brother Sebastian out of jail for stealing some needed coal from the railroad, Jennie, full of gratitude, allowed him to sleep with her. Senator Brander, struck by Jennie's beauty, charm, and goodness, promised to marry her. He died suddenly, however, while on a trip to Washington.

Left alone, Jennie discovered that she was pregnant. Her father, a stern Lutheran, insisted that she leave the house, but her more understanding mother allowed her to return when her father, now in better health, left to find work in Youngstown. Jennie's child was a daughter whom she named Vesta. At Sebastian's suggestion, the family moved to Cleveland to find work. While her mother looked after Vesta, Jennie found a job as a maid in the home of Mrs. Bracebridge. One of Mrs. Bracebridge's guests, Lester Kane, the son of a rich carriage manufacturer, found Jennie temptingly attractive. When he tried to seduce Jennie, the girl, though greatly attracted to him, managed to put off his advances.

Mr. Gerhardt was injured in a glass-blowing accident and lost the use of both of his hands. Again, the family needed money badly, and Jennie decided to accept Lester's offer of aid for her family. The price was that she become his mistress, go on a trip to New York with him, and then allow him to establish her in an apartment in Chicago. Although Jennie loved Lester, she knew that he did not intend to marry her because his family would be horrified at such an alliance, but once again she sacrificed her virtue because she felt that her family needed the offered aid. After Jennie had become Lester's mistress, he gave her family money for a house. Jennie was afraid, however, to tell Lester about the existence of her daughter Vesta.

Jennie and Lester moved to Chicago and lived there. Her family began to suspect that, contrary to what Jennie had told them, she and Lester were not married. When Mrs. Gerhardt died, several years later, Jennie moved Vesta to Chicago and boarded the child in another woman's house. One night Jennie was called because Vesta was seriously ill, and Lester discovered Vesta's existence. Although upset at first, when Jennie told him the story, Lester understood and agreed to allow Vesta to live with them. They soon moved to a house in Hyde Park, a middle-class residential district in Chicago. Mr. Gerhardt, now old and ill and willing to accept the situation between Jennie and Lester, also came to live with them and to tend the furnace and the lawn.

Although they were constantly aware of the increasing disapproval of Lester's family, Jennie and Lester lived happily for a time. Lester's father, violently opposed to the relationship with Jennie, whom he had never met, threatened to disinherit Lester if he did not leave her. Lester's brother Robert urged his father on and attempted to persuade Lester to abandon Jennie. Nevertheless, Lester felt that he owed his allegiance, as well as his love, to her, and he remained with her in spite of the fact that they were snubbed by most of Lester's society connections.

When Lester's father died, still believing that his son's relationship with Jennie demonstrated irresponsibility, he left Lester's share of the estate in trust with Robert. Lester was given three alternatives: he could leave Jennie and receive all his money; he could marry Jennie and receive only $10,000 a year for life, or he could continue his present arrangement with the knowledge that if he did not either abandon or marry Jen-

nie within three years, he would lose his share of the money. Characteristically, Lester hesitated. He took Jennie to Europe, where they met Mrs. Letty Pace Gerald, a beautiful and accomplished widow who had been Lester's childhood sweetheart and who was still fond of him. In the meantime Robert had expanded the carriage business into a monopoly and eased Lester into a subordinate position. When Lester returned to Chicago, he decided to attempt to make an independent future for himself and Jennie. He put a good deal of money into a real estate deal and lost it. Mrs. Gerald also moved to Chicago in pursuit of Lester.

After old Mr. Gerhardt died, Jennie found herself in a difficult situation. Lester, out of the family business because of her, was finding it difficult to earn a living. Mrs. Gerald and Robert's lawyers kept pressing her to release him, claiming this suggestion was for his own economic and social good. Jennie, always altruistic, began to influence Lester to leave her. Before long both were convinced that separation was the only solution so that Lester could return to the family business. Finally Lester left Jennie. Later he set up a house and an income for her and Vesta in a cottage an hour or so from the center of Chicago.

Once more established in the family business, Lester married Mrs. Gerald. Six months after Lester had left Jennie, Vesta, a fourteen-year-old girl already showing a good deal of sensitivity and talent, died of typhoid fever.

Jennie, calling herself Mrs. Stover, moved to the city and adopted two orphan children. Five years passed. Jennie, although still in love with Lester, accepted her quiet life. At last she was able to cope with experience in whatever terms it presented itself to her, even though she had never been able to impose her will on experience in any meaningful way.

One night, Lester, having suffered a heart attack while in Chicago on some business matters, sent for Jennie; his wife was in Europe and could not reach Chicago for three weeks. Jennie tended Lester throughout his last illness. One day he confessed that he had always loved her, that he had made a mistake ever to permit the forces of business and family pressure to make him leave her. Jennie felt that his final confession, his statement that he should never have left her, indicated a kind of spiritual union and left her with something that she could value for the rest of her life. Lester died. Jennie realized that she would now be forced to live through many years that could promise no salvation, no new excitement—that would simply impose themselves upon her as had the years in the past. She was resolved to accept her loneliness because she knew there was nothing else for her to do.

Jennie went to see Lester's coffin loaded on the train. She realized then, even more clearly, that man was simply a stiff figure, moved about by circumstance. Virtue, beauty, moral worth could not save man; nor could evil or degeneracy. Man simply yielded and managed the best he could under the circumstances of his nature, the society, and the economic force that surrounded him.

THE JEWESS OF TOLEDO

Type of work: Drama
Author: Franz Grillparzer (1791-1872)
Type of plot: Historical tragedy
Time of plot: About 1195
Locale: Toledo and vicinity
First presented: 1872

THE JEWESS OF TOLEDO by Franz Grillparzer. Translated by Arthur Burkhard. By permission of the publishers, Register Press, Yarmouth Port, Mass. Copyright, 1953, by Register Press.

Principal characters:

ALFONSO VIII, King of Castile
ELEANOR OF ENGLAND, daughter of Henry II, his wife
ISAAC, the Jew
ESTHER, and
RACHEL, his daughters
MANRIQUE, Count of Lara, Almirante of Castile
DON GARCERAN, his son
DOÑA CLARA, lady in waiting to the queen

Critique:

Few writers since Shakespeare have managed to use the dramatic form with the poetic clarity and tragic force exhibited by the Austrian playwright, Franz Grillparzer. Usually the form is too much for the content or the content overburdens the play, giving to exposition the prominence that the expression of passion should have. Grillparzer avoids these faults, and contributes new psychological and moral perspectives which give his work its distinctive quality. *The Jewess of Toledo* tells of a monarch's lapse from duty because of his sudden passionate affection for a beautiful but vain young Jewess. With a simplicity of effect that defies analysis, Grillparzer makes the king's discovery of his own foolish bondage credible, without in the least detracting from the impression that Rachel, the Jewess, for all her faults, was undeniably charming and even to be pitied.

The Story:

Isaac, a Jew, found himself in the royal gardens of Toledo with his two daughters, Rachel and Esther. Realizing that the king was about to visit the gardens and that no Jews should be there during the royal outing, he urged his daughters to hurry from the gardens. Rachel laughingly refused, declaring that she would stay and see if the king was as young and handsome as she had heard. Isaac answered that Rachel was like her mother, for his second wife had found the Christians charming and had had eyes for nothing but fine clothing, jewels, and banquets. Esther, on the other hand, was like her mother, Isaac's first wife, who had been as good as she was poor.

Rachel sang and danced about while waiting for the king. She told her father that perhaps the monarch would find her charming, would pinch her cheek, and make the queen jealous. Isaac, frightened more than ever, hastened to leave the gardens with Esther.

When King Alfonso appeared, he invited the crowds to draw near him. He explained that the people had made him king while he had been still a child, that they had rallied around him in order to depose his uncle, a tyrant, and that they had then taught him the duties of one who would be just and good. Count Manrique turned to Queen Eleanor and told her of the people's affection for their ruler. The count declared that the present king was the noblest of all who ever ruled in Spain, turning aside petty criticism with wisdom and justice. The king, half jesting, replied that he might be an even better king if he were forced to overcome some fault. He suggested that the protection of the people might have kept him from developing the moral strength a ruler should have.

The king also urged everyone to enjoy the respite between wars, for the Moors were about to start another attempt to invade Spain. He called his wife's attention to the English-type garden he had ordered; he was disappointed that she had not noticed it.

A messenger, Don Garceran, the son of Count Manrique, brought news of the military preparations being made by Jussuf, the ruler of Morocco. Don Garceran was making his first appearance before the king since being assigned to a frontier post for having stolen into the

women's quarters of the palace to view Doña Clara, his betrothed.

When the king suggested that the peasants pray to God for victory, Don Garceran replied that the churches were crowded, such was the religious zeal of the people. One sign of mistaken zeal, however, was the rough treatment sometimes given the Jews.

As the king was vowing to protect the Jews and all other of his subjects, he received word that a Jew and two girls were being pursued by the guards. Rachel came running to the group for protection. When Queen Eleanor refused to take her hands, she threw down her bracelet and necklace as ransom and clasped the king's knees. King Alfonso asked Esther, who had joined them, whether Rachel was always timid, and Esther replied that her sister was often too bold, too much the clown. The king, attracted by Rachel, ordered Don Garceran to shelter her in one of the garden houses until night, when there would be no danger of mob action.

After Don Garceran had escorted Isaac and his daughters to a shelter in the garden, the king accosted Don Garceran, questioning him about the family, praising the Jews for their long history, and begging for information about the art of casual love. Isaac, scolding his daughters for not attempting to leave, came from the garden house. He told Don Garceran that Rachel was her old self again, laughing and singing, and amusing herself by dressing herself as a queen with some masquerade costumes she had found.

Vowing Don Garceran and Isaac to silence, the king entered the garden house in time to observe Rachel, dressed as a queen, pretending to address a portrait of Alfonso which she had removed from its frame. In the role of the queen, Rachel accused the king in the portrait of having been attracted to the Jewess. The monarch interrupted this play and assured the frightened girl that he did indeed like her and that after the war he might ask for her. He asked her to return the portrait to its frame, but she refused. At that moment the arrival of the queen and the royal party forced the king to hide in another room. Count Manrique would have discovered him had not Don Garceran intercepted his father and, in the king's name, put an end to the search.

When the king reappeared after the queen's departure, he realized how he had already shamed himself because of the Jewess, and he asked her to return the portrait and leave with Don Garceran. After she had gone, he found that she had put her own portrait in the frame. The king was instantly stirred by the picture as if some magical spell surrounded it. In confusion, he first ordered his servant to go after Don Garceran and demand the return of his portrait; then he decided to go himself. He also asked about the Castle Retiro where a former king had kept a Moorish girl, but he could not copy such baseness. Finally, giving in to his passion, he went after Rachel.

Later, at Castle Retiro, Isaac was dealing with petitioners to the king, forcing them to pay heavily for the privilege of having their messages conveyed. Rachel complained that King Alfonso did not give enough time to her, and she was upset because her dallying with Don Garceran did not make him jealous. Esther arrived with the news that Queen Eleanor, Count Manrique, and other noblemen were joining in counsel, apparently plotting a revolt against the king. The king, already feeling guilty about neglecting the preparation for war, quickly left with Don Garceran for Toledo. Rachel, convinced that the king had never loved her, found no satisfaction in her perfumes and jewels.

Count Manrique and the noblemen, with the queen present, considered how to deal with the Jewess. Buying her off with gold was suggested, but the king had gold to give her. Imprisoning her would be useless, for the king had the power to release her. Finally, Count Manrique turned to the queen, who

softly suggested that death was the answer, death for the woman who had broken the laws of God. Don Garceran interrupted the proceedings with an order from the king to dissolve the meeting. Count Manrique, dismissing the nobles, told them to be prepared for action. He then urged his son to join the rebellion, but Don Garceran refused. The count and the others left.

The king then prevailed upon the queen to listen to him. In a heartfelt conversation he admitted his guilt, calling attention to the changes of heart and mind that are inevitable for man. But the queen was reluctant to place the entire blame on her husband. She accused the girl of using shameless magic. In anger, King Alfonso defended Rachel as one who, for all her faults, had never pretended to a lifeless virtue that made life empty of warmth. He criticized the queen for encouraging his nobles to conspire against him.

The king discovered that the queen had left while he was talking. In growing apprehension he pursued the vassals to Castle Retiro. He arrived too late. The castle was in ruins, and Isaac and Esther told him that Rachel had been killed. To fire his desire for vengeance, the king viewed her body, but the sight of her reminded him not of her charm but of her wanton guile. Reaffirming his duty to the people, he forgave Count Manrique and the others when they appeared, swordless, to learn their punishment. He made his infant son king, with the queen as regent, and set forth for war against the Moors. Esther, at first cynical about the quick atonement of the Christian king, was appalled to find that her father was more concerned about his gold than he was over the tragic event that had involved them all. She confessed that she, her father, and Rachel were as guilty as the Christians.

A JOVIAL CREW

Type of work: Drama
Author: Richard Brome (?-1652 or 1653)
Type of plot: Farce
Time of plot: Seventeenth century
Locale: England
First presented: 1641

Principal characters:

OLDRENTS, a country squire
SPRINGLOVE, his steward
RACHEL, Oldrents' older daughter
MERIEL, his younger daughter
VINCENT, Rachel's lover
HILLIARD, Meriel's lover
MASTER CLACK, a justice
AMIE, the justice's niece

Critique:

A Jovial Crew; or, The Merry Beggars is a good-natured, unpretentious comedy. It presents a world filled with pleasantly unreal problems that permit equally unreal solutions, a world populated with eccentric gentry and philosophic beggars. Light, gay entertainment was the author's goal, and he attained it.

The Story:

Squire Oldrents had ample reason to be happy: he owned a large estate from

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which he received a good income; he was beloved by the rich for his warm hospitality and by the poor for his generosity; he had two lovely daughters who were being courted by two very presentable young gentlemen. But the joy that he derived from these blessings was suddenly destroyed by a fortune-teller's prediction that Oldrents' daughters would become beggars. Oldrents' friend Hearty, a gentleman who had seen better days but who always looked on the bright side of things, tried to cheer up the old man. As a result of his persuasiveness, Oldrents resolved to put on, at least, an outward show of good spirits.

A second source of worry for the squire was his steward, Springlove. As a youth Springlove had been a beggar, until Oldrents took him in and schooled him. During winters, Springlove had always been very diligent in his work. But with the arrival of May, every year he found some pretext to leave home. One year Oldrents met Springlove begging on the highway and thus discovered how his summers were spent. To break the young man of his wanderings, Oldrents had made him his steward, a position in which Springlove had done well. But now it was nearly May again, and Springlove announced that the call of nature was too insistent, and he must go a-begging.

One of Oldrents' charities was the maintenance of an old barn as a guest house for wandering beggars. Rachel and Meriel, his daughters, had long watched these beggars and envied them their complete freedom. The girls were bored with their home life and further depressed by the low spirits of their father. Thus developed their plan for going with the beggars. Their two lovers, Vincent and Hilliard, who were afraid of losing the girls, agreed to accompany them. When they announced their intention to Springlove, he revealed the prophecy Oldrents had received. Now the girls felt that a brief sojourn with the beggars would have the additional advantage of bringing peace of mind to their father. In a letter to the old man they disclosed their project, but he, fearing that its contents might destroy his resolution to be happy, refused to open it.

The first night on the road dispelled any romantic notions that the four amateur beggars had about their new life. The two men, having spent an uneasy and sleepless night, would have gladly returned home, but they did not wish to give the appearance of softness. The girls, having been housed in a pigsty, were equally disillusioned, but they resolved not to be the first to show signs of weakening.

Despite Springlove's instructions, the amateurs had little success in their first attempts at begging because they lacked the requisite humility. Approaching two gentlemen, Vincent, after first being tongue-tied, asked for such a large sum that they drove him off with their swords. Hilliard, also asking for a large sum, was switched; thereupon, in very unbeggarly manner, he demanded satisfaction of his chastiser, a man named Oliver. This same Oliver had noticed the two girls and had been filled with lust. Finding them alone, he gave them money, kissed them, and then tried to drag Rachel behind some bushes. But his intentions were frustrated by the arrival of the men in response to her screams. After he had restrained Vincent and Hilliard, Springlove, knowing that Oliver would be too ashamed to do so, suggested that he get a beadle to punish the girls.

The next travelers the beggars encountered were Martin and Amie. Amie had left home to escape marriage with Master Talboy, a marriage that her uncle, Master Clack, had tried to force upon her. Martin, the justice's clerk, seeing a chance to advance his own position, had agreed to run away with her. Now that she had had a better opportunity to observe Martin, she had begun to doubt the wisdom of her action. When they encountered the beggars, they were hungry and unhappy. Springlove gave them food and offered to get a curate to marry them.

Amie, impressed by his solicitude, decided to remain temporarily with the beggars.

Meanwhile, a search for the runaways was in progress. Among the searchers was Oliver and the rejected lover, Talboy. Their pursuit brought them to the home of Oldrents. The squire, still doggedly attempting to banish sorrow from his life, despite the loss of his daughters, welcomed them with song and drink. But Talboy, with his incessant weeping and sighing, disturbed the old man. On a sudden whim, Oldrents decided to visit Master Clack, who he had heard was an odd character.

Officials, in the meantime, stopped and questioned the beggars on suspicion of harboring the fugitives. This trouble with the law was the final blow to the four amateurs, who now gave up any further pretense of liking this kind of life. When the constable threatened to beat Springlove until he disclosed Amie's whereabouts, she, having fallen in love with him, revealed herself. Amie was then returned home, and the beggars were arrested.

When the beggars were brought to Master Clack's home, Oldrents was there. The justice at first contemplated dire punishment for the vagrants; but, when he heard that they could present a drama, he saw a chance to entertain Oldrents without expense. In a play concerning two lost daughters and a vagrant steward, Rachel, Meriel, and Springlove played the leading roles. Oldrents was ecstatic at being reunited with his daughters, and his joy was increased by the revelation that Springlove was, in reality, his illegitimate son. Springlove, because of this disclosure and because of his intention of marrying Amie, announced that he would beg no more. Thus, the last of Oldrents' worries was over, and the old man again had his full measure of contentment.

JUNO AND THE PAYCOCK

Type of work: Drama
Author: Sean O'Casey (1884-)
Type of plot: Satiric realism
Time of plot: 1922
Locale: Dublin
First presented: 1924

Principal characters:
"CAPTAIN" JACK BOYLE, a ne'er-do-well
JUNO BOYLE, his wife
JOHNNY BOYLE, their son
MARY BOYLE, their daughter
"JOXER" DALY, the Captain's pal
JERRY DEVINE, Mary's suitor
CHARLIE BENTHAM, a schoolteacher
MRS. MAISIE MADIGAN, a neighbor
"NEEDLE" NUGENT, a tailor

Critique:

Sean O'Casey's plays mark the culmination of the Irish dramatic renaissance, which had begun as a part of the European movement toward realistic theater in opposition to the French romantic drama, but which diverged from the dramaturgic techniques of Ibsen and Shaw. Believing that Continental and English dramas were too intellectualized, O'Casey, along with his compatriots Yeats

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and Synge, tried to make the drama individualistic and realistic by drenching it in Irish local color. Formlessness—ignoring formal dramatic technique to reflect the vigor and vitality of life—was O'Casey's unique contribution to the Irish movement. In *Juno and the Paycock* he reached a new peak of realism. He dispensed with an elaborate plot, ideas, and consistency of character, content merely to show characters, Irish characters, in action.

The Story:

Waiting for "Captain" Jack Boyle to come in from his morning visit to the pub, Mary Boyle and her mother, Juno, discussed the newspaper account of the murder of Robbie Tancred, a fanatic Irish Republican. Johnny Boyle, who himself had been shot in the hip and had lost an arm fighting against the Free State, left the living room of the tenancy after denouncing the two women for their morbid insensitivity. Juno scolded Mary for participating in the Trades Union Strike, especially at a time when the family was in debt for food; but Mary defended her activities, and her brother's as well, as matters of principle.

When Jerry Devine rushed in with a message from Father Farrell, who had found a job for Boyle, Juno sent Jerry to look for her husband at his favorite bar. Soon afterward she heard her husband and his crony, "Joxer" Daly, singing on the stairs. She hid behind the bed curtains so as to catch them talking about her. Disclosing herself, she frightened Joxer away and berated her husband for his laziness and malingering. Jerry returned and delivered his message to Boyle, who immediately developed a case of stabbing pains in his legs. Juno, not deceived, ordered him to change into his working clothes. She then left for her own job.

Jerry accosted Mary, complained of her unfriendliness, and once again proposed to her. Although Jerry offered her love and security, Mary refused him, and both left in a huff.

Ignoring his wife's instructions to apply for the job, Boyle, leisurely proceeding to get his breakfast, was rejoined by Joxer. Absorbed in their talk, they refused to acknowledge a loud knocking at the street door, though the continuance of it seemed to upset young Johnny Boyle. Their rambling discourse on family life, the clergy, literature, and the sea was interrupted by Juno and Mary, who had returned with Charlie Bentham, a schoolteacher and amateur lawyer, to announce that a cousin had bequeathed £2,000 to Boyle. Boyle declared that he was through with Joxer and the like, whereupon Joxer, who had been hiding outside the window, reappeared, expressed his indignation, and left.

Two days later the two cronies had been reconciled, Joxer having served as Boyle's agent for loans based on expectations of the inheritance. The entrance of Juno and Mary with a new gramophone was followed by that of Bentham, now Mary's fiancé. Over family tea, Bentham explained his belief in theosophy and ghosts. Johnny, visibly upset by this conversation about death, left the room but quickly returned, twitching and trembling. He was convinced that he had seen the bloody ghost of Robbie Tancred kneeling before the statue of the Virgin.

The arrival of Joxer with Mrs. Madigan, a garrulously reminiscent neighbor, smoothed over the incident. A party featuring whiskey and song ensued. The revelry was interrupted by Mrs. Tancred and some neighbors, on their way to Robbie Tancred's funeral. Soon thereafter the merriment was again dispelled, this time by the funeral procession in the street. A young man, an Irregular Mobilizer, came looking for Johnny, whom he reproached for not attending the funeral. He ordered Johnny to appear at a meeting called for the purpose of inquiring into Tancred's death.

Two months later, Juno insisted on taking Mary to the doctor, for the girl seemed to be pining away over Bentham, who had disappeared.

After the women had left, Joxer and Nugent, a tailor, slipped into the apartment. Having learned that Boyle would not receive the inheritance, Nugent had come to get the suit which he had sold to Boyle on credit. Taking the suit from a chair, Nugent scoffed at Boyle's promise to pay and his order for a new topcoat as well.

Joxer, who had sneaked out unseen, returned, hypocrite that he was, to commiserate with Boyle. Mrs. Madigan, who had also heard that Boyle would not receive his inheritance, arrived to collect the three pounds she had lent him. Rebuffed, she appropriated the gramophone and left, followed by Joxer.

News of Boyle's misadventure spread rapidly; two men arrived to remove the new, but unpaid-for, furniture. Mrs. Boyle ran out to find her husband.

Mary having returned, Jerry Devine came to see her. Again he proposed. Although he was willing to forget that Mary had jilted him for Bentham, he recoiled at her admission that she was pregnant.

Left alone with the two moving men, Johnny imagined that he felt a bullet wound in his chest. At that moment two armed Irish Irregulars entered the apartment and accused Johnny of informing on Robbie Tancred to the gang that had murdered him. Ignoring Johnny's protestations of innocence and loyalty, the men dragged him out. A little later, Mrs. Madigan notified Mary and Juno that the police were waiting below, requesting that Juno identify a body. Juno and Mary left, vowing never to return to the worthless Boyle.

Soon Boyle and Joxer stumbled into the abandoned apartment, both very drunk and unaware of Johnny's death or Juno and Mary's desertion. Joxer stretched out on the bed; Boyle slumped on the floor. With thick tongues they stammered out their patriotic devotion to Ireland, and Boyle deplored the miserable state of the world.

THE KALEVALA

Type of work: Poem
Author: Elias Lonnrot (1802-1884)
Type of plot: Folk epic
Time of plot: Mythological antiquity
Locale: Finland and Lapland
First published: 1835

Principal characters:

VÄINÄMÖINEN, the Son of the Wind and the Virgin of the Air, the singer-hero
ILMARINEN, the smith-hero
LEMMINKÄINEN, the warrior-hero
LOUHI, ruler of Pohjola, the North Country
AINO, a young Lapp maiden
JOUKAHÄINEN, a Laplander, Aino's brother
KULLERVO, an evil, sullen slave, very powerful
THE DAUGHTER OF LOUHI, Ilmarinen's wife

Critique:

The *Kalevala*, which may be roughly translated as "The Land of Heroes," is a long narrative poem fashioned by the Finnish scholar, Elias Lönnrot, from the folk legends and oral traditions of his country. It is the national epic of Finland and as such ranks with those of other nations whose mythologies are better known. In legend, the ancestor of all the heroes is Kaleva, but he never appears in the stories. Aside from giving the poem its title, Kaleva constitutes one

of its few unifying principles; for, like most folk epics, the work lacks unity and cohesion, being the product of many hands and voices over hundreds of years. Nevertheless, the tales of Väinämöinen, Ilmarinen, and Lemminkäinen are told with great beauty, simplicity, and poetic force. Lönnrot performed a tremendous task in gathering the many tales, editing them, arranging them, and even writing connective material. From a purely literary standpoint, his monumental production, peculiar because of its relatively late formation, stands as a worthy representation of the early culture of a civilization little known to Western readers.

The Story:

After his mother had created the land, the sun, and the moon out of sea duck eggs, Väinämöinen was born, and with the help of Sampsa Pellervoinen he made the barren land fruitful by sowing seeds and planting trees. By the time Väinämöinen was an old man he had gained great fame as a singer and charmer. When a brash young man named Joukahàinen challenged him to a duel of magic songs, Väinämöinen easily won and forced the young man to give him his sister Aino for a wife. But Aino was greatly saddened at having to marry an old man and so she drowned herself, to Väinämöinen's sorrow. He looked all over the sea for her and found her at last in the form of a salmon, but in that form she escaped him forever.

In time he heard of the beautiful daughters of Louhi in the far North Country and he decided to seek them out. On the way to Pohjola, the land of Louhi, his horse was killed by the bold young man whom he had defeated in the duel of songs, and Väinämöinen was forced to swim to Pohjola. Louhi, the witch, found him on the beach, restored his health, told him that he would have to forge a magic Sampo in order to win a daughter, and then sent him on his way.

Väinämöinen found one of Louhi's daughters seated on a rainbow and asked her to become his wife. She gave him three tasks to do. After completing two, he was wounded in the knee while trying to complete the third. The wound, which bled profusely, was healed by a magic ointment prepared under the directions of an old man skilled in leechcraft. Väinämöinen went home and raised a great wind to carry Ilmarinen, the mighty smith who had forged the sky, into the North Country to make the Sampo for Louhi. Ilmarinen forged the Sampo, but still Louhi's daughter refused to marry and leave her homeland. Ilmarinen, also in love with the maiden, went sadly home.

A gallant youth, Lemminkäinen, was famous for winning the love of women. Having heard of Kyllikki, the flower of Saari, he was determined to win her for his wife. When he arrived in Esthonia she refused him, and he abducted her. They lived happily together until one day she disobeyed him. In retaliation he went north to seek one of Louhi's daughters as his wife. In Pohjola, Lemminkäinen charmed everyone except an evil herdsman whom he scorned. Like Väinamoinen, he was given three tasks and performed the first two without much difficulty; but while trying to complete the third he was slain by the evil herdsman. Alarmed by his long absence, his mother went searching for him, found him in pieces at the bottom of a river, and restored him finally to his original shape.

Meanwhile, Väinämöinen was busy building a ship by means of magic, his third task for Louhi's daughter, when he found that he had forgotten the three magic words needed to complete the work. He searched everywhere for them and was almost trapped in Tuonela, the kingdom of death. Then he heard that the giant Vipunen might know them. When they met, Vipunen swallowed him, but Väinämöinen caused the giant so much pain that the creature was forced to release him and reveal the magic charm. With the charm Väinä-

möinen completed his ship and again set sail for Pohjola.

Ilmarinen, learning of Väinämöinen's departure, started after him on horseback. When they met they agreed to abide by the maiden's choice. On their arrival at Pohjola, Louhi gave Ilmarinen three tasks to perform: to plow a field of snakes, to capture a bear and a wolf, and to catch a great pike. Ilmarinen performed these tasks. Since Väinämöinen was old, Louhi's daughter chose Ilmarinen for her husband. There was great rejoicing at the marriage. Väinämöinen sang for the bridal couple. A gigantic ox was slain and mead was brewed, and the bride and groom were both instructed in the duties of marriage. At last Ilmarinen took his new bride to his home in the south.

Meanwhile, Lemminkäinen had not been invited to the festivities because of his quarrelsome nature, and he was therefore angry. Although his mother warned him of the dangers he would have to face on the journey and of Louhi's treachery, he insisted on going to Pohjola. With his magic charms he was able to overcome all dangers along the way. In Pohjola, Louhi tried to kill him with snake-poisoned ale, but Lemminkäinen saw through the trick. Then he and Louhi's husband engaged in a duel of magic which ended in a tie. Finally they fought with swords and Lemminkäinen slew Louhi's husband. Lemminkainen then turned into an eagle and flew home. In fear of retribution he took his mother's advice and went to live for several years on an obscure island where the only inhabitants were women, their warrior husbands being away from home.

Forced to flee when the time came for the husbands to return, Lemminkäinen set out for his own land in a boat. The craft turned over and he was forced to swim to shore. On reaching home he found the country desolate and his mother missing. At last he found her hiding in the forest. Swearing to avenge himself on the warriors of Pohjola who had desolated the land, he set sail with Tiera, a warrior companion, but Louhi sent the frost to destroy him. Although Lemminkäinen managed to charm the frost, he and his companion were shipwrecked and were forced to retreat.

The wife of Kalervo had been carried off by her brother-in-law, Untamöinen, who then laid waste to Kalervo's land. In the cradle Kullervo, born to Kalervo's wife, swore to be avenged on his uncle. Kullervo grew up strong, but so stupid and clumsy that he broke or ruined everything he touched. He tried to kill his uncle and his uncle tried to kill him. Finally, the uncle gave him to Ilmarinen. Ilmarinen's wife immediately disliked the boy and gave him a loaf of bread with a stone in it. In return, while Ilmarinen was away from home, Kullervo had her killed by wild beasts. He then fled into the forest, where he found his parents and lived with them for a long time. He performed all his chores badly. After a time he set out on a journey. Two women having refused him, he ravished a third, only to learn that she was his sister. In anguish she killed herself and Kullervo returned home in sorrow. When his family rejected him, he set off to attack Untamöinen. After killing his uncle he returned to find his family dead and the countryside desolate. He wandered off into the forest and killed himself by falling on his sword.

Ilmarinen, after weeping for his dead wife, made up his mind to get another in his forge. He fashioned a woman out of gold and silver, but she remained cold and lifeless; so Ilmarinen went north again to Pohjola. When Louhi refused to give him a wife, he abducted one of her daughters. This wife soon proved unfaithful and in anger he turned her into a seagull.

Meanwhile, Väinämöinen had been thinking about the Sampo, that magic mill which ground out riches. Determined to steal it from Louhi, he built a ship and Ilmarinen forged a sword for him, and the two heroes started for Pohjola. On the way Lemminkäinen called

to them from the shore and asked to accompany them. They took him along. During the voyage the boat struck a giant pike. Väinämöinen killed the great fish and from its bones fashioned a harp with which he sang everyone in Pohjola to sleep. With the help of an ox the three heroes took the Sampo and sailed for home. In the meantime Louhi had awakened and sent fog and wind after the heroes. During the storm Väinämöinen's harp fell overboard.

Louhi and her men followed in a warboat. The two boats met in a great battle. Although Väinämöinen was victorious, Louhi dragged the Sampo from his boat into the lake. There it broke into pieces, most of which sank to the bottom. Only a few smaller pieces floated to shore. After making violent threats against Kalevala, Louhi returned home with only a small and useless fragment of the Sampo. Vainämöinen collected the pieces on the shore and planted them for good luck; the land became more fruitful. Having searched in vain for his lost harp, Vainämoinen made another of birchwood and his songs to its music gave joy to everyone.

Vexed because her land was barren after the loss of the Sampo, Louhi sent a terrible pestilence to Kalevala, but Väinämöinen healed the people by magic and salves. Next she sent a great bear to ravish the herds, but Väinämöinen killed the savage beast.

Louhi stole the moon and the sun, which had come down to earth to hear Väinämöinen play and sing. She also stole the fire from all the hearths of Kalevala. When Ukko, the supreme god, kindled a new fire for the sun and the moon, some of it fell to earth and was swallowed by a fish in a large lake. Väinämöinen and Ilmarinen finally found the fish and Ilmarinen was badly burned. The fire escaped and burned a great area of country until it was at last captured and returned to the hearths of Kalevala. Ilmarinen, recovered from his burns, prepared great chains for Louhi and frightened her into restoring the sun and the moon to the heavens.

Marjatta, a holy woman and a virgin, swallowed a cranberry and a son was born to her in a stable. The child was baptized as the King of Carelia despite Vainämoinen's claim that such an ill-omened child should be put to death. Angered because the child proved wiser than he, Vainamöinen sailed away to a land between the earth and the sky, leaving behind him, for the pleasure of his people, his harp and his songs.

DAS KAPITAL

Type of work: Political economy
Author: Karl Marx (1818-1883)
First published: Vol. I, 1867; Vols. II and III, edited by Friedrich Engels, 1885-1894

If Marx was right, the Russian revolution was inevitable and the world-wide growth of communism is also inevitable; therefore, even if *Das Kapital* had never been written, the world would have been split by revolution and by the emergence of communism as a dynamic political force. But it may be that Marx was mistaken, and that the emergence of communism would not have been possible had it not been for the labors of Marx in the British Museum which resulted in the writing and publication of *Das Kapital*. Even if economic unbalance had resulted in a revolutionary uprising of the proletariat in Russia or elsewhere, it probably would not have taken the form it did, or occurred when it did, or had the subsequent world-wide effect that it has had, had Marx not written *Das Kapital*. To write that this book has been world-shaking, then, is but to speak the truth.

Many of Marx's revolutionary ideas had already been expressed in the *Com-*

munist Manifesto (1848) which he wrote with Friedrich Engels, but *Das Kapital* was more than another call to arms; it was an attempt to base communism on a theory of political economy which could be scientifically and dialectically defended. The *Manifesto* is a passionate document, an outline of a political philosophy, and something of a prophecy; but *Das Kapital* is a scholar's treatise, the product of years of research and reflection, a work of economic theory that continues to challenge professional economists. This contrast is illuminating, for the Communist movement has always been characterized by contrast: the intellectual leads the laborers; the reasoned defense is supplemented by violence and murder, and the scholar's program comes alive in revolution and the threat of war.

In the *Manifesto,* Marx and Engels argued that the history of all societies has been a history of class struggles, that the struggle had become one between the bourgeois class and the proletariat, that all the injustices of society result from the economic advantage the bourgeoisie have over the proletariat, that the proletariat would finally rebel and take over the means of production, forming a classless society, a dictatorship of the proletariat.

In *Das Kapital,* Marx uses a dialectic method which was inspired by Hegel, even though it is put to a different use. Marx claimed that his dialectic method was the "direct opposite" of Hegel's, that with Hegel the dialectic "is standing on its head" and "must be turned right side up again, if you would discover the rational kernel within the mystical shell." The method is not mysterious; it involves attending to the conflicting aspects of matters under consideration in order to be able to attain a better idea of the whole. Thus, Marx describes his "rational" dialectic as including "in its comprehension and affirmative recognition of the existing state of things, at the same time, also, the recognition of the negation of that state, of its inevitable breaking up. . . ." He went on to maintain that his account regarded "every historically developed social form as in fluid movement, and therefore takes into account its transient nature not less than its momentary existence. . . ."

In Marx the dialectic method led to "dialectical materialism," the theory that history is the record of class struggles, the conflict of economic opposites.

Das Kapital begins with a study of commodities and money. Marx distinguishes between *use* value and value, the latter being understood in terms of exchange value but involving essentially the amount of labor that went into the production of the commodity; thus, "that which determines the magnitude of the value of any article is the amount of labour socially necessary, or the labour-time socially necessary for its production."

Money results from the use of some special commodity as a means of exchange in order to equate different products of labor. Money serves as "a universal measure of value." According to Marx, it is not money that makes commodities commensurable, but the fact of their being commensurable in terms of human labor that makes money possible as a measure of value.

Money begets money through the circulation of commodities: this is Marx's general formula for capital. Money is the first form in which capital appears precisely because it is the end product of a circulatory process which begins with the use of money to purchase commodities for sale at higher than the purchase price.

Capital would not be possible without a change of value. If money were used to purchase a commodity sold at the initial price, no profit would be made, no capital made possible. To explain the surplus value that emerges in the process, Marx reminds the reader that the capitalist buys labor power and uses it. The material of production belongs to the capitalist; therefore the product of the productive process also belongs to him. The product has a use-value, but the

capitalist does not intend to use the product; his interest is in selling it for a price greater than the sum of the costs of its production, including the cost of labor. The realization of surplus value is possible, finally, only by some sort of exploitation of the laborer; somehow or other the capitalist must manage to make the cost of labor less than the value of labor.

One way of increasing surplus value is by increasing the productiveness of labor without decreasing the work day, but the problem which then arises is the problem of keeping the price of commodities up. One solution takes the form of using large numbers of laborers and dividing them for special tasks. The capitalist takes advantage of lower prices of commodities by paying labor less and purchasing materials more cheaply. At the same time, through a division of labor, he achieves greater productiveness without a corresponding rise in labor cost. In other words, the capitalist hires an individual and puts him to work in coöperation with others; he pays for the labor power of that individual, but he gains the value that comes from using that power coöperatively.

Marx rejects the idea that machinery is introduced in order to make work easier. He argues that "Like every other increase in the productiveness of labour, machinery is intended to cheapen commodities, and, by shortening that portion of the working day, in which the labourer works for himself, to lengthen the other portion that he gives, without an equivalent, to the capitalist. In short, it is a means for producing surplus value."

Marx concluded that the possibility of the growth of capital depended upon using labor in some way that would free the capitalist from the need to pay for the use of labor power. He decided that capital is "the command over unpaid labour. All surplus value . . . is in substance the materialisation of unpaid labour."

Capitalist production, according to Marx, "reproduces and perpetuates the condition for exploiting the labourer. It incessantly forces him to sell his labour-power in order to live, and enables the capitalist to purchase labour-power in order that he may enrich himself." Accordingly, the division between men which is described in terms of classes is inevitable in a capitalistic society.

Marx explains the self-destruction of the capitalistic society by arguing that from the exploitation of laborers the capitalist, if he has the economic power, passes to the exploitation of other capitalists and, finally, to their expropriation. "One capitalist always kills many." The monopolistic tendencies of capitalists finally hinder the modes of production, and the mass exploitation of workers reaches such a peak of misery and oppression that an uprising of the proletariat destroys the capitalist state. Thus, "capitalist production begets, with the inexorability of a law of Nature, its own negation." The transformation into the socialized state is much quicker and easier than the transformation of the private property of the workers into capitalist private property, for it is easier for the mass of workers to expropriate the property of a few capitalists than for the capitalists to expropriate the property of the laborers.

Das Kapital has often been criticized as an economic study written in the style of German metaphysics. It is generally regarded, particularly by those who have never read it, as an extremely difficult book, both in content and style. By its nature it is a complex, scholarly work, but it is also clear and direct in the exposition of Marx's ideas; and it is lightened by numerous hypothetical cases which illustrate in a vivid manner the various points which Marx makes. In its consideration of the work of other scholars it is respectful if not acquiescent. Perhaps the primary fault of this momentous work is not that it is too difficult, but that it is too simple. To argue that capital is made possible by exploitation of labor may be to ignore the ways in which profit

can be realized and labor paid to the satisfaction of both the capitalist and the laborer. But impartial criticism of such a thesis is impossible. Whether a capitalist economic system gives cause for revolution is something that is shown by history but only recommended by men.

A KING AND NO KING

Type of work: Drama
Authors: Francis Beaumont (1585?-1616) and John Fletcher (1579-1625)
Type of plot: Tragi-comedy
Time of plot: Indefinite
Locale: Armenia and Iberia
First presented: 1611

Principal characters:
ARBACES, King of Iberia
TIGRANES, King of Armenia
GOBRIAS, Lord-Protector of Iberia and Arbaces' father
BACURIUS, an Iberian nobleman
MARDONIUS, an honest old captain in Arbaces' army
BESSUS, a cowardly braggart
LYGONES, an Armenian courtier, Spaconia's father
ARANE, Queen-Mother of Iberia
PANTHEA, her daughter
SPACONIA, an Armenian lady, Tigranes' sweetheart

Critique:

A good example of baroque sensibility, *A King and No King* depends for its success on an extremely skillful manipulation of emotional effects rather than on the moral or logical implications of the narrative. For this reason the play employs an impressive array of technical devices for the creation and maintenance of emotional intensity. Chief among these are contrasts and parallels of character, sudden emotional reversals within scenes, the speeding up or retarding of action with little reference to narrative logic, and the use of surprise information which resolves serious difficulties in the plot. So cleverly were these devices used that *A King and No King* was one of the most popular plays of its time, possibly ranked, after *Philaster,* as Beaumont and Fletcher's most successful tragi-comedy. It has been unfavorably criticized because of its neglect of the moral issues raised and particularly because the tragic dilemma is avoided by means of a trick. But Beaumont and Fletcher were not much concerned with the solution of moral problems; rather, they were interested in providing entertainment for a sophisticated audience.

The Story:

Arbaces, the valiant young king of Iberia, had just ended a long war against Armenia by defeating in single combat Tigranes, the king of that country. But Arbaces, though a hero in war, was also an intensely passionate man; honest and outspoken Mardonius commented that he was capable of the wildest extremities of emotion and that he could move through the entire emotional range with the greatest speed. Inflamed by his victory, Arbaces illustrated the qualities Mardonius ascribed to him. In a series of blustering speeches he showed himself to be inordinately proud. When Mardonius took him to task for boasting, he became, after a few gusts of ranting, temporarily contrite and amiable, and he resolved to give his beautiful, virtuous sister Panthea, whom he had not seen since her childhood, in marriage to the defeated but

valorous Tigranes. But Tigranes protested because he had already plighted his troth to Spaconia, a lady of his own land.

Messages arrived from Gobrias, in whose care the government of Iberia had been left, telling that a slave sent by Arane to poison Arbaces had been taken and executed. Instead of flying into a rage, Arbaces, in a burst of magnanimity and pity, forgave the queen-mother's unnatural act. Thus he swung from the objectionable boastfulness of moments before to the opposite emotional pole.

Meanwhile, Tigranes, who was to accompany Arbaces home as a prisoner, arranged with Bessus, a fatuous and cowardly captain in the Iberian army, for him to convey Spaconia to Iberia and secure for her a place as one of Panthea's ladies in waiting. There, according to Tigrane's plan, it was to be Spaconia's task to set the princess' heart against a match with him.

In Iberia, where Arane had been put under guard for her attempt on Arbaces' life, Panthea was deeply torn between her love for her mother on the one hand and her loyalty and devotion to the king, her brother, on the other. Although the reason for Arane's crime was unexplained, her conversation with Gobrias revealed that there were secrets between them having an important bearing on her relationship with Arbaces. Bessus, accompanied by Spaconia, arrived with messages from the king, including a pardon for Arane. Importuned by the courtiers, the braggart gave an amusing account of the duel between Arbaces and Tigranes, contriving to make himself the central figure. Panthea, interrupting Bessus' tale frequently, revealed agonized concern for her brother's safety. Even though she had not yet seen him, she nevertheless felt a powerful attraction to him. Spaconia then revealed to Panthea her reason for coming to Iberia, and the virtuous princess vowed to reject the proposed match with Tigranes.

After a triumphal passage through the city, Arbaces and his company arrived at the court. When Panthea presented herself to her brother, Arbaces, overwhelmed by her beauty, realized that at first sight he had fallen hopelessly in love with her. Frantically he tried to convince himself that she was not really his sister but a lady of the court; however, he was unable to escape the guilty feeling that he had become the victim of an incestuous love.

At last, succumbing to his passion, he kissed her; then, overcome with guilt and shame, he violently ordered the weeping Panthea imprisoned. But as time passed, his love for Panthea increased, and at last he begged Mardonius to act as his bawd. When Mardonius indignantly rejected Arbace's plea, the king turned to Bessus, whom he found more willing to undertake such a task. Revolted by Bessus' ready acquiescence, and probably also by the image of himself that he saw in the minion, Arbaces swore to keep his sin within his own breast in spite of the torture his desire inflicted upon him.

Bessus, meanwhile, discovered that the reputation for bravery he had created for himself had serious drawbacks. Now that he was worthy of challenge, he was being called to account by all of the gentlemen he had insulted before leaving for the wars. He was just dismissing the second of his two hundred and thirteenth challenger when Bacurius appeared, demanding satisfaction for a past wrong. Bessus, attempting to put him off, pleaded a lame leg; but Bacurius, recognizing the braggart's poltroonery, browbeat him unmercifully and took away his sword. Bessus, after enlisting the aid of two professional swordsmen who were in reality as absurd and as cowardly as he, allowed himself to be convinced by a very peculiar exercise in logic that he was, after all, a valiant man. He was on the way to deliver this news to Bacurius when he encountered Lygones, who had journeyed from Armenia in search of his daughter Spaconia. Believing him to be Spaconia's seducer, Lygones gave Bessus a drubbing before the braggart could explain. Parting from Lygones, bruised Bessus located Bacurius,

who, over Bessus' loud protests that he was no coward, mocked his logic and cudgeled his two hired companions. During this time Lygones had located Spaconia and Tigranes in prison; and he learned joyfully that his daughter, whom he had thought guilty of a disgraceful alliance with Bessus, was actually to be married to Tigranes and thus was to become the queen of Armenia.

Indirectly urged on by Gobrias and nearly mad with desire, Arbaces visited Panthea in her prison and at once begged her to yield and not to yield herself to his lust. Although she rejected his proposal, she confessed that she too had felt unsisterly desire for him. After they parted, Arbaces attempted to govern himself but finally concluded wildly that he could bear the situation no longer. He resolved to murder Mardonius, ravish Panthea, and then kill himself. At that moment, however, Gobrias and Arane revealed their secret: Arbaces was really the son of Gobrias. As an infant he had been adopted for political reasons by the barren Arane, who later conceived and bore Panthea. He was thus "no king." But Gobrias, who had protected his son against Arane's attempts to dispose of him so that Panthea could rule and who had subtly encouraged Arbaces' love for Panthea, found his complicated plan a success. Arbaces, now totally without pride of majesty, was overjoyed to learn that he was actually an impostor. His and Panthea's passion now became legitimate, and by marrying her he would once more assume the crown. Thus a happy ending was brought about, and to fill the moment completely Tigranes and Spaconia were released from prison and reunited.

KING JOHN

Type of work: Drama
Author: John Bale (1495-1563)
Type of plot: Historical allegory
Time of plot: Early thirteenth century
Locale: England
First presented: c. 1548

Principal characters:
ENGLAND, a widow
KING JOHN,
NOBILITY,
CLERGY,
CIVIL ORDER, and
COMMUNALITY, betrayers of King John
SEDITION, the Vice
DISSIMULATION
PRIVATE WEALTH
USURPED POWER
THE POPE (INNOCENT III)
TREASON
VERITY
IMPERIAL MAJESTY
STEPHEN LANGTON, churchman and statesman
CARDINAL PANDULPHUS

Critique:

John Bale, Bishop of Ossory, one of the most outspoken champions of the English Reformation, claimed to have written some forty plays in his lifetime. Of these, five are extant, and of these five *King John* is the most important. Although far too long and tedious for dramatic effectiveness, being in structure

two plays or one play in two parts, it is interesting as a scathing and uncompromising attack on the Church of Rome and as a version of history different from that usually accepted. Challenging those historians—Polydore Virgil in particular—who made King John a knave, Bale depicts the king as a virtuous protector of the realm who was betrayed by the covetousness and viciousness of the Church. Bale's history may be altered and revised to suit his cause, but the fact that he used it at all is of concern to us, for *King John* announces the beginning of the great tradition of the English history play. It is, actually, a piece that shows the transition from the old to the new—an allegorical play using the techniques of the medieval morality (Sedition, for instance, is an example of the morality "vice"), but using them to dramatize historical events.

The Story:

England complained to King John that she had been stripped of her rights and her wealth by the rapacious clergy who had driven her husband, God, from the realm. King John promised to right her wrongs but was mocked by Sedition, the comic vice, and the foremost agent of the Church.

Sedition, demonstrating the way in which he and the Church subverted the government of kings, introduced Dissimulation, his right-hand man. Dissimulation worked with Private Wealth and Usurped Power. Private Wealth was the darling of the religious orders; he gave strength to Usurped Power, who sustained the arrogance of Popes.

King John defied Sedition and his cohorts. He called Nobility, Clergy, and Civil Order to him and prevailed on them for their support. Nobility and Civil Order gave theirs willingly, but Clergy was reluctant. King John had been too harsh on him. When the king reminded him of the temporal rights of rulers as outlined in the Gospel, Clergy, still reluctant, consented.

The allegiance of the three was short-lived, however, for Sedition and his minions had little trouble convincing them that the actual power of Rome was stronger than any abstract claim based on the Gospel. Besides, the Church had the sole right of interpreting the Gospel. Nobility, Clergy, and Civil Order were forsworn.

King John, now bereft of his three strongest allies, placed all his hopes on Communality, his one sure support. Communality, the true son of England, was brought to King John by his mother, and the king was dismayed to learn that he was both impoverished and blind. He was impoverished, his mother explained, because the Church had stolen all his goods; his blindness symbolized his spiritual ignorance, an ignorance in which he was kept by the conspiracy of Clergy who was supposed to open his eyes. Still, for all his failings, Communality was faithful to the king who had always seen to his welfare. He willingly reasserted his faith.

In the end, however, he was no more stanch than his more exalted brothers. Clergy had too strong a hold on him, and he too became a victim of Sedition's plottings.

King John now stood alone in his attempt to save the widow England. Assured now of his vulnerability, the Pope sent his agents to bring the king to his knees. King John's old enemy, Stephen Langton, the Archbishop of Canterbury, returned. The interdict was proclaimed with bell, book, and candle, and the vindictive Cardinal Pandulphus arrived to enforce it.

Still King John stood firm, defying the Pope to do his worst. Claiming that he would not betray England, he turned to history and the scriptures to defend his rights; he pointed out the ways in which the Church perverted the true faith and he cited the corruptions of the holy orders. Sedition mocked him and promised that his defiance would end.

End it did, for the Pope gathered a strong alliance and threatened to invade

England. Rather than see his country devastated and his people killed, King John submitted. He surrendered his crown to the Pope and received it back as a fief of the Holy See. When England protested, she was reviled by Sedition and his aides.

King John ruled for a number of years as the vassal of the Pope. If he tried to assert his power, Sedition and his agents were on hand to thwart it. Treason ran through the land with impunity, and when the king tried to punish him he pleaded benefit of clergy and was released. Nevertheless, King John was determined to hang him.

Cardinal Pandulphus and Sedition conceived a plan to curb King John's power. Cardinal Pandulphus would not release England from the interdict until King John had handed over to the Papacy a third of his lands as a dowry for the bride of Richard, his late brother. Although King John protested, Cardinal Pandulphus insisted on these harsh terms. Providentially, the king was released when it was announced that Julyane, the lady in question, was dead.

The forces of the Church were now determined to get rid of King John completely. Dissimulation, in the guise of Simon of Swinsett, a monk, concocted a poison cup from the exudations of a toad. When he offered John the draught, the king forced the monk to drink first and then drained the cup. Both died in agony.

Upon the death of King John, Verity appeared and proclaimed that all the evils that had been attributed to King John were false, the lies of slandering monks. He listed all of the good things the king had done for the benefit of the common people and asserted that for three hundred years that good had been undone by the corrupt Church. But now, he announced, Imperial Majesty (symbolizing Henry VIII) had arrived to crush the Church and save the widow England.

Imperial Majesty confronted Nobility, Clergy, and Civil Order. Verity pointed out to them the error of their ways, and, contrite, they swore their eternal allegiance to Imperial Majesty. England was safe from the evils of Rome.

THE KINGDOM OF GOD

Type of work: Drama
Author: Gregorio Martínez Sierra (1881-1947)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: Spain
First presented: 1915

Principal characters:
SISTER GRACIA
DON LORENZO, her influential father
MARÍA ISABELA, her worldly mother
SISTER MANUELA, Mother Superior of the old men's asylum
TRAJANO,
GABRIEL, and
LIBORIO, old men in the asylum
MARGARITA,
CANDELAS, and
QUICA, three unwed mothers
DR. ENRIQUE, the physician at the maternity home
SISTER CRISTINA, Mother Superior of the maternity home

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SISTER DIONISIA, cook and housekeeper of the orphanage
FELIPE, a rebellious orphan
JUAN DE DIOS, a bullfighter from the orphanage

Critique:

Though perhaps less widely known and admired than the author's *Cradle Song, The Kingdom of God* is in some respects an even more interesting play. Among its features are a large canvas and the wide range of its characterizations; but the chief source of its appeal is a vital theme, relentlessly pursued through three carefully presented scenes. This theme is illustrated in the career of Sister Gracia; it strongly asserts that mankind must not turn a deaf ear to the sufferings of the unfortunate, that the aged, the sinners, and the orphans make claims on the rest of humanity which can neither be denied nor evaded. The scenes of the play show three stages in Sister Gracia's devotion to what she considers her duty. She appears first as a girl of nineteen, then as a woman of twenty-nine, and finally as an old woman of seventy. Though the vows of her particular sisterhood are not irrevocable, being renewable annually, she feels bound to her work by unbreakable threads of conscience and consecration. Her moving story is in the Maeterlinckian mold of quiet drama, "the theatre of kindliness," which made the Spanish stage of the early twentieth century one of international importance.

The Story:

A beautiful young girl, daughter of a prominent family, Gracia had decided to renounce the world in order to enter the benevolent order of St. Vincent de Paul. Her first assignment was in a home for poverty-stricken old men. Among these aged pensioners, her favorite was Gabriel, formerly valet to her own grandfather; but she gave freely of her love and energy to them all. Gradually she became well acquainted with Trajano, a superannuated anarchist, and with Liborio, a half-witted Cuban, whose only escape from melancholy was accomplished by Gracia's gifts of cigars and the personal attention she gave him.

She found true happiness in this unselfish service, but her family felt otherwise about her choice of a career. They thought that Gracia was wasting herself on old men who were dull and repulsive —her mother and sister did not see how she could bear to go near them. Visiting Gracia at the institution, they begged her to return home. Her father, whom Gracia dearly loved and respected, added his pleas; but the girl, though shaken by this emotional tug of war, still firmly declared that she must dedicate her life and happiness to help atone for the world's misery.

Ten years passed. Gracia was no longer at the asylum for old men. Halfway through this period of time, she had been transferred to another institution, this one a maternity home for unwed mothers. Here her fidelity to her vows met a stern test, for Gracia found herself sorely tried by the confusion and heartbreak which she saw all about her. The outcasts of society to whom she tried to minister were all different—even though it was the same kind of misstep which had brought them to the home—and they reacted to her advances in ways which were painfully unpredictable. Some of the girls were incorrigible, Quica, for example, was a perennial visitor, shedding the reproaches of the good sisters as casually as a duck sheds water. Others were girls whose characters were fundamentally good, like the fiercely independent Candelas. Neither Quica nor Candelas, however, presented such a problem as the aristocratic and embittered Margarita, whose wall of resentment could no longer be pierced by any gesture of compassion or sympathy. In trying to cope with the hysteria of Margarita, Sister Gracia underwent such strain that she herself soon reached the verge of emotional collapse.

At that point young Dr. Enrique, the physician at the home, decided that it was time to intervene. He had long loved Gracia in silence, respecting her vow, but now he urged her to marry him and leave an atmosphere which was proving so harmful to her. In becoming his wife, he pointed out, Gracia could take up another life as selfless and charitable as the one she now led, but it would be in a domestic framework much more wholesome and natural.

Gracia could not help recoiling at the doctor's suggestion. Still unnerved by her ordeal with Margarita, she did not think it possible or seemly to speak of love amid such surroundings, and she repeated to the doctor those views on life and service that she had expressed to her parents ten years before. As Dr. Enrique regretfully withdrew, she heard Candelas singing a ballad of love. Gracia could endure no more; frantically she rushed to Sister Cristina, her Mother Superior, and asked for a transfer, offering the reason that it was a matter of conscience.

The years crept up on Sister Gracia, but never again was she tempted to turn her back on the life which she had adopted. At seventy she was still battling the problems found in an imperfect world. By now she herself was a Mother Superior, in charge of an orphanage which was sadly neglected by its indifferent directors. Unperturbed, the old woman made the best of the situation. Aided only by the rather earthy Sister Dionisia, Sister Gracia steered the institution through one small crisis after another. Indignantly, she protected a small orphan from the mistreatment of his brutal employer, a drunken tailor. Another situation involved two orphans, an older boy and a girl who had become sweethearts and were on the point of eloping. This affair of the heart was handled with an amused tolerance which softened—without completely disguising—the firmness of Sister Gracia's decision that marriage must wait.

Once in a while a colorful interlude would lighten the orphanage routine. One day, to the great delight of the children, a former inmate of the orphanage came back to pay his respects. Now an aspiring bullfighter, Juan de Dios brought with him the ears of his first bull; these, with a flourish, he presented to Sister Gracia. The latter managed a suitable response to this rather unexpected offering, though she could not resist adding to her expression of gratitude a few gentle admonitions to the ebullient young man; then she was swept to the outside gate in triumph. It was a great occasion and the sister was moved by Juan's open pride in having been one of her foundlings, even if the bull's ears seemed a gift of rather dubious value. More to the purpose, she considered ruefully, was the young bullfighter's promise to buy a good dinner for the whole orphanage after his next victory.

But Sister Gracia was soon brought back to everyday reality by a sudden revolt of the older boys. Touched off by their meager fare and led by the fiery Felipe, the mutiny threatened to flare into real trouble as the rebels set off to steal good food and to break any heads or doors which they found in their way. Undaunted, though hard pressed, Sister Gracia rallied all her resources of authority and faith. She commanded the boys to return to their unpalatable soup and to be thankful for what they had. To Felipe she gave earnest assurances—God did not condone injustice, she told him, but the way to overcome injustice was through love. Finally she led the orphans in an inspired prayer, pledging them all to God's love. When they became adults, later, they must not allow children to be forsaken or mothers to be wronged, and they must help build on this earth the Kingdom of God. As the chastened children left the table, Sister Gracia offered additional counsel to the despondent Felipe. Men do not cry or complain, she told him. Even though they suffer, they must always work and hope.

LALLA ROOKH

Type of work: Poem
Author: Thomas Moore (1779-1852)
Type of plot: Oriental romance
Time of plot: c. 1700
Locale: India
First published: 1817

Principal characters:
AURUNGZEBE, Emperor of Delhi
LALLA ROOKH, Aurungzebe's daughter
FERAMORZ, a young poet of Cashmere
ABDALLA, King of Lesser Bucharia
ALIRIS, young King of Bucharia and Abdalla's son
FADLADEEN, chamberlain of the harem

Critique:

A fitting description of this romantic tale told in poetry and prose may be borrowed from Leigh Hunt's description of the author of the piece. Hunt wrote that Moore's "face, upon the whole, is bright, not unruffled with care and passion; but festivity is the predominant expression." Moore's writing is festive with rich descriptions of persons and places; his style is graceful; his narrative is never broken. The romantic interest is admirably sustained, with continued humor. Fadladeen's abilities as a pseudo-critic add to the real pleasure of the whole story.

The Story:

Aurungzebe, Emperor of Delhi, entertained Abdalla, who had recently abdicated his throne to his son Aliris and was on a pilgrimage to the Shrine of the Prophet. Aurungzebe had promised his daughter Lalla Rookh (Tulip Cheek) in marriage to Aliris. The lonely princess was to journey to Cashmere, where she and Aliris would meet and be married.

Lalla Rookh's caravan, of the finest and most comfortable equipment, was manned by the most loyal and efficient of servants, the entire cavalcade having been sent by Aliris to conduct his bride to him. Among the servants sent by Aliris was a young poet of Cashmere, Feramorz.

Feramorz captivated all the women with his beauty and charming musical ability as he sang and recited to the accompaniment of his kitar. Lalla Rookh, not immune, became enamored of the young poet.

Fadladeen, the chamberlain traveling as Lalla Rookh's protector, was a bumptious, all-knowing, perspicacious authority on any subject: food, science, religion, and literature. And his criticisms were so detailed and harsh that the person being assessed was reduced to a virtual ignoramus. He expressed himself freely after Feramorz told the tale of "The Veiled Prophet of Khorassan": Azim and Zelica were young lovers who lived in the province of Khorassan. After Azim went off to fight in the wars in Greece, Zelica was enticed into the harem of Mokanna, the "veiled prophet of Khorassan," in the belief that she would gain admission into Paradise; there she would be reunited with Azim, whom she believed killed in the Greek wars. Mokanna was a dastardly, cruel ruler, who had gained the throne through his powers of magic. When Azim learned, in a dream, of Zelica's plight, he returned to his country to join the army of the veiled prophet. Discovering that his vision of Zelica's unhappy state was true, he joined the troops of an enemy caliph and fought against Mokanna.

Mokanna, defeated, committed suicide by plunging into a vat of corrosive poison. In her remorse for having become Mokanna's wife and by sadness in seeing her young lover but not being able to

be his, Zelica put on the veil of Mokanna and confronted the caliph's army. Azim, mistaking her for Mokanna, killed her. The lovers exchanged vows of devotion and forgiveness as Zelica died. Azim grew old grieving by Zelica's grave, where he finally died after another vision in which Zelica appeared and told him she was blessed.

Feramorz, unaccustomed to criticism, was taken aback by Fadladeen's reactions to this beautiful love poem. For Fadladeen was caustic. He belabored the subject of long speeches by the characters in the story; he contrasted Feramorz' poem with the fluency and tone of poems of other writers of the day; he analyzed the meter of specific lines in the poem. Feramorz did not attempt another story for some days.

Encouraged to sing by Lalla Rookh, he began his second poem only after an appealing look at Fadladeen as he explained that this tale, "Paradise and the Peri," was in a lighter and humbler vein than the first: The Peri, wishing to be admitted to Paradise, was told to bring as her passport the gift most treasured by heaven. Her first offering was a drop of blood from a dying Indian patriot; this unacceptable gift was followed by the last sigh of an Egyptian maiden as she died of grief at the loss of the lover whom she had nursed through the plague. Rejected for this gift, the Peri was finally admitted to Paradise when she presented the penitential tear of a hardened criminal of Balbec. The criminal's tear had been shed as he heard a child's prayer.

Fadladeen, even more outspoken in his criticism of Feramorz' second story, combined petty sarcasm and scholarly jargon in his comments. He refused to be halted by Lalla Rookh.

By the time the party had arrived in Lahore, Lalla Rookh realized that not only was she in love with Feramorz but also that the handsome singer was in love with her, and she resolved that he should not be admitted to her presence again. Although the heart she was to give to her bridegroom would be cold and broken, it must be pure.

As they journeyed on, the travelers came upon the ruins of an ancient tower, a structure that aroused the curiosity of the entire group. Fadladeen, who had never before been outside Delhi, proceeded learnedly to show that he knew nothing whatever about the building. Despite Lalla Rookh's admonition that Feramorz not be called to identify the ruins for them, he was brought before her.

The tower, he said, was the remains of an ancient Fire-Temple, built by Ghebers, or Persians, of an old religion, who had fled to this site from their Arab conquerors in order to have liberty in a foreign country rather than persecution in their own land. This historical detail gave rise to Feramorz' third song, "The Fire-Worshippers": Hafed, the leader of the resisting Gheber forces in the mountains, fell in love with Hinda, the daughter of the Arabian emir who had come to rout out the insurrectionists. Hafed, his identity concealed, gained access to Hinda's quarters and won her love before he was captured by the Ghebers.

The Arabs defeated the Ghebers in a sudden attack, and Hafed sacrificed himself on a funeral pyre. As Hinda was being escorted back to her father's camp, she plunged into a lake and was drowned.

On this occasion Fadladeen decided to forego criticism of Feramorz' tale, but to report the profane reciting to Aliris. He hoped in this manner to bring about punishment for Feramorz and to secure for himself a place in Aliris' court.

In the tranquil, beautiful valley of Hussun Abdaul, Feramorz sang his last song, "The Light of the Haram." This was an account of married love reconciled after a misunderstanding between husband and wife:

The "light of the haram" was Sultana Nourmahal, the favorite wife of the Emperor Selim, son of the great Acbar. During the celebration of the Feast of Roses, Nourmahal quarreled with Selim. The couple's period of sadness and re-

morse because of their harsh words to each other ended when Nourmahal learned a magic song from an enchantress, Namouna. Masked, Nourmahal sang the song to Selim at the emperor's banquet, and they were reunited in undying love for each other.

After considerable hardship the party crossed the mountains that separate Cashmere from the rest of India. At a temple where they rested, the young king came to welcome his bride into his kingdom. Lalla Rookh, seeing his face full view for the first time, fainted. The king was the young singer, Feramorz. Disguised as a poet. Aliris had traveled from Delhi with the party in order to win Lalla Rookh's love.

Learning the real identity of the man whose songs he had criticized so caustically, Fadladeen recanted immediately and declared that Aliris was the greatest poet of all time. In his new position of prestige, bestowed on him by Aliris, Fadladeen recommended the whip for anyone who questioned Aliris' poetic ability.

It was reported that to her dying day, Lalla Rookh never called the king by any name other than Feramorz.

L'AMOROSA FIAMMETTA

Type of work: Novel
Author: Giovanni Boccaccio (1313-1375)
Type of plot: Psychological romance
Time of plot: Fourteenth century
Locale: Naples
First transcribed: 1340-1345

Principal characters:
FIAMMETTA, a lady of Naples (Maria d'Aquino)
PANFILO, a poet (Boccaccio)

Critique:

In the tradition of the Italian masters of literature, Boccaccio found inspiration in the love of a lady. Unlike Petrarch and Dante, however, he pursued his lady to her bedchamber and entered upon a passionate romance. She was Maria d'Aquino, rumored to be the daughter of King Robert of Anjou. In her youth she had considered a religious life, but her beauty drew many admirers who soon awakened her interest in more worldly matters. She was married, but she discovered that love outside the bonds of marriage had a delightful charm of its own. Boccaccio discovered her in church and ambushed her in her chamber while her husband was absent. Although she grew weary of him and took another lover, Boccaccio wrote *L'Amorosa Fiammetta* partly to argue that, in fact, it was he who left her. The novel, which presents little action, is distinguished by its psychological revelation of fourteenth-century life and manners. The study of Fiammetta, who is Boccaccio's Maria, reveals her as a passionate but sensitive woman, intelligent and fanciful. Despite Boccaccio's imitative style and his labored references to mythological figures, *L'Amorosa Fiammetta* manages to present a realistic image of two lovers in fourteenth-century Naples.

The Story:

Fiammetta had a dream that a serpent bit her while she was lying in a meadow and that, as darkness came, the wound festered and brought her close to death. When she woke she discovered that she had no injury and, failing to realize that the dream was a warning and a prophecy, she dismissed it from her thoughts.

Fiammetta was admired by the ladies and gentlemen who surrounded her when she went to church on a certain festival day, but of all her admirers none struck her fancy until she saw a young gentle-

man leaning against a marble pillar of the church. The glances which she and the young man exchanged proved that the attraction was mutual.

Fiammetta, realizing that she had been overtaken by love, spent hours in her chamber picturing the young man and hoping to see him again. As other chance meetings increased her interest in him, she became so disturbed and changed by love that her nurse commented on it and warned her of the dangers of passion and of betraying her husband. But Fiammetta, too much enamored of the young man to heed her nurse's warnings, imagined in a dream that Venus came to her and told her of the delight and power of love, urging her to ignore the nurse's warnings and to submit to love's promptings.

Encouraged by her fond glances, the young man became familiar with Fiammetta's friends and with her husband, so that he and Fiammetta might converse together and hide their love. The young man taught her by his example how to converse in the company of others so as to reveal their love only to each other; he pretended to be telling of two Grecian lovers, Fiammetta and Panfilo, in order to show how deeply his own passion moved him. Although Fiammetta herself grew adept at this word game, she knew that their love could not forever be kept within the bounds of reason.

Despite Fiammetta's refusals, which Panfilo took as coy signs of encouragement, he finally gained what all lovers desire. He and Fiammetta spent innumerable nights together, learning new delights of love. Nothing else mattered to Fiammetta. She thanked Venus for encouraging her in love, and she laughed at other gentlewomen who imagined that they knew what passion was.

But there was to be an end to her happiness. One night, while Fiammetta and Panfilo were together in her chamber, Fiammetta awoke to find Panfilo weeping. She hesitated to inquire into the cause of his distress for fear that he would reveal some other love for whom he was secretly longing. Pretending that she had not seen him weeping, she suddenly cried out as if in her sleep. When he wiped his tears and turned to her, she told him that she had suddenly feared that she had lost him. He answered that neither fortune nor death could change his love for her; he then began to sob and sigh again. Answering her question concerning his sorrow, Panfilo told her that he must leave Naples for four months because of his father's illness.

Fiammetta argued that if he loved her he would not leave her. Now that she knew his love, she could not bear to part with it; as one so desperately in love, she deserved his presence more than his father did. She feared for his health and safety if he were to leave her. Finally, she concluded, a storm was coming; no man of sense would go out in such weather.

In spite of her protests Panfilo insisted that it was his duty to see his dying father, but he assured her that he would return at the end of four months. After a long and loving farewell she accompanied him to the gate. Then, overcome with sorrow, she fainted and had to be revived by her maid.

During the first four months of Panfilo's absence Fiammetta spent her days remembering the delights she had shared with him, wondering whether he was falling in love with someone else, counting the days and scolding the moon for being slow in its course, and imagining and dreaming that he had returned to her.

Even the satisfaction of daydreaming was denied to Fiammetta when she learned from the conversation of a merchant that Panfilo was married. She was plunged into jealousy and grief, but as time went on she began to hope that Panfilo might not find happiness with his wife; and she offered prayers to Venus asking that he be stricken again with love for her so that he would return.

Fiammetta's husband noticed that she had lost her appetite and was having difficulty sleeping. Ignorant of the cause, he at first had medicines prescribed for

her and then took her on a vacation to some beautiful islands. But the medicines had no effect on her passion, and the islands only reminded her of the delightful times she had spent with Panfilo. Feasts and shows failed to please her, and she spent her days sighing and praying to the gods of love and fortune.

From one of her servants Fiammetta learned that Panfilo was not married, as she had supposed from the merchant's tale, but was in love with a beautiful gentlewoman who loved him. Her misery intensified more than ever by this news, she found no comfort in her husband's loving and compassionate words, nor could her nurse bring her to her senses. She considered many ways of suicide, all of which seemed too painful or difficult to be considered. She then reasoned that if she killed herself she would never see Panfilo again. Finally, fearing that worse torments were to come, she attempted to leap from the house, but she was stopped by the nurse and other servants.

After her nurse told her that Panfilo was returning to Naples, Fiammetta, for a time, hoped to see him again. But the rumor had confused her Panfilo with another man having the same name, and Fiammetta was forced to realize that she had lost him forever. She compared her condition to that of other betrayed lovers, supposing herself to be more unfortunate than they. Finally she told her story in order that others might take it as an example of what misery may befall an amorous gentlewoman.

THE LAST TYCOON

Type of work: Novel
Author: F. Scott Fitzgerald (1896-1940)
Type of plot: Social criticism
Time of plot: The 1930's
Locale: Hollywood
First published: 1941

Principal characters:
MONROE STAHR, a film producer
KATHLEEN MOORE, his mistress
PAT BRADY, Stahr's partner
CECILIA BRADY, his daughter

Critique:

This unfinished novel is perhaps the most highly regarded fragment in American literature, for in it Fitzgerald's prose is said to have achieved its greatest power, flexibility, and economy. As edited by Edmund Wilson, *The Last Tycoon* has six completed chapters (about half the book), a summary conclusion, and a selection of the author's notes; but since Fitzgerald was a painstaking reviser, it is by no means certain that the completed chapters are in their final form. Nevertheless, it is clear that the heart of the novel is the deathly tired Stahr's poignant love affair with Kathleen. Of considerable technical interest is the use of Cecilia as a narrator who is allowed to imagine fully events she does not actually witness.

The Story:

Cecilia Brady was flying to California for a summer vacation from college. On the plane she met Wylie White, an alcoholic screenwriter, and Schwartz, a ruined producer. Monroe Stahr, the partner of Cecilia's father, was also aboard,

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though traveling as Mr. Smith. When the plane was grounded at Nashville, Schwartz sent a note to Stahr, warning him about Pat Brady, Cecilia's father. When the plane took off again, Schwartz stayed behind and committed suicide.

Stahr had been the boy wonder of the film industry. He had been in charge of the studio in his twenties, almost dead from overwork at thirty-five. Indeed, he was half in love with death for the sake of his dead wife, Minna Davis, a great star with whom he had been deeply in love. Since her death he had increased his work load, often remaining in his office around the clock. In contrast to Stahr's highly developed sense of responsibility, Brady was mean and selfish. Lacking taste and understanding little of the technical end of the industry, Brady had acquired his share of the studio through luck and had retained it through shrewdness.

One night, while Cecilia was visiting the studio, there was an earthquake. Stahr, working with his trouble-shooter, Robinson, to clear away the mess, saw a sightseer perched on top of a floating idol. The girl reminded him of his dead wife, and he tried to discover her identity. That night Cecilia also fell in love with Stahr, but she felt that her attachment was hopeless.

A self-made, paternalistic employer, Stahr personally managed almost every detail at the studio, from picking the stories to passing on the rushes. Though not an educated man, he had raised the artistic level of the movies and did not hesitate to make good pictures that would lose money. As a result he had incurred the distrust of the stockholders, exploiters who saw the movies only as a business. Their distrust, however, was mixed with a genuine respect for the producer's many abilities. In addition to the opposition of the stockholders, Stahr was concerned because Communists were trying to organize the writers; he worked closely with his writers and wanted them to trust him. Wylie White, in particular, enjoyed his favor, although White resented him. At this time White hoped to marry Cecilia for the sake of her father's influence. Typical of Stahr's interest in his employees was his investigation of the attempted suicide of a cameraman, Pete Zavras. Stahr learned that Zavras had been unable to find work because of a rumor that he was going blind. Stahr was able to scotch the rumor by providing Zavras with a statement from an oculist.

By this time Stahr had succeeded in locating the girl who resembled his wife. She was Kathleen Moore. Though she was at first reluctant to meet him, they later had a brief, passionate affair. Stahr learned that she had been the mistress of a deposed monarch who had undergone a personality deterioration and that now she was about to marry an American who had rescued her from that situation. Stahr realized that marriage to Kathleen could give him the will to go on living. While he hesitated, her fiancé arrived ahead of schedule, and she went through with the marriage from a sense of obligation.

Cecilia, knowing nothing of these matters, was still desperately hoping to attract Stahr, her pull toward him increased by a break with her father after she had discovered him with his nude secretary. At Stahr's request she arranged a meeting with a Communist organizer. Then Stahr got drunk and tried to beat him up.

At this point the manuscript ends, but the rest of the story may be pieced together from the author's notes. Because the studio had been in financial difficulties, Brady had tried to push through a wage cut. Stahr, opposing this plan, had gone east to convince the other stockholders to postpone the wage slash. Brady cut the salaries and betrayed the writers while Stahr was sick in Washington. Although he broke with Brady after that, Stahr agreed to go along with Brady's plan for a company union, chiefly because Stahr felt personally responsible for the welfare of his employees. Wylie

White had also turned on Stahr.

In the meantime Kathleen and Stahr resumed their relationship. When Brady tried to blackmail Stahr, the producer threatened him with some information about the death of Brady's wife. At one time Fitzgerald had considered having Brady persuade Robinson to undertake Stahr's murder; however, Fitzgerald rejected this idea in favor of having Brady inform Kathleen's husband, a movie technician involved with the union organizers, of Kathleen's affair with Stahr. An alienation-of-affection suit resulted from that, but Stahr was somehow saved by Zavras, the cameraman.

Stahr became alienated from Kathleen and was no longer able to dominate his associates at the studio. Nevertheless, he continued to oppose Brady. Finally Stahr felt that he had to eliminate Brady before Brady had him killed. After hiring gangsters to murder Brady, Stahr flew east to provide himself with an alibi; but he changed his mind on the plane and decided to call off the killers at the next airport. The plane crashed before he could carry out his intention.

Fitzgerald was uncertain about including an episode in which the plane's wreckage was plundered by three children who discovered it, the idea being that each child's personality was reflected by the items he stole. Stahr's funeral would have been a powerful, detailed, ironic arraignment of Hollywood sham. It would have included the incident of a has-been cowboy actor who was invited to be a pallbearer by mistake and consequently enjoyed a return of good fortune.

Cecilia later had an affair, probably with Wylie White, and then suffered a complete breakdown. At the end of the novel the reader was to learn that she was telling the story while a patient in a tuberculosis sanitorium.

LEAVES OF GRASS

Type of work: Poetry
Author: Walt Whitman (1819-1892)
First published: 1855

The total effect of Walt Whitman's *Leaves of Grass* has been compared to that of a symphony, with interwoven and recurring themes that are scored for a full orchestra, from gentle strings to raucous brass; actually, if one compares his poetry to music, Whitman's work seems closer to a Wagnerian opera, for Wagner employs not only the great melodic themes and the contrast of soft and harsh music but also a human element, the actors and singers on the stage. And while Whitman is famed as a champion of democratic ideas, he rarely presents them in the abstract, rarely strays from the individual man or woman. Even the *en-masse* "I" of his "Song of Myself" becomes particular in the dramatic incidents of the runaway slave who is "limpsy and weak" from his journey, of the woman who peeks from behind the blinds of her windows and mentally projects herself among the twenty-eight young men who splash naked on the seashore, and of the brave captain in the sea battle who has just begun to fight. Whitman is also like Wagner in that his triumphs and failures are similar to those of the composer, both are capable of unmatched eloquence and both fail when they become overblown and pretentious.

So broad is Whitman's scope in *Leaves of Grass* that any short discussion of his work must be divided into compartments (which may be arbitrary and incomplete) or degenerate into random comments. Because of his breadth, Whitman may be considered as four men: philosopher, propagandist, humorist, and poet.

Whitman the Philosopher: In the short

poem which opens *Leaves of Grass* Whitman bluntly states the core of his philosophy:

One's-Self I sing—a simple, separate Person;
Yet utter the word Democratic, the word *En-masse.*

Of Physiology from toe to toe I sing;
Not physiognomy alone, nor brain alone, is worthy for the muse—I say the Form complete is worthier far;
The Female equally with the male I sing.

O Life immense in passion, pulse, and power,
Cheerful—for freest action form'd, under the laws divine,
The Modern Man I sing.

Having stated the paradox, the dilemma, Whitman expands upon this theme so persuasively that by the time the reader has finished the volume he accepts the paradox as reasonable and true. In the strident "Song of the Open Road," Whitman seems to emphasize the individual at the expense of society, telling us to throw off all conventions and responsibilities, to strike out on our own:

Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me, leading wherever I choose.

Henceforth I ask not good-fortune—I am good-fortune,
Henceforth I whimper no more, postpone no more, need nothing,
Strong and content, I travel the open road.

The earth—that is sufficient,
I do not want the constellations any nearer,
I know they are very well where they are,
I know they suffice for those who belong to them.

Still here I carry my old delicious burdens,
I carry them, men and women—I carry them with me wherever I go,
I swear it is impossible for me to get rid of them,
I am filled with them, and I will fill them in return.

In "Crossing the Brooklyn Ferry," the individual merges into crowds that in turn merge with the stream of life. When Whitman examines his position in "I Hear It Was Charged Against Me," he seems to evade the paradox by proclaiming that he has nothing to do with any institution except that "of the dear love of comrades"; but the reader may reflect that these comrades are the individuals who make up a complex world society.

Many themes appear in *Leaves of Grass.* Whitman celebrates the brotherhood of man, democracy, America as a symbol of both brotherhood and democracy, and Lincoln as a symbol of the lonely individual deeply involved in humanity; as natural outgrowths of these themes come Whitman's insistence on the "normality" of sex, the equality of male and female, and the oneness of man with all things in the universe, from great stars to tiny ants. All these ideas are consistent with the poet's viewpoint, all a part of the primary dilemma. One of his greatest poems, "When Lilacs Last in the Dooryard Bloom'd," presents Lincoln as the solitary figure who is also the man of the people; and when the funeral train slowly bears his body across the country, Whitman describes not only the great grief of the masses but also the mourning of the poet, the individual:

Coffin that passes through lanes and streets,
Through day and night, with the great cloud darkening the land,
With the pomp of the inloop'd flags, with the cities, draped in black,
With the show of the States themselves, as of crapeveil'd women, standing,
With processions long and winding, and the flambeaus of the night,
With the countless torches lit—with the

silent sea of faces and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre faces,
With dirges through the night, with the thousand voices rising strong and solemn;
With all the mournful voices of the dirges, pour'd around the coffin,
The dim-lit churches and the shuddering organs—
Where amid these you journey,
With the tolling, tolling bells' perpetual clang;
Here! coffin that slowly passes,
I give you my sprig of lilac.

Whitman the Propagandist: In this role, Whitman, like his contemporary Whittier, seems least successful. While it is natural for a poet in a time of crisis to feel his responsibilities, to turn his talent to a cause, only rarely does he produce great poetry in so doing. The section of *Leaves of Grass* called "Memories of President Lincoln" is above the realm of propaganda and ranks with the finest elegies written in the English language; but many of the selections in "Drum-Taps," which is concerned with the Civil War, are "forced" poems, written as if the poet felt himself compelled to comment on the events taking place. For instance, in "Beat! Beat! Drums!" the first few lines are:

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors —burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, ploughing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

Here Whitman is merely superimposing the spirit and technique of "Song of the Open Road" on an entirely different subject. However, in a few of the war poems —such as "Come Up from the Fields Father" and "Give Me the Splendid Silent Sun," in which Whitman is writing about the fringes of the war—he seems more at ease and is consequently more successful.

Whitman the Humorist: This aspect of Whitman's talent is rarely recognized and almost never discussed fully. *Leaves of Grass* contains much sly humor, many passages in which the reader suspects Whitman of poetic playfulness. Although Whitman wrote no purely comical poems, he often expresses his ideas in a witty manner. In "To a Common Prostitute" he seriously accepts the girl as a part of the human scene, but surely in the last line he has his tongue in his cheek: "Till then I salute you with a significant look that you do not forget me." The first line of "Salut au Monde"—"O take my hand Walt Whitman"—and the other passages in which the poet talks to himself and makes poetry of his own name are certainly the affectation of a "character." Even the justly celebrated section in "Song of Myself" about the nature of grass can become, with a slightly unsympathetic reading, a deadpan masterpiece of comic simplicity. And Whitman's humor is intentional. In Richard Chase's *Walt Whitman Reconsidered,* the poet is quoted as having said to his Camden friends: "I pride myself on being a real humorist underneath everything else." Here is a poet who is alternately comic and serious—and sometimes both at the same time. Whitman will always be chiefly remembered as a poet of force and eloquence, a prophet of high ideals, but his wit must also be reckoned a part of his genius.

Whitman the Poet: The range of Whitman's skill in poetic technique is remarkable. In his carol in praise of death, from "When Lilacs Last in the Dooryard Bloom'd," he creates an effect as soft as a summer night; and in the love song of the grieving bird in "Out of the

Cradle Endlessly Rocking" the music is gentle, poignant, haunting:

Soothe! Soothe!
Close on its wave soothes the wave behind,
And again another behind, embracing and lapping, every one close,
But my love soothes not me.

Low hangs the moon—it rose late,
O it is lagging—O I think it is heavy with love.

O madly the sea pushes upon the land,
With love—with love.

O night!
O do I not see my love fluttering out there among the breakers?
What is that little black thing I see there in the white?

. . . . . .

O rising stars!
Perhaps the one I want so much will rise with some of you.

At other times he sounds his "barbaric yawp," which many casual readers have labeled the uncontrolled outpourings of an undisciplined poet. True, there are times when the repetition, the ceaseless cataloguing, the too Biblical rhythms, the artificial combination of Quakerisms and first-reader French seem hardly worth wading through; but these passages contain the flaws to be found in the collected works of any poet. At his best Whitman is a master of precise diction. The opening twenty-two lines of "Out of the Cradle Endlessly Rocking" not only contain a stirring rhythm and a perfectly timed climax but also are characterized by an exquisite choice of words. In a much shorter poem, "When I Heard the Learn'd Astronomer," Whitman's form is the usual heavily accented free verse, but here again there seems hardly a word that could be changed or omitted.

Whitman has been called a "line poet" because among his many virtues is the ability to pack the memorable into a single line. Frequently these lines open his poem and he lets them double as titles: "As Toilsome I Wander'd Virginia's Woods," "Give Me the Splendid Silent Sun," "I Hear America Singing," "Goodbye My Fancy," and "I Sing the Body Electric." Whitman is so famed as the breaker of tradition, the iconoclast who broke the way for the "modern poetry" of our time, that we tend to forget his rank among the master craftsmen of English verse. Whitman underestimated himself when he said, in "Poets To Come,"

I but write one or two indicative words for the future,
I but advance a moment, only to wheel and hurry back in the darkness.

I am a man who, sauntering along, without fully stopping, turns a casual look upon you, and then averts his face,
Leaving it to you to prove and define it,
Expecting the main things from you.

Many of these "main things" are already fulfilled in *Leaves of Grass*.

THE LEGEND OF GOOD WOMEN

Type of work: Poem
Author: Geoffrey Chaucer (c. 1343-1400)
First transcribed: 1380-1386

Principal characters:
CHAUCER, the dreamer
CUPID
ALCESTE, wife of Admetus, King of Pherae
CLEOPATRA, Queen of Egypt
THISBE, loved by Pyramus
DIDO, Queen of Carthage

HYPSIPYLE, Queen of Lemnos, betrayed by Jason
MEDEA, princess of Colchis, betrayed by Jason
LUCRETIA, Roman matron ravished by Tarquin
ARIADNE, Cretan princess betrayed by Theseus
PHILOMELA, Athenian princess ravished by Tereus
PHYLLIS, Greek maiden betrayed by Demophon
HYPERMNESTRA, daughter of Danaüs, King of Egypt

The Legend of Good Women, a poem recounting the stories of women from history and myth who were martyrs to love, is written in the tradition of medieval love poetry. Unlike Chaucer's masterpieces, *Troilus and Criseyde* and *The Canterbury Tales,* this work only occasionally rises above the limitations imposed by the artificial conventions of the times and is, therefore, inferior to these other works. Chaucer's greatness as a poet resulted not so much from his ability to perfect the current modes of writing as it did from his capacity to transcend them. Although his debt to contemporary thought and literary practice was considerable, his high position among English writers depends largely on his gift for bringing reality to a literature that was customarily unrealistic. In *The Legend of Good Women,* however, he constructed a framework so restricting that he was unable to infuse it with the richness and subtle shadings of human existence.

The most engaging part of the poem is the prologue, in which Chaucer revealed his elation at the arrival of spring. He delighted in roaming through the meadows, listening to the small birds, and gazing at the flowers. He was especially attracted to the daisy, which he could observe for hours without becoming bored. One spring day, after a walk in the fields, he fell asleep and had a vision in which the God of Love and the beautiful Alceste, dressed in the colors of the daisy, appeared before him. Cupid denounced the dreamer for committing heresy against the laws of love by writing of Criseyde's infidelity and by translating *The Romance of the Rose* with its disparaging remarks about womankind. But Cupid's companion (the same Alceste whom Hercules rescued from Hades after she had given her life to redeem her husband from death) rose to the poet's defense by contending that he, having appropriated his plots from other writers, acted out of ignorance, not malice. She concluded that he might gain Cupid's forgiveness by writing a legendary of wives and maidens who had been faithful in love all their lives.

The prologue is filled with literary devices popular in the fourteenth century. The religion of love—with its sins, penances, self-abnegation, and sanctity, with its Cupid and Alceste analogous to God and the Virgin Mary—closely paralleled the Christian religion. The daisy, having recently replaced the rose, was the symbol of love. The question of whether the flower or the leaf was superior, apparently a hotly debated issue in courtly circles, Chaucer touches upon, but without committing himself. The dream-vision used here had been a very popular device ever since the appearance of *The Romance of the Rose,* Chaucer himself employing it in several works. Despite this elaborate machinery, which today is mainly of historic interest, the prologue has about it a universal appeal; cheerfulness, humor, and a tinge of ironic detachment preserve it from mediocrity. Also of special excellence is Chaucer's expression of his delight in nature.

According to the prologue, Chaucer planned to write twenty tales concerning good women. He finished eight and left a ninth just short of completion. The theme of all the legends is the fidelity of women in love. All the heroines suffer for, and the majority die for, their love. All are treated as wholly admirable, even saintly, without regard to the illicit nature of some of the relationships presented.

Events in their lives not concerned with their fidelity are omitted or hastily summarized. With the exception of the first two legends, the women suffer as the result of the treachery of men, who generally are as thoroughgoing in their villainy as the women are in their virtue.

The longest and one of the best of the legends retells the story of Dido's love for Aeneas. After Aeneas had landed on the Libyan coast, he met Venus, his mother, who instructed him to go to the court of Dido, Queen of Carthage. Dido greeted him cordially and, knowing his flight from Troy, felt great pity for the disinherited hero. And with her pity, came love. For comfort and entertainment during his visit, she provided everything riches could command.

One day, when Aeneas, Dido, and her retinue were hunting, a thunderstorm burst upon them. Everyone rushed for shelter, and Dido and Aeneas found themselves in the same cave. There the perfidious Aeneas protested his love for her; and she, upon much importuning, had pity and yielded herself to him. For a time, Aeneas performed all the duties of a courtly lover, but finally, becoming weary, he made plans to leave. When Dido, noting his lessened ardor, asked what was wrong, he told her of a vision (a pure fabrication, Chaucer implied) in which his father reminded him of his destiny to conquer Italy. Ignoring her pleas, Aeneas stole away to his ships without her. As soon as she discovered his absence, she had her sister build a funeral pyre upon which, using Aeneas' sword, she stabbed herself.

Chaucer's principal source for this tale was Vergil's *Aeneid*. With slight modifications of the plot, Chaucer made substantial changes in characterization. Dido, who did not escape Vergil's censure, was made blameless by Chaucer, mainly by his elaboration of the scene in the cave. With a minimizing of the intervention of the gods and a degrading of his motives, the pious Aeneas of Vergil became in Chaucer's hands a mere seducer. Thus a story of tragic struggle between love and duty was transformed into one of man's treachery and woman's loyalty.

Chaucer's source for "The Legend of Lucretia" was Ovid's *Fasti,* which he followed rather closely. To prove the virtues of his wife Lucretia, Collatinus offered to accompany Tarquin, the king's son, to Rome to see her. Secreted outside her chamber door, they found her spinning among her servants and expressing concern for her husband's safety. Tarquin, observing her natural beauty, conceived a great desire for her. The next day, his lust increasing, he determined to return to Collatinus' house and make Lucretia his lover. Stealing into her room at night, he threatened her at sword's point and, while she lay in a swoon, ravished her. After he had left, Lucretia dressed in mourning, called her friends about her, and revealed to them the vile deed. Telling them that her husband should not gain a foul name from her guilt, she brought forth a knife and stabbed herself.

"The Legend of Hypsipyle and Medea" recounts the double treachery of Jason. On his expedition to recover the Golden Fleece, Jason, accompanied by Hercules, stopped at the island of Lemnos, where they met Queen Hypsipyle, and conspired in capturing her affections for Jason. While Jason counterfeited modesty, his virtues were extolled by Hercules. Thus Hypsipyle was ensnared and consented to marry him. After making use of her wealth and begetting two children upon her, he left. Although he ignored her letter imploring him to return, she remained true to him and died of a broken heart.

Arriving at Colchis, Jason was entertained by King Aeëtes. Medea, the king's daughter, became enamored of Jason and revealed to him that the Golden Fleece could be secured only with her help. They agreed to marry, and Jason made a solemn promise never to be untrue. Later, after the expedition had been successful, Jason again proved false and left her to marry Creüsa.

Toward the end of *The Legend of Good Women,* Chaucer indicated a definite weariness with his subject. By adhering to his original plan, he wrote tales that have a tiresome sameness about them. Committed to perfect women and, in most instances, evil men, he found it difficult to develop his characters. A further deterrent to good characterization was his effort to keep the tales brief; some, as a result, are little more than plot summaries. Upon Dido he lavished more attention than on his other heroines, and she is his most lifelike portrait. There are good touches in other female characters; for example, the pathos of Lucretia in her death scene and the mingled fear and courage of Thisbe. His men, however, are little more than abstractions.

These tales mark a step toward Chaucer's later work, for in this poem he first used the decasyllabic couplet, afterward employed so successfully in *The Canterbury Tales.* His juxtaposing of *The Legend of Good Women* with *Troilus and Criseyde* prepared him for the more subtle contrasts of the Marriage Group. The work may have been left unfinished because of Chaucer's growing absorption with *The Canterbury Tales.* Although *The Legend of Good Women* is not without merit, this redirection of his efforts can hardly be regretted.

LETTERS FROM AN AMERICAN FARMER

Type of work: Epistolary essays
Author: Michel-Guillaume Jean de Crèvecœur (1735-1813)
First published: London, 1782; Philadelphia, 1793

When, in 1759, Voltaire published his *Candide,* Crèvecœur was already planning to cultivate his garden, hewn out of the Pennsylvania frontier. Like Voltaire's naïve hero, he had seen too much of the horrors of the civilized world and was more than ready to retire to his bucolic paradise, where for nineteen years he lived in peace and happiness until the civilized world routed him and his family with the outbreak of the American Revolution. The twelve essays that make up his *Letters from an American Farmer* are the crude, occasionally eloquent, testimony of a man trying desperately to convince himself and his readers that it was possible to live the idealized life advocated by Rousseau.

With a becoming modesty, appropriate to a man who had learned English at sixteen, Crèvecœur begins with a confession of his literary inadequacy and decides simply to write down what he would say. But his style is not smoothly colloquial. Except in a few passages in which conviction generates enthusiasm, one senses the strain of the unlettered man wielding an unfamiliar pen. The opening letter presents the central theme quite clearly: the decadence of European civilization makes the American frontier one of the great hopes for a regeneration of mankind. He wonders why men travel to Italy to "amuse themselves in viewing the ruins of temples . . . half-ruined amphitheatres and the putrid fevers of the Campania must fill the mind with most melancholy reflections." By contrast, he delights in the humble rudiments and embryos of societies spreading everywhere in the colonies, men converting large forests into pleasing fields and creating thirteen provinces of easy subsistence and political harmony. He has his interlocutor say of him, "Your mind is . . . a *Tabula rasa* where spontaneous and strong impressions are delineated with felicity." Similarly, he sees the American continent as a clean slate on which men can inscribe a new society and the good life. It may be said that Crèvecœur is a Lockian gone romantic, but retaining just enough practical good sense to see that reality is not rosy. "Men are like plants;"

he says, "the goodness and flavour of the fruit proceeds from the peculiar soil and exposition in which they grow."

The first image Crèvecœur presents is perhaps a bit too idyllic for modern taste. He dandles his little boy on the plow as his wife sits at the edge of the field knitting and praising the straightness of the furrows, while birds fill the air with summer melodies. "Who can listen unmoved to the sweet love tales of our robins told from tree to tree?" Nevertheless, this is the testimony of a man who for nineteen years actually lived at the edge of the wilderness, three hundred miles from the Atlantic. He was no Thoreau at Walden Pond within easy walking distance of friends, family, and a highly developed New England culture at Concord. He was, instead, a responsible man, who cleared 371 acres of virgin land and raised enough crops and animals to provide for his family, Negro hands, and all peaceful strangers who chanced to appear at his door. Also unlike Thoreau (with whom he inevitably invites comparison), he was acutely aware of his social responsibilities and enormously proud of the superior way in which they could be fulfilled in the New World. No doubt it was the third epistle, "What Is An American?" that caught the attention of Benjamin Franklin and the Europeans of the Age of Enlightenment:

> [America] is not composed, as in Europe, of great lords who possess everything, and of a herd of people who have nothing. Here are no aristocratical families, no courts, no kings, no bishops, no ecclesiastical dominion, no invisible power giving to a few a very visible one; no great manufacturers employing thousands, no great refinements of luxury. The rich and the poor are not so far removed from each other as they are in Europe. . . . We are the most perfect society now existing in the world.

Enthusiastic as this description is, it is not as extravagant as it might be; Crèvecœur does not claim that the colonies had founded the best of all possible worlds. He is, for example, acutely aware of the paradox that religious influence gradually declines as one goes west; instead of liberating men, it reduces them to a perfect state of war, man against man. Yet he rejoices that there are almost no concentrated religious sects preying upon each other: "Zeal in Europe is confined . . . a grain of powder enclosed; here it burns away in the open air, and consumes without effect."

Furthermore, not every man succeeds after arriving in the New World—only the sober, the honest, the industrious. In his "History of Andrew, the Hebridean," Crèvecœur presents a case history of the Horatio Alger hero in primitive America, the story of a simple illiterate Scotchman who after four years of sweat and toil became a prospering freeholder. Franklin had occasion to caution his friends in France that Crèvecœur's was a highly colored account.

Part of the coloring is contributed by the pervasive nature imagery. The freedom and beauty of birds seem to symbolize the condition man might achieve when he immerses himself in nature. Crèvecœur describes hours spent in quiet admiration of the hummingbirds, tells regretfully of shooting a kingbird to rescue bees (of 171 removed from its craw, 54 returned to life), describes the feeding and care of quail in the winter. Insects, too, fascinated him; he kept a hornet's nest in the house. The letter on rattlers and copperheads is as horrendous and awesome as anything in Bartram. Here Crèvecœur tells of copperheads enticing birds by the power of their eyes, of a defanged rattler trained as a pet, of a pair of snakes in mortal combat. Most curious of all is the account of a farmer who kicked away a snake that had thrust its fangs into his boot. After pulling off his boots that night, he suddenly became violently ill, writhed horribly, and died. His son, inheriting the boots, suffered the same fate. A neighbor, next in succession, almost died, too, but was saved

when a shrewd doctor located the poison-filled fangs stuck in the boot. Crèvecœur in these passages reveals an exciting narrative power.

Apart from the agricultural life inland, Crèvecœur praises most the industry and sobriety of the coastal fishing communities at Nantucket and Martha's Vineyard, where "perfect equanimity prevails." At Nantucket (which, oddly, he locates north of Boston), five thousand prosperous people inhabited a place which in Europe would have housed a few simple fishermen. Their Yankee ingenuity and sound business sense had enabled them to build—beginning with one whale boat—a whaling fleet that ranged even to the South Seas. And Martha's Vineyard was already the "nursery" of seamen for the entire east coast. So detailed is Crèvecœur's description of the chase, the ferocity of the whale's struggle, the dangers from sharks and thrasher whales, the processing of blubber into whale oil—in short, the entire experience, that one wonders how Melville could have overlooked it in compiling the extracts in *Moby Dick* (1851).

Crèvecœur found Nantucket such a model community that it contained only one minister (a Presbyterian, for the Quakers, much to Crèvecœur's delight, do not have special ministers), two doctors, one lawyer (seldom employed), no soldiers, no governors. "Happy the people who are subject to so mild a government; happy the government which has to rule over such harmless and such industrious subjects! . . . I wish I had it in my power to send the most persecuting bigot I could find in —— to the whale fisheries; in three or four years you would find him a much more tractable man and therefore a better Christian." But colonial Nantucket was apparently not perfect; the Quakers persisted in their ungrammatical English, did not tolerate any deviation from their sober customs and homespun dress, sternly prohibited music, singing, and dancing. "Such an island . . . is not the place where gay travellers should resort in order to enjoy the variety of pleasures the more splendid towns of this continent afford." Crèvecœur also reports, obviously misled by some notorious gossip, that the women were addicted to opium. "But," he philosophizes, "where is the society perfectly free from error and folly?"

Crèvecœur's criticism is reserved for the most European of American cities, Charles-Town, "gayest in America . . . centre of our beau monde." Lawyers, planters, and merchants make up the population, all addicted to dangerous excesses of all kinds. At the heart of this social corruption, Crèvecœur finds the brutal institution of slavery. He tells the horrifying tale of his chance encounter with a Negro who had been driven to kill an overseer. As his punishment he had been suspended from a tree in a cage for two days. Vicious birds had already plucked out his eyes and bared his cheekbones. No sooner were the birds dispersed than swarms of insects covered him. The miserable man begged for water and hoped it was poisoned. "Gracious God!" cries Crèvecœur, "to what end is the introduction of so many beings into [such] a mode of existence! . . . Is there then no superintending power who conducts the moral operations of the world?"

Some of Crèvecœur's faith is restored by the spectacle of the humble, kind, and generous aspect of William Bartram, the Quaker botanist, whose Negroes were salaried free men, workers on his plantation, companions at his table, and worshipers at the Friends' meeting house.

But the *Letters from an American Farmer* end in ominous tones of impending tragedy. Unwilling to commit his allegiance to either the British or the colonists, Crèvecœur finds it necessary to flee: "Must I in order to be called a faithful subject, coolly and philosophically say it is necessary for the good of Britain that my children's brains should be dashed against the walls of the house in which they were reared; that my wife should be stabbed and scalped before my face; that

I should be either murdered or captivated?" To escape such a fate, Crèvecœur develops an intricate plan to take his family to join an Indian settlement in the uncultivated wilderness (a plan which he never actually carried out). It is, of course, tragically ironic that this mild Frenchman's absolute certainty of the blessings of life in the colonies should be so violently shattered after nineteen years of expending all his energies to make a decent life possible. But it is also ironically appropriate that his final impulse is to immerse himself deeper into nature by joining the Indians. Whatever flaws it may have, *Letters from an American Farmer* is the most sympathetic and thoughtful of all eighteenth-century analyses of frontier life and its shaping influence on the emerging American character.

THE LETTERS OF WALPOLE

Type of work: Letters
Author: Horace Walpole (1717-1797)
Collected editions published: Letters, edited by Peter Cunningham, 1857-1859 (9 vols.); *Letters,* edited by Mrs. Paget Toynbee, 1903-1905 (16 vols.); *The Yale Edition of Horace Walpole's Correspondence,* edited by W. S. Lewis, 1937-continuing

No student, not even a general reader, interested in the eighteenth century and its culture in England can afford to overlook Horace Walpole and his works. Walpole's life spanned eighty years of that century, and the man himself engaged in most of the activities of the times in one way or another. His interests lay in many areas—political, literary, artistic, antiquarian, horticultural, architectural, and social. He was novelist, playwright, historian, member of Parliament, the son of a prime minister, an arbiter of artistic excellence, a publisher, a collector, and, among other things, an inveterate letter writer. It is anticipated that the monumental collected edition of the letters, the Yale edition now in progress, will eventually reach a total of fifty volumes.

In the realm of literature alone, Walpole had an amazing record of production, even for an age notorious for its prolific writers. Walpole wrote a novel, a comedy, a tragedy, some poetry, memoirs of the eighteenth-century Hanoverian kings of England, a volume on the career of the infamous Richard III, a catalogue of royal and noble English authors, a work on painting in England, and other writings. Although his novel, *The Castle of Otranto,* has always had some vogue, his letters have received more attention in the past hundred years. Walpole would probably approve, for he himself said that letters were the best key to the history of an age. Indeed, it seems that he wrote his correspondence with posterity in mind and according to something resembling a plan. That the letters have had continued popularity is due to their intrinsic worth, as well as their historical significance. Walpole had a pleasant style, and it must have been a pleasure to have been a recipient of his letters, as Horace Mann was, for example, over a period of more than forty years.

The language of Walpole's letters seems modern, for the idiom is attractive and anything but dated. And they are never boring. One reason for their effect is the fact that the letters are seldom about the author himself. Walpole wrote, rather, about the world, its main outlines as he knew them and its details as he observed them. He saw the world in its larger relationships, but he also had an eye and mind that were cognizant of little things. A chronic victim of the gout in later life, he seldom used his letters to indulge in self-pity. Though a thoughtful man, he did not inject into the letters a mass of subjective philosophizing; though an active man, he did not ex-

patiate upon his activities from a personal point of view. There is always a conversational tone to the letters. They read much the same way that an eighteenth-century salon conversation probably sounded. Occasional improprieties, slight bursts of anger, the gossip, the wit, even the diction, are those which one probably would have heard among the well-bred people with whom Walpole was familiar.

The subject matter of the letters is almost universal, though centered in the strata of the world that Walpole knew, the world of the Whig aristocracy of eighteenth-century England, a gay, intelligent, if somewhat superficial world from the twentieth-century viewpoint.

Certain letters have achieved eminence above others. In the main, they are those letters frequently referred to as "set pieces." They include the letters describing the trial of rebellious Jacobite peers, after the abortive revolution of 1745, of which Walpole gives an almost day-to-day account. They include a description of the executions, which Walpole apparently did not witness, of Balmerino and Lord Kilmarnock. Two funerals are also famous in Walpole's correspondence: one the funeral of George II of England, the other the funeral in Paris of the Duke de Tresmes, governor of Paris and a marshal of France.

While the "set pieces" have their place, it is the very bulk and scope of subject matter that is most important in Walpole's letters, a bulk which is impossible merely to catalogue, for somewhere in the letters Walpole seems to have hit upon almost every subject significant (and some not so significant) in his time. Highwaymen, prisons, slavery, Strawberry Hill, the ins and outs of politics, London gossip, dueling, Benjamin Franklin, George Washington, General Howe and his army, marriages, divorces, masquerades, dinner parties, the weather (usual and unusual), balloons, Captain Cook's voyages, sea-bathing, the French Revolution—all these and many more are to be found as subjects in the letters. Some readers may argue that the correspondence is too large in bulk and too slightly organized, but perhaps those supposed weaknesses are the very strength of the *Letters*. Plato wrote his philosophy in the form of dialogues so that the reader would have to participate and learn actively; in somewhat similar fashion the reader of Walpole's letters must in a sense participate in the writer's account of eighteenth-century life, filling in the larger outline from the smaller items presented.

Walpole's purposes in writing the letters now seems clear. He was reporting the age to selected friends, many of whom were recipients of his letters for many years. At the same time Walpole seems to have been careful to write so that a larger audience might eventually appreciate what he wrote. He lived in an age when letter writing was decidedly an art, and yet the polish of his letters, the careful selection of details, and the superb control of the prose rhythms in many of them indicate that extraordinary care was lavished upon his correspondence, so that it became in Walpole's mind the best means for presenting a history of his time, being immediate, flexible, and open to varying levels of formality and tone. The letters were written in the main to selected people, a circumstance which made it easier for him to write what he did and as he did. And scholars have pointed out, in a sense Walpole's correspondence substituted space for time. The largest number of letters went to Horace Mann, British envoy at Florence. Writing to a man he met but once, a man who lived at considerable distance, culturally as well as geographically, Walpole had a fine recipient for letters containing what may be termed the main strand of his social history.

In the letters to Mann, the outlines of the social history could be given, while specific areas of interest could be, and apparently were, allotted to other recipients of portions of the correspondence.

The various friends who received large numbers of Walpole's letters were each written to from a somewhat different viewpoint. Thomas Gray, the poet, a lifelong friend of Walpole (despite occasional differences), received letters on matters of artistic and antiquarian interest. When Gray died, the man who became his biographer, the Reverend William Mason, became the recipient, so that the thread was not broken. Lady Ossory received letters containing gossip, especially after the death of George Montagu, who had for some years been a Walpole correspondent.

Although there is a certain element of satire in the letters, Walpole was almost never bitter. He had the well-bred man's ability to see the humor and the absurdity in human conduct without having to regard foolishness as wickedness. For more than fifty years Walpole recorded what he saw, and in such a manner that the reader feels the immediacy of what happened long ago. On the scene himself at the time, Walpole was able to write for the modern reader, as well as for the eighteenth-century recipients of the correspondence, and in such fashion that the glow of reality lights up the history.

LETTERS TO HIS SON

Type of work: Courtesy letters
Author: Philip Dormer Stanhope, Lord Chesterfield (1694-1773)
First published: 1774

On the periphery of literature exists a valuable and fascinating genre, the personal letter which, like the private diary, reveals a man and an age far more intimately than any other form of writing. Probably no era practiced the epistolary art more widely than the eighteenth century and no man more skillfully than the fourth Earl of Chesterfield. Though the good earl had served his country unimpeachably as a member of Parliament, Lord Lieutenant of Ireland, and ambassador to Holland, and though his name designates an overcoat and a couch, it is generally conceded that Lord Chesterfield would have remained an inconspicuous figure in the eighteenth-century historical scene had it not been for the unintended publication of some four hundred letters to his illegitimate son, Philip Stanhope. No doubt the very fact that these letters were strictly private, intended to develop the education and manners of a young man who was expected to take a significant place in government and cultivated society, endows them with a frankness and honesty that betrays the cultivated self-seeking and the hypocritical morality of the upper-class society of the time. Eugenia Stanhope, whose secret marriage with young Philip was only one of the many disappointments Lord Chesterfield suffered at the hands of his intractable son, was so incensed at being excluded from the earl's will that against the family's wishes she sold the *Letters* to Dodsley for £1,575, thus infuriating English society and securing for Lord Chesterfield minor but recognized importance in the history of English prose.

The early letters are charmingly didactic essays addressed to a pre-adolescent mind, expected to become "not only the best scholar but the best bred boy in England of your age." "Dear boy," they all begin, and then proceed to shape little lessons on language, literature, geography, history, and good manners. They conclude with admonitions to obey Maittaire, his seventy-year-old tutor, and promises of "very pretty things" to reward him for industrious study. There is irony in Lord Chesterfield's explanation of irony—"Suppose that I were to commend you for your great attention to your book, and for your retaining and remembering what you

have once learned; would you not plainly perceive the irony, and see that I laughed at you?" Reasons for such laughter were to come, but it was never bitter or audible ("there is nothing so illiberal, and so ill-bred as audible laughter"). Lord Chesterfield's optimism and faith in rationalism may have diminished somewhat, but it was never extinguished completely. After his failure in making an outstanding figure of young Philip, in 1761 he began the whole process over again with his godson, to whom he wrote almost three hundred letters in a decade.

It is not the early letters to his son but the later ones—addressed to "My Dear Friend"—that have aroused controversy. A strong believer in Locke's educational theory that a man's mind is wax to be molded into shape by environmental influences, Lord Chesterfield sent his son at fourteen not to a university but on the grand tour accompanied by a new tutor, the Reverend Walter Harte, supplied with letters of introduction into the highest social circles of great European cities, spied upon by the earl's agents, and pursued by affectionate but earnest epistles from an anxious father. How earnest they were can be gauged from this excerpt written to Lausanne in 1746: "I do not so much as hint to you how absolutely dependent you are on me; and that, as I have no womanish weakness for your person, your merit must and will be the only measure of my kindness." Nevertheless, it would be unfair to observe that even if the father never displayed warmth, love, or understanding, his kindness far exceeded the boy's merit.

The controversy concerns Lord Chesterfield's realistic observations on those aspects of life that he constantly urges his son to explore:

> Search, therefore, with the greatest care, into the characters of those whom you converse with; endeavor to discover their predominant passions, their prevailing weaknesses, their vanities, their follies, and their humours, with all the right and wrong, wise and silly springs of human actions, which make such inconsistent and whimsical beings of us rational creatures. . . . This is the true knowledge of the world; and the world is a country which nobody ever yet knew by description; one must travel through it oneself to be acquainted with it.

Having well-traveled that country, Lord Chesterfield could advise his son with a somewhat cynical sophistication. A man who never knew love and who married for a dowry that would repair his fortunes, he wrote: "Women are merely children of a larger growth. . . . A man of sense only trifles with them . . . . They will greedily swallow the highest [flattery], and gratefully accept the lowest . . . [but] They have, from the weakness of men, more or less influence in all courts. It is therefore necessary to manage, please and flatter them." It is this worldly self-interest that constitutes the dominant tone of the letters, "without some dissimulation no business can be carried on at all." There was no trace of mysticism or sentimentality about him; "religion must still be allowed to be a collateral security, at least, to Virtue." But virtue, apparently, was not an end in itself. Rather, it was a means to worldly success, a dependable means, if Lord Chesterfield's own career based on honesty and integrity is any measure. Nevertheless, worldly success was the goal and though "learning, honour, and virtue are absolutely necessary to gain you the esteem and admiration of mankind, politeness and good breeding are equally necessary to make you welcome and agreeable in conversation and common life." Elsewhere he urges his son to be neat and clean, to avoid obesity, to care for his teeth, and never under any circumstances to stick his finger into his nose.

The ultimate purpose was that young Stanhope should become—at the very least—a successful diplomat; but the principal objective of that occupation was "to get into the secrets of the court at which he resides" through any means including

flattery or intimacy with a king's or minister's mistresses.

On the Continent, publication of the *Letters* was met with acclaim, their greatest admirer probably being Lord Chesterfield's old friend Voltaire: "I am not certain that it is not the best book on education which has ever been written." But in England the reaction was sternly condemnatory, even virulent. One periodical declared that as a man, he was "certainly solely actuated by pride, vanity, and ambition," and in her own letters Mrs. Montagu expressed her belief that "tho' many admired, no one ever esteem'd Lord Chesterfield."

LEVIATHAN

Type of work: Philosophy of politics
Author: Thomas Hobbes (1588-1679)
First published: 1651

To appreciate the range of Hobbes' subject matter in the *Leviathan* one may first consider the entire title: *Leviathan, or the Matter, Form, and Power of a Commonwealth Ecclesiastical and Civil.* In considering the "matter, form, and power" of the commonwealth, or state, Hobbes was doing far more than describing governments as he found them. His goal was to explain the origin of political institutions and to define their powers and right limits. To this end he thought it necessary to draw an analogy between the art of nature, productive of man, and the art of man, productive of the commonwealth. In drawing the analogy he first explained man himself, giving to the description a thoroughly mechanistic bias. He then proceeded to explain the state as man's artful creation, designed to put an end to the war of all against all.

The state, "that great Leviathan," is but an "Artificial Man," wrote Hobbes. The sovereign is an artificial soul, the officers of the state are artificial joints, reward and punishment are nerves, wealth and riches are strength; the people's safety is the business of the artificial man; the laws are its reason and will; concord, its health; sedition, its sickness; and civil war, its death.

All of men's ideas originate in sense, according to Hobbes—that is, they are derived from sense impressions. All sensation is a result of external bodies pressing upon the sense organs. Imagination is "nothing but *decaying sense,*" the effect of sense impressions after the external body has ceased to press upon the organs. If we want to emphasize the past cause of the impression, we call the fading image a "memory" image; but if we want to emphasize the image as one not now related to any present cause, we call it "fancy" or "imagination."

Hobbes was led by his mechanistic psychology to deny content to such a term as "infinite." He argued that when we say something is infinite we merely show that we cannot conceive its boundaries. Consequently, such a term as "God" is used not to conceive any being, but only to honor something incomprehensible.

Common names, such as "man," "horse," and "tree" may be applied to a number of individual things, yet there is nothing universal but names. In making this claim Hobbes was denying the Platonic belief that individual objects share a certain common character, or universal, in virtue of which they are similar. According to Hobbes, then, reasoning is simply the manipulation—the addition and subtraction—of names.

The passions are the "interior beginnings of voluntary motions," writes Hobbes. Since he argued that everything can be understood in terms of bodies in motion, it is not surprising that even the emotions are simply notions inside the

body. Motion toward something is desire; motion away, aversion. In terms of these two basic motions Hobbes defined the other passions.

After considering the intellectual virtues and defects, the two kinds of knowledge (knowledge of observed fact, and the conditional knowledge of science), and the powers and manners of men, Hobbes turned his analytical mind to religion. Religion, he writes, is man's invention, the result of his ignorance and fear. Religious power and dogma are used to serve the interests of the priests. It is not surprising that, with these views, Hobbes was constantly in trouble both at home and abroad.

When Hobbes finally comes to the point of declaring that men are by nature equal, he does so with no tone of ringing idealism. He means only that the differences between men are not so marked as the similarities, and he means also that there is no natural sanction for one man's assuming authority over another. Because men are similar, they sometimes come to desire the same thing; and if they cannot both enjoy the object of their desire, they become enemies and war over the object. There are three principal causes of fights between men: competition, diffidence, and glory. While men have no common power over them to keep them all in check, they are in "that condition which is called Warre; and such a warre, as is of every man, against every man." There are many inconveniences to war, and the fact that in a state of war there is no injustice (since there is no natural law governing action) in no way makes that state of affairs satisfactory. In order to secure peace men enter upon certain agreements by which they bring about a transferring of rights. It is possible for men to make such agreements, or contracts, because they have certain natural rights to use their power however they choose in order to preserve themselves.

Having discussed men, their nature, and their rights, Hobbes argued, in the second part of *Leviathan,* that the commonwealth is brought into being in order to enable men to escape from the state of war. Loving liberty and dominion over others, men agree to make some person sovereign over them all to work for their peace and benefit. The sovereign is not bound by the contract or covenant; the contract is among those who are to be ruled. If the ruler turns out to be a despot, it must be remembered that it is better to be ruled in a commonwealth than to be in a state of nature and, consequently, a continual state of war.

Hobbes considers three kinds of commonwealth: monarchy, democracy, and aristocracy, the latter being ruled by an assembly of part of the commonwealth. There are certain advantages to the monarchial form of government, according to Hobbes: a monarch combines the private and public interest; he is better able to consult with men who have knowledge he needs; the only inconstancy the monarch has to put up with is his own; he cannot disagree with himself; and although it is sometimes inconvenient to have power vested in one man, particularly when the monarch may be an infant because of succession, the disadvantages are no greater than they are in other forms of government.

The subjects in a commonwealth are not entirely subject to the sovereign. The basic principle is that they cannot be compelled to act against that natural inclination toward self-preservation which the commonwealth is supposed to serve. They cannot be bound to injure themselves or to wage war—although this is a dubious right since the sovereign is free to imprison or execute them for disobedience. If the sovereign is not able to protect his subjects, the subjects are absolved of obedience to him.

The civil law of a commonwealth is made up of all those rules which prescribe what is right and wrong for the subjects; and since the commonwealth itself is no lawmaker, the sovereign must be the legislator. He is not subject to

civil law, and only he can abrogate the law. Since an undeclared law is no law at all, and since law is not binding unless it is clearly commanded by the sovereign, the sovereign must make the law known and understood, and he must see to it that it be known as his law. The only laws that need not be published are laws of nature, and they can be contained in one sentence: "Do not that to another, which thou thinkest unreasonable to be done by another to thy selfe."

Hobbes regarded crime as resulting from some defect of the understanding, or from some error of reasoning, or from some force of the passions. He declares that "No law, made after a Fact done, can make it a Crime," and that although ignorance of natural law is no excuse, ignorance of civil law may excuse a man provided he had not the opportunity to hear the law declared. Punishment is not fundamentally retributive in Hobbes' scheme: "A Punishment, is an Evill inflicted by publique Authority, on him that hath done, or omitted that which is Judged by the same Authority, to be a Transgression of the Law; to the end that the will of men may thereby the better be disposed to obedience."

Like anything made by men, a commonwealth can perish. Its infirmities result from what Hobbes calls an "Imperfect Institution"—errors in the creation of the commonwealth. Perhaps the sovereign is not given enough power, or every man is allowed to be a judge, or conscience is authoritative in moral judgment, or supernatural inspiration is given precedence over reason, or the sovereign is held to be subject to civil law, or it is supposed that every man has some absolute property which the sovereign cannot touch, or it is supposed that sovereign power can be divided. Other difficulties, such as the lack of money, the presence of monopolies and corrupt politicians, the popularity of certain subjects, the greatness of a town, or the invasion by a foreign power can lead to the dissolution of the commonwealth.

Part III of *Leviathan* is concerned with showing the relations between a Christian commonwealth and commonwealths in general. Hobbes uses hundreds of Biblical references, as interpreted by him, to support his conclusion that it is possible to reconcile our obedience to God with our obedience to a civil sovereign, for the sovereign is either a Christian or he is not. If he is a Christian, then, even if he may sometimes err in supposing that some act is God's will, the proper thing for the subject, who has no right to judge, is to obey. If the sovereign is an infidel, then the subject must obey because the law of nature justifies the sovereign's power in a commonwealth, and to disobey would be to disobey the laws of nature which are the laws of God. No church leader, even a Pope, can rule the sovereign; and this situation is not contrary to God's law, for the Church works through civil government.

The concluding section, "Of the Kingdome of Darknesse," argues that spiritual darkness has not been completely eliminated from the Church—by which Hobbes means the Church of Rome. His principal attack on the Church of Rome is based on his claim that the Scripture is misinterpreted in order to justify the assumption of temporal power by the Popes.

Although Hobbes maintains that his entire argument is based upon a study of nature and of man's natural inclinations, it is clear that a large part of his discourse is an expression of his own preference for absolute monarchy. On this account he tends to overlook the possibility of restraining the power of a sovereign by democratic procedures. Nevertheless, the *Leviathan* is a remarkable attempt to explain and justify the institution of government, and it remains one of the masterpieces of political thought.

LIBER AMORIS

Type of work: An autobiographical account of a love affair
Author: William Hazlitt (1778-1830)
Time: 1820-1822
Locale: London and Scotland
First published: 1823

Principal personages:
H. (WILLIAM HAZLITT), the lover, a writer
S. (SARAH WALKER), the beloved
M. W. (MICAIAH WALKER), her father, a landlord and tradesman
C. P. (PETER GEORGE PATMORE), Hazlitt's friend
J. S. K. (JAMES SHERIDAN KNOWLES), another of Hazlitt's friends

Since William Hazlitt was a writer, it was not enough that he found himself passionately attracted to his landlord's daughter; he had to write about it. *Liber Amoris, or, The New Pygmalion* appeared in 1823, slightly disguised by initials in place of names, as the anonymous account of a writer's foolish passion; but it was not long before the secret was out. A reviewer for *John Bull* claimed that the review in the *Times,* favorable to the book, had been written by Hazlitt himself, and an effort was made to picture the girl of the account as a young, innocent child and Hazlitt as an "impotent sensualist."

The fact is that *Liber Amoris* was properly subtitled *The New Pygmalion,* for Hazlitt allowed his quite natural passion for an attractive and compliant young lady to lead him into flights of creative imagination whereby he sought to give her traits of character and depth of feeling to match her physical charms. His conversations with the landlord's daughter, delightfully transcribed at the beginning of the work, show Hazlitt to have been as much dazzled by his own literary facility in expressing her charms as he was with the charmer herself, seated upon his lap day after day and returning his kisses. By the end of the affair, after he had discovered that she was no more than a flirt—and not an innocent one at that—what impressed him most of all was that she was not what she had *seemed.* What she seemed to be is what, in his writer's imagination, he made her; and what he discovered, when he realized her true nature, was that reality does not bother to copy the images of poets, even when they write a *Liber Amoris.*

The Pygmalion theme is never explicitly developed in the book, but Hazlitt speaks of Sarah as "the statue." In the first of his letters to C. P., Esq. written from Scotland, Hazlitt wrote in a footnote, "I have begun a book of our conversations (I mean mine and the statue's) which I call *Liber Amoris.*" Later, in Letter XIII, the next to last letter of Part II of the *Liber Amoris,* he wrote to Patmore again concerning Sarah: "Since I wrote to you about making a formal proposal, I have had her face constantly before me, looking so like some faultless marble statue, as cold, as fixed and graceful as ever statue did. . . ."

The book begins with a series of conversations, apparently the result of Hazlitt's attempt to re-create the substance and feeling of amatory moments spent with Sarah. Then a series of letters to Patmore carry the narrative forward, telling of Hazlitt's hopes and doubts while in Scotland awaiting a divorce from his wife. The book closes with some letters to J. S. K. which, unlike the letters to Patmore, were never actually sent but were composed to complete the book.

Hazlitt became acquainted with Sarah Walker after his separation from his wife. Sarah, the second daughter of his landlord, Micaiah Walker, a tailor, was in her late teens when he met her. Ac-

cording to the *Liber Amoris* account, Sarah let him kiss her the first time they met, and during the first week of their acquaintance she sat upon his knee, and, in his words to her, "twined your arms round me, caressed me with every mark of tenderness consistent with modesty. . . ."

Later Hazlitt was to tell her father that Sarah had made a habit of sitting on his knee and kissing him. The father had supposed that the occasion upon which he had surprised the two lovers together was perhaps the only time such a thing occurred, but Hazlitt, trying to win sympathy for himself when he could not convince Sarah to marry him, assured Walker that "It was a constant habit; it has happened a hundred times since, and a thousand before. I lived on her caresses as my daily food, nor can I live without them."

The conversations are convincing and lively, more self-revealing than Hazlitt probably supposed. They show a man convinced of his ability to charm with language one whom he had so often kept busy with embraces. By the brief answers which Sarah gives we can guess that she found him something of a chatterbox and wished that he would pay more attention to the physical side of love and less to the spiritual and literary aspects of the experience.

For Hazlitt the overwhelming problem of his affair with Sarah was how to reconcile their hours of intimacy with her refusal to marry him or, at least, to live with him "in friendship." He asks her for an answer; he asks his friends; he asks her mother and father. But Sarah had the answer all along, only he lacked the ability to recognize its truth: "I told you my regard could amount to no more than friendship." Of course, it was the friendship of a healthy girl who enjoyed nothing more than being fondled by the lodgers in her father's house; but Hazlitt had the conventional notion that a girl who *seems* innocent and demure makes love only because she wishes to signify an intention to accept a proposal of marriage.

The course of the affair is simply told. Hazlitt met the tailor's daughter, kissed her on their first meeting, and held her on his lap. The entertainment continued for hundreds of performances. Hazlitt, as a writer, spent a good part of the time expressing his love in elaborate, literary ways which, for the most part, Sarah failed to appreciate. He kept making the effort to win from her a declaration of love to match his own, but she insisted that he could never be more than a friend to her. He gave her various books, including several he had written—and a small bronze figure of Napoleon which she treasured because it reminded her of a man she had cared for, a nobleman who considered the social distance between himself and Sarah too great to be overcome.

After Hazlitt went to Scotland to await a divorce from his wife, he wrote entreating letters to Sarah which were either not answered or were answered perfunctorily. His doubts and hopes were expressed at great length in letters to his friend Patmore.

Upon returning to London, after the divorce, Hazlitt again tried to persuade Sarah to marry him; but on the pretext that he had insulted her in a quarrel before his journey, when he had suggested vaguely that she was easy in her favors, she not only refused to marry him but returned the books and the statuette, which he promptly smashed. He finally discovered that she was playing the same game with another gentleman, C——, and that she had been doing so during the very period when he thought he had her embraces to himself alone. His final opinion of her, contrasting with the image of her as she *seemed* to be, was that she was "a practiced, callous jilt, a regular lodging-house decoy, played off by her mother upon the lodgers, one after another, applying them to her different purposes, laughing at them in turns, and herself the probable

dupe and victim of some gallant in the end."

Despite Hazlitt's literary flights shown in both the conversations and the letters, *Liber Amoris* is a convincing and compelling account of an ordinary love affair. The style is mannered, in the fashion of a time when literary elaboration of ordinary passion was as much a sport as holding the landlord's daughter on one's knee. Yet beneath the poetry and the banter there is something of the English spirit and attitude which gives a dignity to what would otherwise be too trivial to be worth writing about, whatever the joys and pains of the participants. Hazlitt shows himself to be a divided man, wordly enough to realize that the girl, for all her demureness, allowed him liberties which she could not have allowed were she all she seemed to be, yet romantic enough and idealistic enough to suppose that somehow the fault was in himself and that all he had to do was to make himself worthy of her love and esteem. In this division of self Hazlitt shows himself to be the romantic Englishman—cynical and hopeful at the same time.

It is not enough to say that the portrait of Hazlitt and his "statue" is convincing and typical. Considered as a piece of literary work, *Liber Amoris* is remarkable in that it sustains interest with material so slight. What accounts for Hazlitt's success is the spirit of the piece; it is amusing, lively, sophisticated, and revealing of human foibles—all at once. It is a minor piece, and perhaps it is better to remember Hazlitt as a critical essayist; but it is from such minor pieces that English literature acquires its distinctive flavor and enduring charm.

LIEH KUO CHIH

Type of work: Novel
Author: Feng Meng-lung (1574?-1645?)
Type of plot: Historical romance
Time of plot: 770-220 B.C.
Locale: China
First published: Probably early seventeenth century

Principal personages:
KING YU, the last king of the Western Chou dynasty
KING P'ING, the first king of the Eastern Chou dynasty
DUKE HUAN OF CH'I, the first overlord
KUAN CHUNG, a philosopher and statesman
DUKE WEN OF CHIN, an overlord
KING CHUAN OF CH'U, an overlord
DUKE HSIAO OF CH'IN, a powerful feudal lord
SHANG YANG, a statesman and political reformer
SU CH'IN, a diplomat
CHANG I, a diplomat
CHING K'O, an assassin
SHIH-HUANG-TI, "The First Emperor" of Ch'in, a tyrant

Critique:

A popularized history, based entirely on Chinese classics, the *Lieh Kuo Chih* or *Tung Chou Lieh Kuo Chih* (*Chronicles of Divers Feudal States under the Eastern Chou Dynasty*) contains no fictitious figures. Its *dramatis personae* are numerous, including almost all the kings, princes, feudal lords, heroes, and villains throughout China from the early eighth century to the end of the third century B.C. This period of 550 years is probably the most important in Chinese history. We see how feudalism flourished, how the seven "contending kingdoms" fought

bloody wars, and how China was reunified under the tyrant Ch'in Shih-huang. Much of the political institutions and strategic ideas of the succeeding centuries had their origins in the statesmen and generals of this period, just as Laotzu, Confucius, and leaders of other schools, all of whom appear in the text, marked the beginnings of systematic philosophical thought in China. Side by side with the shocking accounts of political assassination, incest, and massacre, heroic actions and noble deeds are recounted, to be remembered by posterity as the supreme lessons of practical morality. The classic version of this novel is credited to Feng Meng-lung, a prolific anthologist who edited and rewrote earlier fiction and drama, interspersing them with original work of his own.

The Story:

For hundreds of years the kings of Chou ruled China. King Yu-wang (781-771 B.C.) had a beautiful concubine whom he loved dearly. But the girl always looked depressed. The king would pay any price to make her smile. One day he lighted the fire beacon, a signal to announce the approach of an enemy. As the feudal lords with their troops hurried to the rescue, they found the king drinking with his concubine. They were forced to lead their troops back. The concubine enjoyed the practical joke so much that for the first time she gave a hearty laugh.

The Marquis of Shen, father of the lawful queen, resented the treatment of his daughter and grandson by the king, and he allied himself with the barbarians. Together they marched on the capital. The fire beacon was again lighted, but this time no rescuing troops appeared. King Yu-wang was killed and the beautiful concubine carried away by the barbarians.

The capital was also sacked and destroyed. When the heir-apparent, P'ing-Wang, was raised to the throne, he moved the government to Loyang, a city to the east. This was the beginning of the Eastern Chou dynasty (770 B.C.). From that time on, the royal house was weakened, and several feudal states rose to unprecedented power. The territory in the west, the present province of Shensi, was given up to the State of Ch'in, which gradually aggrandized itself as a result of the conquest of the neighboring tribes of barbarians, and became the force to reunify China centuries later.

The first feudal lord to attain to imperial importance was Duke Huan of Ch'i (685-643 B.C.) who occupied the northeast of the present province of Shangtung. His prime minister, Kuan Chung, on whom the duke relied heavily, launched a program of economic reconstruction. With his people enjoying economic prosperity at home and placing full confidence in him, the duke began a series of diplomatic moves which successfully bound various other states by treaty and he became an overlord, the leader of the feudal lords, defender of the royal house, and protector of weaker states.

The great menace to the allied states, with the King of Chou as their nominal head, was Ch'u, occupying, roughly, the present provinces of Hupeh and Hunan, a mere viscountship in the south, generally considered barbarous, but grown so formidable in its military strength and vast in its territory that its rulers defied the royal house and called themselves kings. The utmost Duke Huan of Ch'i accomplished with regard to the potential enemy in the south, though he had chased the barbarians in the northeast up to the border of Manchuria during a military campaign to help the much harassed state of Yen, was to bring about a pact of amity, The smaller states, under the pressure of circumstances, were often compelled to choose between joining the allies led by Ch'i or paying allegiance to Ch'u.

The first severe blow to Ch'u was dealt by Duke Wen of Chin, another prince who had become an overlord. Nearly a

thousand chariots of war on either side, each with its allies, were engaged in a battle at a place called Ch'engp'u (632 B.C.) and Ch'u was defeated. This was the first great battle in Chinese history, and it is said to have saved Chinese civilization. Chin (occupying the present province of Shansi) for two centuries remained a great state in the north, but the power of the duke was usurped by his hereditary ministers until he had as little authority over his retainers as did the King of Chou over the feudal lords. The retainers fought fiercely among themselves and the houses of Wei, Han, and Chao emerged as the victors. These three retainers were recognized as hereditary feudal lords by the king, in 403 B.C. In 376 B.C. they divided among them the territory of Chin.

The power and prestige of Ch'u reached its zenith under King Chuan (613-591 B.C.), who defeated Chin. A hundred years later two other states in the south, hitherto obscure, extended their influence to the north. The first was Wu (now Kiangsu) whose armies in one campaign reached as far as the capital of Ch'u (506 B.C.) but were forced to withdraw before the intervention of Ch'in from the northwest. Though it had also defeated Ch'i, the glory of Wu soon faded; it was conquered by Yueh (now Chekiang) in 473 B.C., and in 334 B.C. Yueh was annexed by Ch'u.

After endless internal disturbance within most of the states and wars among them, seven "great powers" were left: Ch'in, Ch'u, Ch'i, Wei, Han, Chao, and Yen. The smaller and weaker states gradually became extinct, to the aggrandizement of the powers. The authority of the royal house was now utterly disregarded. The potentates of the great powers followed the once-detested example of Ch'u to assume kingship in the fourth century B.C. It was an age of the test of strength, when each state had to fight with every possible resource, military, diplomatic, material, and ideological, for survival if not to win supremacy.

Of the seven, Ch'in was considered geographically unassailable. Having annexed a large territory in the west, it was ready to bid for supremacy in China. Under Duke Hsiao (361-338 B.C.), organization of the peoples, which had been remarkable, was further strengthened by the policies of the prime minister, Shang Yang. The foundations of a totalitarian empire had been laid.

The military strength of Ch'in having struck such terror into the other states, their main problem was how to deal with the power in the west. At one time an alliance of six was formed to contend against Ch'in, acting upon the strategy of the diplomat Su Ch'in, who also became the chancellor of the confederation. But Su's scheme was obstructed by his former fellow-student, Chang I, who was working hard for Ch'in. With crafty maneuvers, bribery, and threats, Ch'in succeeded in dividing the allies who were either to accept defeat or to place their inter-allied jealousy above their common cause. In 317 B.C. Su Ch'in was assassinated.

The conquest of the six states by Ch'in was delayed by the efforts of the Four Statesmen of Ch'i, Ch'u, Chao and Wei. Able administrators and diplomats, they also gained great fame as patrons who threw open their doors to the scholars and men of ability who were wandering all over China seeking employment. Their popularity and ability enabled their states to hold out against Ch'in while they lived; after their deaths, none was able to stop the advance of the conqueror.

Ching K'o of Yen made a heroic attempt to assassinate the man then sitting on the throne of Ch'in (227 B.C.). His effort failed, however, and the king of Ch'in was crowned as Shih-huang-ti, "The First Emperor," known to posterity as the builder of the Great Wall and the burner of the books, after the conquest of his six rivals (220 B.C.). The last shadow monarch of the Chou Dynasty died in 256 B.C.

THE LIFE AND DEATH OF MR. BADMAN

Type of work: Allegorical dialogue
Author: John Bunyan (1628-1688)
First published: 1680

Principal characters:
MR. BADMAN, a sinner
MR. WISEMAN, who tells about Badman's career
MR. ATTENTIVE, a listener

Practically every literate speaker of English has heard of *The Pilgrim's Progress* and its author, John Bunyan. Less well-known to readers, however, are Bunyan's other writings, including *The Life and Death of Mr. Badman.* There are reasons, of course, for modern neglect of Bunyan's other works. For one, there are relatively few readers attracted to the vast bulk of seventeenth-century religious writings in our time. For another, *The Life and Death of Mr. Badman,* being a didactic work, seems to the modern reader sententious and dull. Thirdly, the moral viewpoints expressed by Bunyan in *The Life and Death of Mr. Badman* sound strange in this century, so foreign are the writer's ideas to those prevalent in our time.

Yet in one sense *The Life and Death of Mr. Badman* is a companion piece to *The Pilgrim's Progress.* The latter work shows the Christian, devoted and obedient, winning his way to the rewards of righteousness, while the former illustrates what happens to the sinner who steadfastly refuses to acknowledge his evil ways and insists upon leading a depraved existence throughout a life that can be characterized only as evil, regardless of whether one agrees wholeheartedly with Bunyan's code of ethics in its entirety. The protagonist of the story, as it is related in dialogue, is Mr. Badman. He has all the evil in his heart one could possibly ask. Unlike the typical hero of picaresque fiction, Mr. Badman has no aspect which can endear him to the reader. Bunyan expected his readers to feel that the sooner Mr. Badman received punishment the better; there is no need to shed tears over such a character.

Bunyan's technique in presenting the story of Mr. Badman is to have Mr. Wiseman, the author's spokesman, relate the story of Badman's life shortly after the sinner's death. Mr. Wiseman's listener, aptly named Mr. Attentive, not only listens carefully but also draws out the details of the narrative when Mr. Wiseman lags. The dialogue form is an old one, used for ages to bring edifying material to the reader and force him into the role of a passive participant.

Possibly the most striking characteristic in *The Life and Death of Mr. Badman* is the insistence upon moral free choice and the assurance on the part of John Bunyan that all moral responsibility rests with the individual. Bunyan had no room in his theories for environmental determinism. The idea that the environment —family, the community, society in general—could be blamed for an individual's wrongdoing could not be fitted into Bunyan's moral philosophy. In the early pages of the dialogue between Mr. Wiseman and Mr. Attentive, putting the words into Mr. Wiseman's mouth as he speaks of Mr. Badman, Bunyan wrote:

> "I will tell you that from a child he was very bad; his very beginning was ominous, and presaged that no good end was in likelihood to follow thereupon. There were several sins that he was given to when he was but a little one, that manifested him to be notoriously infected with original corruption; for I dare say he learned none of them of his father or mother, nor was he admitted much to go abroad among other children that were vile, to learn to sin of them; nay, contrariwise, if at any time he did get abroad amongst others, he would be as the inventor of bad

words and an example in bad actions. To them all he used to be, as we say, the ringleader and master sinner from a child."

To this kind of theory voiced by Mr. Wiseman, Mr. Attentive agrees wholeheartedly, saying that certainly evil ways come from within the individual rather than, as most people believe today, from without.

The burden of the career of Mr. Badman is that one sin begets another. As a small child Badman, who has, says Bunyan, a host of equivalents in every generation, begins by lying and stealing from other members of the household, and he goes on to invest himself with almost the entire catalogue of sinfulness. Swearing, whoring, drinking, faithlessness in marriage, hypocrisy, and many other sins are committed by Badman during his lifetime.

Each mention of a new sin as the story of Mr. Badman's life progresses sends Mr. Wiseman or Mr. Attentive off into a kind of sermon or into a series of examples. Scholars have pointed out that the examples Bunyan used in the dialogue were often borrowed from other writers, in whose books Bunyan had found them during his own reading. Bunyan accepted the stories he used as examples as fact, just as Cotton Mather was willing to accept signs of "Divine Providences" when they helped him to prove a point to his congregation or his readers.

There is no need to wonder why Bunyan wrote this dialogue of a sinner's progress, for he makes his purpose abundantly clear in an address to the "Courteous Reader." The world, says Bunyan again and again, is full of sinful people, and Mr. Badman has his relatives in every family and household. Convinced that there are so many sinners, Bunyan hopes to spread a word that may either convert or confound. Even Bunyan's Courteous Reader is viewed by the author as a possible (even probable) sinner, and he is asked to consider carefully whether he is treading in Mr. Badman's path to perdition.

LIFE OF NELSON

Type of work: Biography
Author: Robert Southey (1774-1843)
Time: 1758-1805
Locale: England, the British colonies, the Continent, the high seas
First published: 1813

Principal personages:
VISCOUNT HORATIO NELSON, English naval hero
EDMUND NELSON, his father
LADY EMMA HAMILTON, his mistress
LADY FRANCES NELSON, his wife
MAURICE SUCKLING, Nelson's uncle, a naval captain, later Comptroller of the Navy
SIR WILLIAM HAMILTON, English ambassador to Naples
THOMAS TROUBRIDGE,
ALEXANDER BALL,
SAMUEL HOOD,
BENJAMIN HALLOWELL,
HYDE PARKER,
THOMAS GRAVES,
EARL ST. VINCENT (SIR JOHN JERVIS), and
CUTHBERT COLLINGWOOD, English naval officers

"What has poor Horatio done, who is so weak, that he, above all the rest [of your children], should be sent to rough it out at sea? But let him come, and the

first time we go into action, a cannonball may knock off his head, and provide for him at once."

Had Nelson's uncle, Captain Maurice Suckling, been prophetic in this letter to Nelson's father, the course of English history subsequent to the Napoleonic Wars (1803-1815) might well have been quite different from what it has been. The weakness of the twelve-year-old Horatio that Captain Suckling referred to was only physical. Weak though he was, Nelson had already given proof of the resoluteness of heart and nobleness of mind that were to characterize his distinguished career.

Always a stranger to fear and a companion of honor, Nelson led the exemplary life that his father foresaw for his son. Nelson's father had always marked him for success in whatever profession he might follow. Through his indomitable spirit, his seafaring abilities, and his acumen in personal relationships, Nelson was a lieutenant at nineteen, a captain at twenty-one, and an admiral before he was thirty.

From his maiden voyage to India early in his career, Nelson, reduced almost to a skeleton by tropical disease, was returned home. Dejected by his physical condition and the diminished promise of success in his career, he considered suicide for a time. But from this state of mind he suddenly rallied with a feeling bordering on the religious, so obsessed was he by the "sudden glow of patriotism . . . presented by king and country as my patron."

Southey's explanation of this fervor and determination that spurred Nelson on to become a hero is compatible in its beauty with the exquisite qualities of a man who surmounted obstacles to have his name become as well known as that of the country for which he achieved heroism:

> He knew to what the previous state of dejection was to be attributed; that an enfeebled body, and a mind depressed, had cast this shade over his soul; but he always seemed willing to believe, that the sunshine which succeeded bore with it a prophetic glory, and that the light which led him on was "light from heaven."

Though heroes are often seen in an aura of celestial light and divine guidance, Nelson was most cognizant of mundane matters that need attending to, even though one confides in Providence. His readiness in political strategy was a factor in the first of his three greatest naval successes, the defeat of Napoleon's fleet at Aboukir in 1798. For more than a month Nelson's fleet had sought the French fleet in the Mediterranean. Thwarted at every attempt to get information concerning the French position or to secure supplies, Nelson turned at last to Lady Emma Hamilton, the wife of the English ambassador to Naples. Through her influence with the Queen of Naples, Nelson secured supplies at Syracuse and began again his pursuit of the French.

Contrary to his command to his men that they obey orders implicitly without questioning their propriety, Nelson, sometimes seeing circumstances in a different light from that of his superiors, did not always obey orders. In the victory at Copenhagen, in 1801, against the armed neutrality of the Baltic, Nelson, second in command, ignored his commander's order to cease action. Putting his telescope to his blind eye when he was told the signal giving the order had been raised (Nelson had lost the sight of one eye in battle at Calvi), he continued the attack, saying he could not see the signal.

Acting without orders from his commander, Sir John Jervis, Nelson was largely responsible for the defeat of the Spanish fleet at Cape St. Vincent (1797). In that engagement the enemy fleet far outnumbered the English ships, twenty-seven to fifteen. This victory destroyed a threatened invasion of England.

Another practical personal qualification contributing to Nelson's success was his ability as a leader, especially his atten-

tion to effective communication. He had marked confidence in his officers' abilities, but he was sure in every case possible that everyone knew his principles of tactics.

In keeping with his confidence in Providence, Nelson seemed obsessed with the assurance of victory. This attribute was inculcated into his men. Quite pleased with the scope of the plan of an attack against the French, one of Nelson's captains asked, "If we succeed, what will the world say?" "There is no *if* in the case," Nelson exclaimed. "That we shall succeed is certain: who may live to tell the story is a very different question."

After destroying thirteen French ships at Aboukir, making useless the French army in Egypt, placed there in preparation for Napoleon's projected conquest of the East, Nelson became an international hero. He was showered with congratulations, rewards, and honors by all countries which, because of his military success, had escaped Napoleon's aggression. Such accolades, received before he was thirty, were to become commonplace to England's greatest naval hero.

Southey's biography is no mere chronological recital of events. His descriptions of naval battles are sufficiently developed and detailed enough to provide the excitement of adventure stories. But in these, as in the more ordinary incidents, emphasis is on persons—their abilities and weaknesses, their hopes and disappointments. The writing has a poet's tone and spirit without poetic devices. This quality in the prose serves to convey the spirit of self-reliance, nonconformity, and courage that constitutes a hero. Clarity and conciseness are the keynotes of the style.

In his choice of biographical detail, Southey never lost sight of the fact that Nelson was first a man and then a naval hero. The strong bond of love and admiration between Nelson and his father, for example, is a warming thread throughout the book. The son's deliberate adherence to his father's counsel and the father's pride in the son's accomplishments add to the stature of the hero. It was fitting, in the light of this lifelong devotion between Nelson and his father, that a few months before the father's death the older Nelson came to accept Nelson's affair with Lady Hamilton. Perhaps in blind love for his son, he saw in his son's mistress a woman described by Southey as "a character which, both in its strength and in its weakness, resembled his own." This reconciliation meant much to Nelson because his association with Lady Hamilton had brought sorrow and displeasure to his father, especially when Nelson was separated from Lady Nelson.

Southey treats Nelson's marital situation in a matter of fact manner as another facet of the admiral's life. This is no love idyl, developed by a poet.

The affair began in Naples, where Sir William Hamilton was English ambassador and Nelson was in charge of a squadron during the French occupation of Naples (1798-1799). Nelson and the Hamiltons became inseparable friends; they returned to England together in 1800. At Sir William's death, he was holding Nelson's hand and entrusting Lady Hamilton to his care.

Nelson did arrange a pension for Lady Hamilton and Horatia Nelson Thompson, "believed to be his [Nelson's] daughter," as Southey discreetly identified the child, born to Lady Hamilton about the time Nelson wes separating from Lady Nelson.

Nelson's third and last great victory was the sea battle fought off Cape Trafalgar, where in 1805 he destroyed both the French and Spanish fleets. This success culminated two years of strategic naval maneuvering and warfare, with Nelson in command of the fleet in the Mediterranean. During that time he blockaded the French fleet at Toulon for twenty-two months. The English victory at Trafalgar resulted in the capture of twenty enemy ships—not an English vessel was lost—and the end of Napoleon's power of the sea. But in that battle Nelson lost his life. His immortal words "England ex-

pects that every man will do his duty" were among his last.

Nelson's stature is admirably established in Southey's description of his death:

> The most triumphant death is that of the martyr; the most awful, that of the martyred patriot; the most splendid, that of the hero in the hour of victory; and if the chariot and the horses of fire had been vouchsafed for Nelson's translation, he could scarcely have departed in a brighter blaze of glory. He has left us, not indeed his mantle of inspiration, but a name and an example, which are at this hour inspiring hundreds of the youth of England: a name which is our pride, and an example which will continue to be our shield and our strength.

The eminence of the subject and the cogency of Southey's writing make it easy to see why the American government published a special edition of the *Life of Nelson* and issued a copy to every seaman and officer in the American navy.

Although Southey was poet laureate of England for thirty years, he is remembered for only a few of his vigorous short poems, "The Battle of Blenheim" being one of his best. Ironically, the poet is best known today for his prose writing, this model among short biographies and a classic in English literature.

THE LIFE OF SAMUEL JOHNSON, LL.D.

Type of work: Biography
Author: James Boswell (1740-1795)
Time: The eighteenth century
Locale: England
First published: 1791

Principal personages:
SAMUEL JOHNSON, author, critic, and lexicographer
JAMES BOSWELL, the biographer, Johnson's friend
DAVID GARRICK,
SIR JOSHUA REYNOLDS,
MR. AND MRS. THRALE,
DAVID HUME, and
OLIVER GOLDSMITH, members of the Johnson circle

James Boswell's life of Samuel Johnson has usually been considered the greatest biography yet produced in the English language, and it has undoubtedly commanded more readers than any other biography written in English. There are more massive biographies in our literature, such as David Masson's *Life of Milton* and J. G. Lockhart's *Memoirs of the Life of Sir Walter Scott,* but none has ever achieved the critical acclaim or the popularity or the prestige lavished justly upon Boswell's biography of Samuel Johnson.

During his lifetime Boswell published three great works: *The Life of Samuel Johnson, LL.D., The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.,* and *An Account of Corsica: The Journal of a Tour to That Island; and Memoirs of Pascal Paoli.* Of these three works, the *Life of Johnson* stood out as the greatest for almost a century and a half. Within the last thirty years, however, a new estimate of James Boswell's work has had to be taken, for much of Boswell's writing was lost in manuscript until the 1920's. During the period between 1927 and 1949 Colonel Isham, an American and a collector, brought together the papers which had been stored at Malahide Castle, near Dublin, Ireland, and the Forbes collection, which had accidentally passed into the hands of one of Boswell's executors and descended to

the latter's heirs. Some of the papers were published by Isham, who sold the entire collection to Yale University in 1949 and 1950. The university has published several volumes of the papers under the general title of *The Yale Editions of the Private Papers of James Boswell.* Through such volumes of Boswell's writing as *Boswell's London Journal, 1762-1763* (1950), *Boswell in Holland, 1763-1764* (1952), and *Boswell on the Grand Tour: Germany and Switzerland, 1764* (1953), Boswell has emerged as a splendid writer of journals. This fact, however, does not yet detract from his stature as the author of the biography of Johnson, nor will these newer works replace the biography as the most important of Boswell's books, even though critical opinion may be modified to grant him greater stature in literature than he once had.

We now know that the *Life of Johnson* was based upon what Boswell had recorded in copious journals which he kept during the greater part of his adult life. This is not to say, however, that the biography was merely a transcription of materials from those journals. From present knowledge of the papers it can be seen that Boswell was an artist in biography, choosing carefully what suited his needs and goals. Even those who feel that Boswell intruded himself too much into the biography must now recognize that he was at some pains to omit much material about Johnson in which he himself figured. Those who felt that Boswell intruded too much into the work possibly overlooked the fact that during Johnson's life Boswell was Johnson's friend and spent from four hundred to five hundred days with his subject, thus becoming himself a part of Johnson's life and the Johnsonian environment.

Boswell's method was to record materials about Johnson in his journals. Sometimes the material was recorded daily, but on occasion Boswell fell behind and had to rely upon his memory—a phenomenal one—to recall materials he had garnered in a period of four or five days and evenings. It is notable, too, that Boswell was careful to prompt Johnson into conversation, often asking what seem to be obvious or absurd questions in order to goad Johnson into making remarks worthy of record. One such question noted by critics is that in which Boswell asked Johnson what he would do if given the solitary care of a small infant; the question, seemingly absurd, led Johnson to reply in such fashion as to comment on rearing and educating children and to set forth a philosophy of education. The more we learn about Boswell and his work, the more we understand that he was not a mere transcriber, as critical legend held for some time, but that he was a skillful writer who shaped his materials in every way he could, instead of accepting them as he found them. The casual reader may even miss some of the more obvious points of care and artistry, such as notations on how Johnson looked and spoke when delivering comments and opinions.

Johnson was a man of many achievements. He single-handedly brought forth the first recognized dictionary of the English language; he also made himself famous as a writer by means of *The Rambler* papers, his tragedy *Irene,* his poetry, and his moral essays. As a moralist Johnson also won fame as the author of the didactic novel, *The History of Rasselas, Prince of Abyssinia.* As a critic he was famous for his *Lives of the Poets* and his preface to an edition of Shakespeare's plays. People great and small admired Johnson, including many of the famous and remarkable Englishmen of his time, men like Hume, Reynolds, Goldsmith, and Garrick. In addition, he was a picturesque, at times even ludicrous, figure, and this fact Boswell did not attempt to hide, taking to himself the task of writing "not his panegyrick, which must be all praise, but his Life; which great and good as he was, must not be supposed to be perfect." In further defense of his way of writing biography, Boswell wrote near the beginning of his biography:

> I am fully aware of the objections which may be made to the minuteness on some occasions of my detail of Johnson's conversation, and how happily it is adapted for the petty exercise of ridicule by men of superficial understanding, and ludicrous fancy; but I remain firm and confident in my opinion, that minute particulars are frequently characteristick, and always amusing, when they relate to a distinguished man. I am therefore exceedingly unwilling that anything, however slight, which my illustrious friend thought it worth his while to express, with any degree of point, should perish.

Boswell realized, as we know from what he himself said and wrote, that the function and art of biography is to focus on the subject and keep him constantly before the reader. This Boswell did in his biography of Johnson. To do so he carefully gathered together more than what he knew at first-hand of the man who was his friend and subject. He exercised diligence and care in collecting letters written by Johnson, including the text of the famous letter to Lord Chesterfield. He collected, too, letters written about Johnson, as well as anecdotes about his subject's life, trying at the same time to establish the authenticity of these reports he had of Johnson. These materials are presented in the biography in chronological order. If the results have some defects, the defects are more or less forgivable in view of their sparseness. Seldom did Boswell record facts which later biographers needed to correct.

If the account of Johnson's life before meeting Boswell is relatively short, this fact may be excused on the ground that Boswell used only what information about Johnson's early life that he could gather and trust. Naturally, he had a much larger fund of materials from the period during which he knew Johnson personally. Some critics have noted Boswell's reluctance to interpret. Of this reluctance, it must be said that interpretation was not Boswell's way. Upon occasion he generalized upon Johnson perceptively, but he preferred, as he carefully stated, to present the particulars, rather than the generalizations. The result is that Johnson is "alive" in the *Life* as few biographical subjects are, with his personality and character borne out by his own spoken and written words. On occasion the reader may feel that Johnson's written words, usually letters, have been inserted where they fit none too well, seeming to interfere with the flow of the book. And yet they are a part of the scheme Boswell worked out and put together.

Samuel Johnson has been the subject of many biographies; five, for example, appeared after Johnson's death and before Boswell's work. Others have been written since, but none has ever equaled in merit Boswell's *Life of Samuel Johnson, LL.D.*

THE LINK

Type of work: Drama
Author: August Strindberg (1849-1912)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: Sweden
First presented: 1893

Principal characters:
BARON SPRENGEL
BARONESS SPRENGEL, his wife
THE JUDGE
THE PASTOR
ALEXANDERSSON, a farmer
TWELVE JURORS

THE LINK by August Strindberg, from PLAYS BY AUGUST STRINDBERG. Translated by Edwin Björkman. By permission of the publishers, Charles Scribner's Sons. Copyright, 1912, by Charles Scribner's Sons. Renewed. All rights reserved.

Critique:

The Link, a one-act play in sixteen scenes, is one of Strindberg's briefer attempts to deal dramatically with the problems of marriage and divorce—problems which concerned him personally throughout his adult life. (He had experienced the first of his three divorces in 1891, and there are undoubtedly autobiographical connections here.) The "link," which gives the play its title, is the child of the two people who wish to be separated. The child holds them together when everything else is gone between them; the desire to prevent the child from becoming a ward of the court unites them, their old antagonisms still alive, in a common bond of enmity against the unfeeling powers of the state. In this, the play becomes something more than merely a commentary on divorce. It becomes an exposé of modern justice. Once the conflict of Baron Sprengel and his wife is placed before the court, it is no longer theirs. In the hands of the youthful Judge and the callous jurors, it is stripped of its human qualities and reduced to the cold terms of abstract argument. This is a social evil, but the ever-present moralist in Strindberg seems to imply that it is fit punishment for the sins of the erring husband and wife.

The Story:

The courtroom was crowded, for popular interest in the two cases about to be heard—a false accusation charge brought against the farmer Alexandersson by his servant girl, Alma Jonsson, and a separation suit between Baron and Baroness Sprengel—was running high. The young Judge, only twenty-seven years old, was uneasy: he was taking the bench for the first time. He conferred at length with the Pastor before opening the proceedings.

The Alexandersson-Jonsson case was first. The old farmer admitted accusing the girl of theft; he had, he claimed, caught her red-handed. There were, however, no witnesses; and, as the charges could not be proved, his accusations were false—so the girl's lawyer asserted. While the court was cleared, Judge and jury conferred. All agreed that the farmer, though actually in the right, was nevertheless technically guilty. Had he denied accusing the girl, nothing could have been done to him; by being honest, however, he had lost his case. Finally the Judge called Alexandersson in and sentenced him to a fine of a hundred crowns—enough, Alexandersson claimed, to cause the loss of his farm.

The divorce case came next. The Sprengels had planned to handle things as amicably as possible. The baron was to bring the complaint against his wife, charging her with a disposition incompatible with his. She was to have a sizable annuity and the custody of their one child, a son. The baron, however, was to retain the right to supervise the child's education. These were to be the terms, and none of the personal details of their quarrel were to be brought out.

Such was their agreement; but, once the proceedings began, they found that the agreement was not to be honored. The court, the young Judge curtly informed them, would decide the disposition of the child. Meanwhile, the separation case must be decided: the husband, as complainant, must substantiate his claim.

Confused by the attitude of the court and sensing the possibility of losing her child, the baroness responded emotionally to the planned charges of her husband. The baron, realizing that his right to have charge of the boy's education was threatened by the attitude of the court, asserted that the baroness, by her feminine methods of child-rearing, was undermining the boy's masculinity.

Here the agreement for an amicable settlement broke down completely. Under the goading of the court, the two became overt enemies. All of the sordid details were dragged into the open. The baroness, turning complainant, charged the baron with adultery and produced letters to prove her accusation. The baron

met this charge with a stream of vilification, which the baroness emotionally returned. Enraged, the baron announced a countercharge of adultery. The baroness defied him to prove his accusation. The baron promised that he would.

At that point the young Judge adjourned the proceedings and sought help from the elderly Pastor. The Judge, despairing of doing justice, threatened to give up his profession. The Pastor advised him always to adhere to the strict, abstract letter of the law and never to consider the human involvements in a case—else he would go mad. Meanwhile, the baron and the baroness were exchanging personal vituperations.

When the proceedings resumed, the baroness agreed to testify under oath that she was not guilty of adultery. Technical quibblings on her right to testify followed. Then the farmer Alexandersson, probably as a false witness, piqued by the injustice done him, arose and claimed that he had actually observed the baroness' infidelities. While the validity of his testimony was being argued, the baron produced copies of incriminating letters, the originals of which the baroness had seen him destroy.

Again the court was cleared so that Judge and jury could confer. As they waited, the husband and wife realized that they both had lost, that they both had been defeated by the inhuman forces of a hostile society. Their child, they knew, would be taken from them and brought up ignobly in the name of peasant morality. This realization brought them temporarily together. The baron left to take the child to his mother, out of the court's hands.

He returned just in time to hear the verdict. The two were to be separated for a year and the child placed in the custody of a peasant couple. The baron informed his wife that he had not spirited the child away but had left him at the Pastor's house in preparation for appealing the verdict to a higher court. He predicted the wranglings and heartaches they would endure in the course of the appeal and suggested that it all was a judgment of God upon them for the years that they had lived together unmarried before the child had been born.

THE LION OF FLANDERS

Type of work: Novel
Author: Hendrik Conscience (1812-1883)
Type of plot: Historical romance
Time of plot: 1298-1305
Locale: Flanders
First published: 1838

Principal characters:
PETER DECONINCK, dean of the clothworkers' guild at Bruges
JAN BREYDEL, dean of the butchers' guild at Bruges
COUNT ROBERT DE BETHUNE, called the Lion of Flanders
COUNT GUY OF FLANDERS, Count Robert's elderly father
LADY MATILDA, Count Robert's daughter
ADOLF OF NIEWLAND, a Flemish knight in love with Lady Matilda

Critique:

Hendrik Conscience is regarded as the father of modern Flemish literature, for it was he who first used the Flemish language in his fiction, thus reviving what was a dying literary language. Writing soon after Belgium had become a nation, before his death Conscience gained recognition as a leader of culture in that country, honored by his government in many ways. His books, including *The Lion of Flanders,* his first great success, have been translated into other languages. Like other

novels by Conscience, this work presents a period in the history of Flanders and the Flemish-speaking people in a manner similar to that of Sir Walter Scott in his fiction; and in its ample historical detail and pageant-like descriptions, it is typical of Conscience's work. Students of Flemish culture assert that the pictures of medieval life in Flanders are highly accurate. Others will find that plot and atmosphere combine to give the book a romantic sweep that adds to the interest and pleasure of the reader.

The Story:

At the beginning of the fourteenth century Philip the Fair ruled as King of France, along with his queen, Joanna of Navarre. At the time the French treasury was almost depleted from the cost of many wars, and Philip hoped to refill it with treasure and tax money from the rich cities of Flanders. The burghers, jealous of their privileges, refused to pay, even when asked to do so by Count Guy of Flanders, who was Philip's vassal. Count Guy found himself the victim of the king's displeasure, with his lands confiscated and his daughter Philippa imprisoned in the Louvre. In hopes of aiding Count Guy, Charles de Valois, King Philip's brother, took the Flemish barons to the king to effect a reconciliation. Despite the safe conduct guaranteed by his brother, the king imprisoned the nobles. He was led to that unworthy deed by his queen, who hated the Flemings, nobles and commoners alike. Chagrined by his royal brother's unknightly conduct, Charles de Valois broke his sword and vowed not to serve France until his brother's reign was ended.

Only one Flemish noble, Sir Diederik die Vos, nicknamed the Fox, escaped. Disguising himself as a palmer, he set out to return to his native province where he hoped to lay plans to help his fellow Flemings. The French took over Castle Wynandael, the home of Count Guy. Lady Matilda, Count Robert's daughter, fled to Bruges and found asylum in the home of Adolf of Niewland. Another of her protectors was Peter Deconinck, powerful dean of the great clothworkers' guild in the city.

At the time the Flemings were divided into three groups. One, the Lilyards, favored collaboration with the French. Another, made up chiefly of commoners, favored supporting Count Guy and independence, even though the count was the French king's prisoner; this group was known as the Clawards, after the claws of the heraldic device of Flanders, a lion. The third group, made up of nobles, held back from participation in the disagreements; because the commoners were involved they did not consider this a conflict in which they could become involved with honor.

Determined to subjugate the Flemings, Philip the Fair entered Bruges with a military force and appointed his queen's uncle governor of Flanders. After the king left a per capita tax was laid on the citizens to pay for the cost of the visit. Peter Deconinck advised his clothworkers not to pay the tax; for his rebellious counsel he was placed in prison. To Deconinck's rescue went Jan Breydel, dean of the butchers, and freed him. In retaliation the Lilyards and the French governor planned to hang both Deconinck and Breydel as the first step in forcing the guilds and the people to submit entirely. The two deans of the guilds made battle plans and met force with force. The Lilyards were forced into the confines of the castle, but at last the threat of pillage by the French forces outside the city forced the Clawards to submit. The French entered the city, freed the Lilyards, and held the people of Bruges at their mercy.

One day as Adolf of Niewland walked in the countryside outside the city walls he met Sir Diederik die Vos in the disguise of a friar. The nobleman brought word that the French vassal who guarded Count Robert de Bethune, called the Lion of Flanders, was willing to grant Count Robert freedom for a time if some-

one else would take his place. Adolf of Niewland agreed to do so.

Some weeks later the French, led by a disloyal clothworker, arrested Lady Matilda and prepared to take her off to prison in France. Lady Matilda had displeased Queen Joanna, and this was the queen's revenge. As soon as he learned what had happened, Jan Breydel set off to rescue Lady Matilda. Captured, he managed to escape. Returning with several hundred followers, he burned the castle at Male. A small band of French knights escaped, taking Lady Matilda with them. A short time later they met a knight in black armor who rescued the girl. The knight was Count Robert in disguise. He was so pleased with the conduct of Deconinck and Breydel that he left word that they were to be knighted at the first opportunity.

On his return to Bruges, Breydel found that many citizens were fleeing to the country, the Clawards deeming it unsafe to remain in the city. They were led by Deconinck, who hoped to join forces with some nobles who were ready to support actively the cause of Count Guy of Flanders. At a council of war Count Robert advised that they prepare as quickly as possible as large a force as they could, for the French king was gathering an army of seventy thousand men to subdue Flanders. He also brought word that his sister Philippa had been poisoned in prison.

Meanwhile, the Clawards left in Bruges were badly mistreated. On May 13, 1302, in an attempt to cow the population, the French governor and the Lilyards picked out eight men to be hanged. Only one of the eight was saved —the father of Jan Breydel, rescued by his son at the last minute. In immediate retaliation the French killed all the Clawards they could find and pillaged their homes; among the victims were the mother and sister of Jan Breydel. Then the Clawards returned to the city in force and killed seven thousand Frenchmen and many Lilyards. Only a handful of the French escaped. When the city was restored to order, Lady Matilda and Adolf of Niewland returned to the latter's home. Soon after, Lord Guy, the younger brother of Count Robert, arrived with a body of troops to help protect the city.

Philip the Fair, undaunted by the setback at Bruges, raised a large army for the invasion of Flanders. The Flemings, seeing that their land must be laid waste by the French or defended to the utmost, took an oath to stand together and gathered their forces to resist the French. Soon the two armies, each in excess of sixty thousand men, advanced to meet in battle. The Flemish took up a defensive position before the city of Courtrai. There, in full view and hearing of all, Lady Matilda and Lord Guy, her uncle, invested Peter Deconinck and Jan Breydel with knighthood, as Count Robert had commanded. The French army, meanwhile, had camped near Lille. The French leader, Count Robert d'Artois, was so eager to do battle that he failed to reconnoiter the Flemish position. His vows of bloody revenge were so terrible that part of his force deserted, preferring to fight with the Flemings rather than dishonor themselves.

The French advanced from Lille to the attack. At first the advantage was on their side, but their failure to make a reconnaissance left a trap for their cavalry. Before the city of Courtrai was a large, deep marsh, into which wave after wave of the French horsemen sank, to be ridden over by their comrades who followed and to be decimated by weapons of the Flemish forces. Even so, for a time the battle seemed to go against the Flemings, until a knight in gold appeared. He was Count Robert, the Lion of Flanders, freed again from his prison for a time and hurrying to the aid of his people. Under his leadership the Flemings won the victory. After the battle Count Robert returned to his prison, knowing that the French would not dare kill him, lest hostages held by the Flemish army be killed in reprisal. Before he left, Count Robert

promised that Lady Matilda should become the bride of Adolf of Niewland. The young knight had fought bravely in the battle. Badly wounded, he was recovering in the monastery in which Lady Matilda had taken refuge.

After the battle at Courtrai, called the Battle of the Golden Spurs, Flanders was safe; trade and commerce flourished again. The French still tried to subdue the Flemish people, but several such attempts ended in failure. Philip the Fair dishonored himself in one truce to write a treaty, but additional French defeats forced him finally to give up all hope of subduing the stubborn, independent Flemish. Old Count Guy of Flanders died while waiting for the treaty to be signed and so was never released from his prison. But Count Robert, the Lion of Flanders, was set free after the signing of the treaty in 1305, and until his death seventeen years later he ruled over his free people.

THE LITTLE CLAY CART

Type of work: Drama
Author: Shudraka (fl. 100 B.C.)
Type of plot: Tragi-comedy
Time of plot: Fifth century B.C.
Locale: Ancient Hindu city of Ujjayinī
First presented: Unknown

Principal characters:

CHĀRUDATTA, an impoverished young Brāhmana
VASANTASENĀ, a courtesan in love with Chārudatta
MAITREYA, a poor Brāhmana, Chārudatta's friend
SAMSTHĀNAKA, King Pālaka's brother-in-law
ĀRYAKA, an exiled prince
SARVILAKA, a Brāhmana and a thief
MADANIKĀ, Vasantasenā's slave and confidante

Critique:

The Little Clay Cart is regarded by students of literature in the Western world as one of the two best extant Sanskrit plays, the other being Kalidasa's *Sakuntala.* Many critics have pointed out that *The Little Clay Cart* is more like Western drama than any other Sanskrit play, in structure, characterization, and tone. This similarity to Occidental drama may account for the fact that its Indian critics have been less enthusiastic than those of the Western world. *The Little Clay Cart* is noteworthy for being the only known Sanskrit play to show a courtesan in love with a Brāhmana, as it is the only known one also to contain important characters from various strata of Hindu society, not from the upper castes only. It is the seemingly realistic and vivid presentation of these characters which probably has appealed most to Western readers. In the original the title is *Mrcchakatikā.*

The Story:

Chārudatta was a Brāhmana who had impoverished himself by spending his substance on the public welfare and in helping those individuals who sought his aid. Though dwelling in poverty in a broken-down house, he still enjoyed a fine reputation in Ujjayinī as an honest and upright man of rare wisdom. This reputation eased somewhat the fact that he had been deserted by most of his friends and was embarrassed by his lack of wealth.

Although married happily and the proud father of a small son, Rohasena, Chārudatta was enamored of Vasantasenā, a courtesan of great wealth and reputation who, having seen him at a temple, was also in love with him. One evening

as Chārudatta and his friend Maitreya sat discussing Chārudatta's misfortunes and the efficacy of devotion to the gods, Vasantasenā found herself pursued by Samsthānaka, a half-mad brother-in-law of King Pālaka, and one of his henchmen. The men offered to do violence to Vasantasenā, but she escaped from them in the darkness and found safety in the house of Chārudatta, where a meeting between the two increased the love they already felt for each other. The courtesan, before she left to return to her own palace, entrusted a casket of jewelry to Chārudatta, as an excuse to see him again.

During the night a thief, Sarvilaka, entered Chārudatta's house and stole the jewelry to buy his love, Madanikā, who was Vasantasenā's slave and confidante. The courtesan accepted the jewels and freed Madanikā to marry Sarvilaka, intending to see that Chārudatta should learn that the jewels had been recovered. In the meantime, Chārudatta sent a rare pearl necklace of his wife's to Vasantasenā to recompense the courtesan for the loss of the less valuable jewels. His friend Maitreya, fearing that Vasantasenā's attentions could bring only bad luck and disaster, cautioned Chārudatta against doing so. Maitreya, knowing courtesans, believed that Vasantasenā was merely scheming to take from Chārudatta the few possessions he still had.

After leaving Vasantasenā's palace with his newly freed bride, Sarvilaka learned that his friend, Prince Āryaka, had been arrested by King Pālaka and placed in a dungeon. The king, neither a popular nor a just monarch, feared that the people might rise up, as a soothsayer had predicted, to place Prince Āryaka on the throne. After Sarvilaka succeeded in freeing the prince from prison, Āryaka sought help from Chārudatta, who aided him in escaping the pursuing guards.

Vasantasenā, having proved her love for Chārudatta by becoming his mistress, met his small son and gave him some jewels with which to purchase a golden toy cart to replace the unsatisfactory clay cart Chārudatta had been able to afford. She made arrangements to meet Chārudatta in Pushpakarandaka Park, outside the city, for a day's outing, but by mistake she entered the wrong vehicle and found herself in the gharri belonging to Samsthānaka, who still pursued her and was madly jealous of the love and favors she bestowed freely upon Chārudatta. When Vasantasenā arrived at the park, she was discovered in the gharri by Samsthānaka, who at first was overjoyed at seeing her because he thought she had come to him voluntarily. When she spurned him and declared her love for Chārudatta, Samsthānaka tried to make his henchmen kill her, but they refused. Samsthānaka sent his followers away and choked her himself. Believing her dead, he hid the body under a pile of leaves. Then, hoping to escape the penalty for his crime, Samsthānaka decided to go to a court and accuse Chārudatta of murdering Vasantasenā.

When Samsthānaka first appeared at court, the judges, who knew him to be somewhat mad, refused to see him or take him seriously; but when he threatened to go to King Pālaka, the judges became frightened and sent for Chārudatta. Falsely accused, Chārudatta proclaimed his innocence. But circumstances were against him. He admitted having been in the park, and the jewels of Vasantasenā were found at his home, offering a motive for the poverty-stricken man to have killed the girl. The judges, in spite of his previous reputation, were forced to find Chārudatta guilty. Although his status as a Brāhmana exempted him from the death penalty for any crime, King Pālaka ordered Chārudatta put to death. No one knew that the body identified as Vasantasenā's was that of another woman or that Vasantasenā, befriended by a Buddhist monk, was recovering near the park from Samsthānaka's attack.

Chārudatta was taken through the city by two executioners, who stopped several times to announce the name of the condemned man and the nature of his crime.

Although the people of the city loved Chārudatta, they dared not intervene on his behalf, even though he steadfastly maintained his innocence. Samsthānaka's slave tried to tell that his master had really committed the crime, but no one believed him, and so Chārudatta and his executioners, accompanied by a crowd, continued on their way to the place of execution, a cemetery south of the city.

The executioners, thinking to be merciful, offered to decapitate Chārudatta, but a miracle prevented their sword from touching him, and so they prepared the victim for the slow, agonizing death by impalement upon a pike. Fortunately, Vasantasenā, seeing the excited crowd as she made her way back to the city, intervened in time. When she told who had really attacked her, though unsuccessfully, Samsthānaka was arrested. The excitement was not ended, however, for word came that Chārudatta's wife, believing herself a widow, was about to cast herself upon a funeral pyre. Chārudatta reached her in time to prevent her death, and she and Vasantasenā met and accepted one another. Word came, too, that Prince Āryaka had deposed King Pālaka and was now king. One of his first deeds was to restore Chārudatta's fortune and make him an important official of the court. Chārudatta, still a man of conscience and charity, forgave Samsthānaka's villainy and caused him to be set free.

THE LITTLE FOXES

Type of work: Drama
Author: Lillian Hellman (1905-)
Type of plot: Social realism
Time of plot: 1900
Locale: The Deep South
First presented: 1939

Principal characters:
REGINA GIDDENS, a predatory woman
BENJAMIN HUBBARD, and
OSCAR HUBBARD, her brothers
HORACE GIDDENS, her husband
ALEXANDRA, daughter of Regina and Horace
BIRDIE HUBBARD, Oscar's wife

Critique:

The Little Foxes is usually considered the major achievement of Lillian Hellman, and many critics place it high on the list of American plays. In the first place, it is technically a well-knit piece of writing: her dialogue crackles and her characters convince; there is no extraneous matter present, so that *The Little Foxes* is brilliantly compact and effective theater. Secondly, in the chicanery of the Hubbard family, we have what is probably an accurate picture of one aspect of the rise of industrialism in the post-Civil War South.

The Story:

William Marshall, a Chicago businessman, came South to negotiate with Benjamin and Oscar Hubbard and their sister, the striking Regina Giddens, over matters concerning the construction of a cotton mill. The Hubbard brothers and Regina foresaw a glittering future for them all. No longer would the cotton have to come to the machines; instead, at long last, it would be the other way around. They firmly believed that millions awaited them: the Hubbards would be the richest family in the South. Ben foresaw a stable of race horses, Oscar

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speculated on a new home, and the hapless Birdie, whom Oscar had married for her father's cotton fields, longed to see Lionnet, her old family home, restored to its former grace and beauty. Birdie continually sought a return to the genteel, refined behavior of earlier days, before the rise of materialistic ruthfulness.

Later, certain difficulties arose. The brothers lacked seventy-five thousand dollars, Regina's third of the sum which the Hubbards were to put up. Presumably this amount would come from Horace, Regina's husband, who lay in a Baltimore hospital with a fatal heart ailment. Though Regina had given Ben and Oscar her promise that Horace would put up the money, no word had yet reached them. Horace, away five months, had failed to acknowledge Regina's demands for his return. Regina suggested, however, that he was possibly holding out for a larger share of the profits; when one's money was badly needed, one should be entitled to a bigger share of the eventual returns. After crafty manipulation, Regina extracted from Ben a promise of a greater share of the profits if she could get Horace home within two weeks. Regina immediately dispatched Alexandra, her daughter, to Baltimore.

When Horace arrived a week later, in response to his daughter's summons, the Hubbards and Regina descended on him. No one in his right mind, the argument ran, would refuse a seventy-five thousand dollar investment that would garner a million. Ben explained how water power would be cheap and how the men of the mountains and small towns would be happy to work for low wages. Thus the profits would be tremendous. But Horace, though sourly admitting that the venture was a good deal for the Hubbards, stated that he and Regina had enough money already. The truth was that Horace had had enough of his scheming wife and her equally conniving family, who, having made a sizable sum already through their exploitation of the poor, were now on their way to greater fortune in identical fashion.

Regina protested furiously, but to no avail. However, Ben and Oscar were not too upset. Oscar's son Leo, through a young banking employee, had discovered that Horace had eighty-eight thousand dollars in bonds in his safe deposit box, securities which he checked only once in six months. Assuming that Horace would never miss them for a few months, Ben had Oscar seize the bonds—more than enough to meet the sum required by Marshall—and leave for Chicago to complete negotiations. Regina, after a fierce argument with Horace, learned that Oscar had gone. Ben now held the upper hand; he simply told Regina that everything had been settled. Horace, an onlooker, was quietly amused. Now, he thought, he would not be a party to the wrecking of the town. He would at least die honestly. To the watching Alexandra's horror, Regina calmly informed him that she hoped he would indeed die as quickly as possible.

Two weeks later, Horace went to his now estranged wife's part of the house. Knowing that he was to be short-lived, he had had his deposit box brought to him, and had discovered the theft. This he told Regina, along with his accurate suspicions as to the thieves' identity. To Regina's surprise, however, he stated that he intended to say nothing unless forced to, and then he would simply call the theft a loan. Horace planned to make a new will, leaving Regina eighty-eight thousand dollars in bonds. Thus she would eventually inherit his bonds, but she would not receive a single cent of the millions Ben and Oscar prophesied for the Hubbard family. For once Horace had tied the hands of his cunning wife.

Recalling their unhappy married life, Regina shrewishly revealed her contempt for Horace from the start. Horace, feeling an attack coming on, broke his bottle of medicine. Regina, hoping that his efforts to climb the stairs would prove fatal, cruelly refused to go upstairs for his second bottle. Horace staggered from his

wheelchair and collapsed on the stair landing.

In an interview with her brothers after Horace was carried to his room, Regina revealed what she had learned from her husband. Should he die, she would blackmail them for a seventy-five percent share of the profits in exchange for the bonds. Soon word came, in the person of the silent Alexandra, that Regina's plan had worked. Horace was dead. Regina then announced her plans for seeing the judge the next day. Any jury would be swayed by a woman whose brothers had stolen from her. Regina also declared that there were not twelve men in the state whom the brothers had not cheated. A philosophical Ben gave in to Regina's demands, but as he left he was wondering what Horace, who had been in a wheelchair, was doing on the landing. Perhaps in the future he might find out. And when he did, he would let Regina know.

Realizing that Alexandra loved her father very much, Regina tried to be sympathetic. However, her saddened, sickened daughter defied her plans for their future in Chicago. Alexandra announced her final departure from Regina and the Hubbards because she believed that her father would have wanted it that way.

LIVES OF THE CAESARS

Type of work: Biography
Author: Gaius Suetonius Tranquillus (c. 70-c. 140)
Time: c. 86 B.C.-A.D. 96
Locale: The Roman world
First transcribed: c. 120

Principal personages (in historical order):
Julius Caesar (Caius Julius Caesar), c. 102-44 B.C.
Augustus (Caius Octavius), 63 B.C.-A.D. 14
Tiberius (Tiberius Claudius Nero), 42 B.C.-A.D. 37
Gaius Caligula (Caius Caesar Germanicus), 12-41
Claudius (Tiberius Claudius Drusus), 10 B.C.-A.D. 54
Nero (Nero Claudius Caesar), 37-68
Galba (Servius Sulpicius Galba), 3 B.C.-A.D. 69
Otho (Marcus Salvius Otho), 32-69
Vitellius (Aulus Vitellius), 15-69
Vespasian (Titus Flavius Vespasianus), 9-79
Titus (Titus Flavius Sabinus Vespasianus), 41-81
Domitian (Titus Flavius Domitianus), 51-96

Perhaps Suetonius, like other biographers and historians, made mistakes; perhaps he retained ancedotes and bits of gossip that a less lively writer would have discarded; but he made the Caesars mortal men, though some of them carried the title of god, and he showed them in defeat and victory, virtue and vice, as they were or, at least, as some men reputed them to be. So colorful are the details of murders and lustful acts that even the most extravagant of Hollywood representations of ancient Rome are calm and temperate by comparison.

The beginning of the life of Julius Caesar is missing, the account beginning in his sixteenth year, but otherwise the book is complete. Like the other biographies there is more emphasis on Julius the person and on his relationships with the people about him than there is on the great historical moments of his life. But the major events were bound to be reported in great detail in ordinary works; Suetonius performs the service of filling out the cold lines of history with an impartial account of the personal traits of the Caesars.

After the death of his father, Julius married Cornelia, daughter of the consul

Cinna, who bore him a daughter, Julia. Since by this act—which allied Julius with the popular party—he irritated the dictator Sulla, he was forced to go into hiding; but Caesar's friends interceded for him and at last he was forgiven. Sulla warned, however, that Caesar would "one day deal the death blow to the cause of the aristocracy."

Brief statements are made about Caesar's campaigns in Asia and about his service in Cilicia under Servilius Isauricus. Julius then returned to Rome and began his political career by bringing a charge of extortion against Cornelius Dolabella. After Dolabella had been acquitted Caesar went to Rhodes to study oratory under Apollonius Molo. On the way he was kidnapped by pirates; after being freed upon payment of ransom, he returned to capture and punish the pirates.

Julius became military tribune and gained an increasing reputation as an orator. After the death of his wife he married Pompeia, but he divorced her on suspicion that she had committed adultery with Publius Clodius.

By his political acts Caesar made himself popular with the masses, an advantage he made secure by arranging gladiatorial shows and stage plays for their amusement. By resorting to bribery, he won the election to the office of pontifex maximus. His efforts to secure mercy for Catiline after the conspiracy was detected almost cost him his life, for the address of Marcus Cato kept the Senate committed to the extreme penalty and Julius was threatened by the Roman knights who stood as guards in the Senate.

After becoming consul in 60 B.C., Caesar made a compact with Gnaeus Pompeius and Marcus Crassus, thus securing power over the Senate.

Suetonius carefully describes the political moves by which Julius continued to increase his own power while battling for the popular party against the Senate. After the nine-year campaign in Gaul, Caesar decided that only civil war could settle the political dissension. Crossing the Rubicon, he marched on Rome. After his victory he rewarded his troops, entertained the masses with shows, and undertook a reform of the Senate and of the calendar. His victory over Pompey, who had led the opposition, made the subsequent defeat of the senatorial party an easier task. As dictator, Caesar began with reforms but ended with such an assumption of power and infallibility, together with complete disdain of the Senate, that a conspiracy was formed against him which included Brutus, Cassius, Cimber, Casca, and other friends of Caesar who had turned against him. He died by their daggers on the Ides of March, after being warned by a series of signs.

Suetonius devotes the bulk of his essay on Julius to an account of Caesar's personal characteristics. Julius is described as having been "tall of stature, with a fair complexion, shapely limbs, a somewhat full face, and keen black eyes. . . . He was somewhat overnice in the care of his person, being not only carefully trimmed and shaved, but even having superfluous hair plucked out. . . ." Lengthy consideration is given to the charge that Julius had been intimate with King Nicomedes. Suetonius writes that he will take no account of various invectives and reproaches made against Caesar on this matter; he then proceeds to quote, with great detail, all gossip he disdains. Julius drank very little wine, according to Suetonius; he seduced many women, had love affairs with queens—including Cleopatra—excelled in the art of war, wrote his memoirs with simplicity and skill, rode a horse that was "almost human," treated his friends with kindness and consideration, and was so merciful that when he captured the pirates who had kidnapped him, he cut their throats before crucifying them. Suetonius declares that Julius Caesar "was numbered among the gods, not only by a formal decree, but also in the conviction of the common people."

The life of Augustus, like that of Jul-

ius, is first summarized by Suetonius, who then proceeds to tell of Augustus the man. Born Caius Octavius, he inherited power from Julius, although he had to join with Antony and Lepidus and fight a series of battles in order to become undisputed ruler of the Empire. The name "Augustus" was a title conferred by the Senate to honor him.

Suetonius mentions some of the acts Augustus committed while triumvir, deeds by which he incurred "general detestation." He ordered a Roman knight stabbed to death for taking notes; he so abused Tedius Afer, consul elect, that Afer "hurled himself headlong," committing suicide; he tortured Quintus Gallius because of the suspicion that Gallius had a sword under his cloak, and he tore out the man's eyes with his own hands after ordering his execution.

On the more constructive side, Augustus is credited with having built many public works, revising the wards of the city and the system of night watches, building up a library of Sibylline books after burning prophetic writings of little repute, adding to the public security, revising existing laws, rebuilding roads, and surpassing his predecessors in the magnificence of public shows.

He won the affection of the people and the Senate, and was named "Father of his Country" by the latter. He had few friends, but he was faithful to them. He gambled and made love to other men's wives, although this latter practice is partly excused by Suetonius on the ground that it was pursued not from passion but from a desire for information about the ladies' husbands. In other respects he was temperate, furnishing his house simply and eating simple food. He is described as handsome, although he had teeth that were "wide apart, small, and ill-kept. . . ." Augustus died painlessly and without disturbance, as he had wished, from an illness.

Suetonius' treatment of the lives of the other Caesars is similar to that of Julius and Augustus, although with most of the Caesars, beginning with Tiberius, murders and sexual excesses were so common that most of the accounts are taken up with a recital of monstrous deeds. Although Nero is the most infamous of the Caesars—and probably deserves to be remembered as almost entirely depraved—it would be difficult to decide which of the others was the worst.

After a few years of attention to the duties of emperor, Tiberius openly gave way to his vices, drowning himself in wine, consorting at banquets attended by nude girls, killing those who offended him or who were about when something angered him, and finally arranging matters so that every day was execution day and every crime a capital one. He drove his sister-in-law to suicide by starvation. He devised elaborate systems of torture and, to insure the death of his victims, had them thrown over a cliff to the rocks where guards broke up the bodies with boathooks. When he died there was general rejoicing and cries of "Tiberius to the Tiber!"

After writing of some of Caligula's accomplishments—great public games, the building of public works—Suetonius comments, "So much for Caligula as emperor; we must now tell of his career as a monster." He demanded that he be worshipped as a god; he built temples to himself and invited the moon to his embraces. He lived in incest with his sisters, stole the wives of other men, and had a series of wives. He murdered his friends and those who helped him to power. He matched worthless gladiators against wild beasts, and in random fashion chose prisoners to be devoured by savage animals in the arena. He enjoyed watching executions while eating his lunch, and at a banquet he ordered the hands of a slave cut off and hung about his neck so that the wretched man could be led about the banquet hall as a warning against stealing. These are simply samples of Caligula's deeds. He was stabbed to death when he was twenty-nine years old, after almost four years of rule.

Claudius began his rule in such manner that he won the love and devotion of his subjects, and he accomplished many worthwhile objectives; but he was a cruel and suspicious man, and he died by poison.

Even a summary statement of Nero's crimes is difficult. He was cruel, vain, and lustful. Ordinary entertainment and ordinary modes of sexual intercourse were displaced by extravagant orgies of various sorts. Regarding himself as a musician and singer, he forced great audiences to listen to him for hours on end, forbidding anyone to leave, so that women sometimes gave birth to children while he performed. He enjoyed fires and burned great sections of Rome. He wandered the streets in disguise, indulging in revels and fights. Boys, men, married women, prostitutes, and wives—all fed his lust, sometimes in violent and dramatically contrived ways. He murdered his mother after several attempts, and it was Suetonius' opinion that he had something to do with the poisoning of Claudius. Hundreds of other persons—his family, his companions, and others—died by his hand or by his orders. Suetonius writes that Nero "showed neither discrimination nor moderation in putting to death whomsoever he pleased on any pretext whatsoever." When the Senate finally sent men to capture him for execution, he killed himself by cutting his own throat, but only after considerable wailing and postponement.

Nero was the last Caesar by family connection; the others bore the name "Caesar" as a designation of rank. Suetonius' account of the remaining Caesars—Galba, Otho, Vitellius, Vespasian, Titus, and Domitian—gives considerably less space to their exploits; but the style continues to be lively and informative.

THE LONGEST JOURNEY

Type of work: Novel
Author: E. M. Forster (1879-)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: England
First published: 1907

Principal characters:
RICKIE ELLIOT, a student at Cambridge
AGNES PEMBROKE, an old friend
HERBERT PEMBROKE, her brother
STEWART ANSELL, a friend of Rickie at Cambridge
EMILY FAILING, his aunt
STEPHEN WONHAM, his half-brother

Critique:

In this novel Forster is primarily concerned with the story of a sensitive young man and the problems he encounters on his introduction into the world. The author is somewhat satiric as he views his characters but, as usual, he does not present the world as a completely dreary and uninteresting place. Men, in general, are portrayed as rather weak individuals who are fighting against superior forces, but the reader is not meant completely to lose his love and respect for them. Here, in a novel which is probably autobiographical in part, we see several characters who try without success to live happily in a world of weak and misguided ideals.

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The Story:

Frederick Elliot, who was a student at Cambridge and almost alone in the world, had finally attained some degree of contentment in his life after a rather unhappy childhood. He had been born with a lamed left foot which kept him from most of the normal activities of children, and he had grown up virtually without friends. Early in his life his father had begun to call him Rickie because of its close similarity to rickety, and the name had stayed with him. Besides his deformity there was another, more serious, difficulty. He found out quite early that his father and mother did not love each other and that he was loved not at all by his father and only a little by his mother. Both his parents died when he was fifteen, leaving him comfortably well off so far as finances were concerned but without anyone who wanted to give him a home.

At Cambridge he had shown himself to be a capable student but one without any scholarly pretensions. He had made several friends among the non-athletic groups and spent much of his time in long discussions on topics of literary or philosophical interest. One day, during such a discussion, he was interrupted by the arrival of his old friends, Agnes and Herbert Pembroke, whom he had invited for the weekend. In the meantime he had completely forgotten about them. Because these two people were part of that very small group which took an interest in Rickie's career, they spent a great part of their time at Cambridge encouraging him to decide on a particular course for his life, even if he did nothing more than write, the only thing he admitted having an interest in. They pointed out that money was not important as long as he met a certain standard of ideals.

At Christmas of that same year Rickie saw his friends again. He had stayed several days with Stewart Ansell, a friend from Cambridge, but felt it was necessary to spend a part of his vacation with the Pembrokes as well. He rather dreaded this part of his vacation because Agnes' fiancé, a man whom Rickie had known at public school, was to be there. Rickie not only disliked Gerald Dawes but he also hated to witness the lovers' happiness; he felt that such happiness was forever to be denied him because of his lame foot which he considered a hereditary disorder. During this time Gerald was killed while playing football, and it was Rickie who was able to offer the most comfort to Agnes by convincing her that she *should* suffer since her love for Gerald had been the greatest thing she could ever experience.

Two years later, when she came again to visit him at Cambridge, Rickie realized that he was also in love with Agnes, although he still felt that he could never marry because of his deformity. She convinced him, however, that they should be married. Rickie was about to finish his work at Cambridge, but they felt a long engagement was necessary for him to settle himself. Ansell immediately opposed the marriage because he sensed that Agnes was not a sincere person. She laid constant claim to honesty and forthrightness, but Ansell could not be convinced that these qualities revealed the true Agnes. He knew immediately that she would force Rickie into a dull and conventional life, convincing him at the same time that he was taking the proper step.

Soon after their engagement Rickie and Agnes visited his aunt, Mrs. Emily Failing, at her country home. Rickie had never particularly liked his aunt, but since she was his only known relative he and Agnes felt that they should go to see her. Mrs. Failing was a woman who liked for people to do what she wanted and she was never happier than when they were obviously uncomfortable while carrying out her desires. While there they also saw Stephen Wonham, a young man whom Rickie had met before but whose relation to Mrs. Failing had never been made clear. However, after Rickie had

been so bold as to engage in an argument with his aunt, she informed him that Stephen was actually his brother. It was not until later that Rickie found out that Stephen was the son of his mother, whom he had loved very much, and not of his father. Not even Stephen himself knew who he was, but the matter had never greatly concerned him.

After their marriage Rickie and Agnes went to live with Herbert at Sawston School. The arrangement had been worked out between Herbert and Agnes because Herbert needed help in his duties as a house master. Although Rickie soon realized that Herbert was basically stupid and that they disagreed on many points, he adapted himself to whatever course Herbert and Agnes chose. His marriage, in which he had hoped to find certain spiritual ideals, never reached a very intimate level, and before long his life became a shell. Ansell would have no more to do with him, and he was cut off from the one intellect at the school because of Herbert's feelings and aspirations.

Two years later, after Rickie had apparently succumbed completely to the forces playing on him, Stephen Wonham again entered his life. It became apparent immediately that Agnes, who had kept up a connection with Mrs. Failing, had been instrumental in having Stephen thrown out of her house, all because of her desire to inherit the money from the estate. Rickie was furious but again he submitted. Stephen, who had finally beer told the truth about himself, came tc Sawston expecting to find the kind o love which he had never known before But when Rickie refused to see him anc Agnes offered him money never to say anything about his parentage, he left immediately.

Stephen wandered around London for several days doing odd jobs and supporting himself as well as he could. Before long he had saved enough money for a drunken spree. During his drunkenness, determined to wreck Rickie's house, he returned to Sawston. In the process he might have killed himself if Rickie had not saved him. By this time Rickie, under the influence of Ansell, had begun to see how foolish he had been. Now he decided to give Stephen a home. Although Stephen would have none of this idea, he managed to convince Rickie that they should go away together.

Thus Rickie began the regeneration of his soul. Unfortunately it was of short duration. On a subsequent visit to his aunt, at which time Stephen insisted on accompanying him, he again saved Stephen's life but lost his own. Stephen, who had promised not to drink, got drunk and collapsed on the railroad crossing. Rickie managed to get him off, but he himself was killed. Just before he died he realized that he had been betrayed a second time by his belief in the individual.

LOVE IN A WOOD

Type of work: Drama
Author: William Wycherley (1640-1716)
Type of plot: Comedy of manners
Time of plot: Seventeenth century
Locale: London
First presented: 1671

Principal characters:
MR. RANGER, a young man about town
LYDIA, his cousin and betrothed
MR. VALENTINE, a gallant lately returned to London
CHRISTINA, his betrothed
MR. VINCENT, a confidant of all the lovers

ALDERMAN GRIPE, an elderly usurer
MISTRESS MARTHA, his daughter
LADY FLIPPANT, his sister, in London to find a husband
SIR SIMON ADDLEPLOT, an indomitable fortune hunter
MR. DAPPERWIT, a fop and a would-be gentleman
MRS. JOYNER, a matchmaker and procuress
MRS. CROSSBITE, a blackmailer and procuress
LUCY, her daughter

Critique:

The first of three satiric comedies, *Love in a Wood; or, St. James's Park,* as it was popularly known, shows brilliantly the genius of William Wycherley, who gained his insight as an intimate in high society on both sides of the Channel. It was this play which gained for the young man the favor of a king and the love of the king's mistress, the Duchess of Cleveland.

The Story:

Lady Flippant, a widow disappointed in her efforts to find a new husband, berated her matchmaker, Mrs. Joyner, for not finding a wealthy young man to relieve her impecunious position. The lady's brother, Alderman Gripe, had grown tired of her foppish visitors, especially the witless Mr. Dapperwit.

Sir Simon Addleplot, at the suggestion of the cozening Mrs. Joyner and the double-dealing Dapperwit, disguised himself and gained employment as a clerk to the miserly Gripe in order to woo the usurer's daughter Mistress Martha and through her to secure her father's fortune. Not realizing that he had been gulled into becoming Jonas the clerk, Sir Simon was again duped into believing that he was loved by Lady Flippant, who was really enamored of Dapperwit.

Mr. Ranger, with Mr. Vincent, his friend and confidant, was about to go into St. James's Park in search of some amorous adventure when his cousin and betrothed, Lydia, discovered his whereabouts. He avoided her, however, and dined for diversion with the gulled Sir Simon, Dapperwit, and Lady Flippant in order to watch the work of Mrs. Joyner, who had already made twenty crowns through introductions and would obtain a hundred if Sir Simon got Mistress Martha or fifty if he got Lady Flippant. The widow spurned Sir Simon, flirted with Dapperwit, and hinted at matrimony to both the young gallants, Ranger and Vincent.

Later, all promenaded through St. James's Park in the hope of discovering one another's intrigues. Lydia, recognizing Ranger, ran into the house of her friend Christina in order to avoid a compromising meeting with her betrothed. Ranger pursued her, only to become enamored of Christina, who was faithfully waiting the return to London of Mr. Valentine, her fiancé. Christina, in order to help Lydia, had pretended to be the young woman he had pursued from the park. Her little act quickly over, she sent the impertinent Ranger away. Ranger, in despair because he had not learned the fair unknown's name, did not know that Lydia had heard his gallant speeches to Christina.

Ranger went to the home of his friend Vincent. Valentine, in danger of his life from a rival, was in hiding there; he wished no one else to know of his return from France before his loved one did. Valentine, concealed, overheard Ranger ask the name of the young woman whom he pursued into her apartment. When Vincent named the apartment as Christina's, Valentine became convinced that his beloved one had been untrue to him.

In contrast to this sequence of mistaken and confused identities, the busy Mrs. Joyner was more positive in identifying Lucy, the daughter of her friend Mrs. Crossbite, as the object of hypocritical old Gripe's lust. The solicitous

mother, pleased with this development, ordered her recalcitrant daughter to give up her love for Dapperwit. When Dapperwit, thinking to cure Ranger's melancholy over Christina, brought him to see Lucy, the girl repulsed him for his infidelity and what she thought was his intention of procuring her for Ranger. The jilted fop recovered his spirits, however, when he received a message delivered by Jonas, the supposed clerk. The message held out the promise of a later assignation which might lead, Dapperwit hoped, to a wedding.

As the gallants departed, the ever-busy Mrs. Joyner brought furtive Alderman Gripe to see Lucy. His hasty lust frightened the lass, however, and she screamed. Though he dickered for the sake of salving his miserly conscience, Gripe was coerced into paying five hundred pounds of hush money to Mrs. Crossbite. Lady Flippant, at the same time, was making advances to the defenseless Dapperwit, and the nimble-footed lovers, Ranger and Lydia, were busy at double deception. Lydia denied that she had been in the park jealously searching for him; Ranger assured her that he had called for her as he had promised.

The Gripe household was at this time in an uproar. The sly old man was busily attempting to hide his shame and regain his money, and Mrs. Joyner virtuously pretended horror at the treatment he had received at the hands of Mrs. Crossbite. Jonas, meanwhile, made love to Lady Flippant, who protested only after she learned that her seducer was really Sir Simon Addleplot, the man she hoped finally to marry. So the poor man, undone by his own deceit, lost Mistress Martha through his dissembling ways and Dapperwit's roguery.

Lydia, desirous of testing Ranger, sent him a letter to which she signed Christina's name, asking the gallant to meet her that evening at St. James's Gate. The wronged Christina, however, had since learned of her lover's return, and Valentine was at that time trying to reassure himself of her innocence. Overhearing Ranger's new plans unsettled him again, though his eavesdropping on a conversation between Christina and Vincent and then on one between Christina and her supposed lover finally set his mind at rest. Lydia also confessed her part in this lovers' plot and counterplot. The two couples, thus reunited, decided that matrimony was the only sure solution to love's equation.

But the false lovers found no such easy solution, so addle-witted and dapper-plotted had their intrigues become. Sir Simon, still passing as Jonas, escorted Mistress Martha to Dapperwit; he thought their embraces inopportune and inappropriate. But Sir Simon's arrangements for a parson, a supper, and a reception in nearby Mulberry Garden were not completely wasted. Propelled to the same garden by the two scheming procuresses, Alderman Gripe married Lucy to be revenged on his son-in-law, that Dapperwit who took a bride six months pregnant. Sir Simon took widowed Lady Flippant as his wife, just as she had intended.

Thus were all the honest ladies made wives and all the bawds made honest, up in St. James's Park.

THE LUCK OF ROARING CAMP AND OTHER SKETCHES

Type of work: Short stories
Author: Bret Harte (1836-1902)
Time: 1850-1865
Locale: California
First published: 1870

Relatively few authors ever achieve the astonishing literary success that Bret Harte did during his lifetime. His stories of California life, enormously popular,

were in great demand by magazine editors all over the country, and the *Atlantic Monthly* bid the unheard-of amount of ten thousand dollars for the sole rights to one year of Harte's literary production.

However, this flash in the pan popularity is seldom consistent with a lasting literary reputation, and in Harte's case the line between literary value and entertainment is often thin. That Harte reached his artistic maturity at the age of thirty-one and began to decline five years later indicates this fact. During these few years Harte produced some stories of genuine literary value. The majority of them are collected in *The Luck of Roaring Camp and Other Sketches,* and it is mainly on this volume that Harte's literary reputation rests.

Harte's vision of life goes far to explain the meteoric popularity of his stories. The local color, the picturesque characters, and the trick endings all added to Harte's attraction, certainly, but they were surface attractions. The heart of his success lay in his particular vision of life and his ability to convey that vision to his readers.

Harte was, essentially, an optimist and an uplifter. This does not mean that Harte believed in a shallow doctrine of social or moral reform. Rather, he believed in the potential goodness of man and in the possibility of redemption for every sinner. Harte saw life as a purgatory for the human soul. He saw life as a test for men, as a trial in which the ultimate goal is salvation. Salvation, however, was to be achieved in this life, although, paradoxically, it was frequently to be gained at the cost of death. In other words, death, rather than being an end of the trial, was to be seen as the final consummation of the trial, as a selfless act of devotion on the part of his heroes. Redemption for Harte was an act of selfless heroism, of love, of devotion. Such an act lifted one above the petty world of grasping self-interest and redeemed one from the sin of self-involvement. This is the spirit that pervades Harte's most memorable stories.

This spirit raises Harte's best characters from local stereotypes and picturesque caricatures to people of real feelings and semi-heroic stature, and it helps to explain Mark Twain's statement that "Bret Harte got his California and his Californians by unconscious absorption, and put both of them into his tales alive." He wove the experiences of his people into his private theme of redemption and thereby gave them life.

The people Harte wrote about were people seeking salvation from themselves, people who longed to wipe their past clean, and people who had come West to lose their identity, as is indicated by the fact that very few of his characters retained their given names. His characters have had their identities and pasts wiped clean with names like Cherokee Sal, Kentuck, Yuba Bill, Tennessee's Partner, and the Duchess. People like these were ripe material for redemption by virtue of their self-dissatisfaction. In order to be saved, one must first have sinned.

This theme is the core of Harte's most successful stories. In the title story of the collection, "The Luck of Roaring Camp," which first appeared in the *Overland Monthly* in 1868, a dissolute prostitute works out her salvation by giving birth to a baby and dying. The miners in the camp work out their salvation by giving the baby love and generous gifts in the absence of a mother.

One miner in particular, Kentuck, works out his salvation by giving his life in a futile attempt to save the baby. The baby, of course, is incidental because of its innocence. What matters is that the baby brought out the generous qualities of the people involved and thereby redeemed them from their own pettiness. In the second story of the collection, "The Outcasts of Poker Flat," the theme is the same. A gambler and two prostitutes are saved from themselves by virtue of their devotion to a pair of innocent youngsters who had eloped. In the third story, "Miggles," a pretty young woman

is redeemed by virtue of her devotion to a helpless invalid.

The theme of love's power to save turns Harte's best stories into human interest tales, which Harte did a good deal to popularize. This theme was the source of Harte's uplift, optimism, and popularity.

Harte's vices as well as his virtues can be attributed to this same theme. It quickly lapses into sentimentalism, and it also tends to gloss over the sharp frictions and discordances of everyday life with a nonexistent glamor and romance. In "Brown of Calaveras" the image of gambler Jack Hamlin riding off into the rosy sunset after having handsomely refused to run away with a man's beautiful young wife certainly strikes one as unnecessarily romantic and sentimental. Again, this theme of redemption through love and death lends itself too easily to theatrical endings in which death seems to be an easy way to end the story.

At his best, however, Harte avoids these tendencies. The sentimentality of the story is balanced frequently by an ironic, humorous narrative style. In his most memorable stories Harte employs an ironic prose that maintains a distance between himself and his subject matter. This prose is clear and restrained, giving his fiction a sweet-sour flavor that blends well with his vision of things. Thus his skillful prose gives the reader the impression that his characters do not deserve one's full sympathy until they succeed in redeeming themselves. It reminds us that his characters are human and, as such, are subject to human failings. This fact does not mean that Harte is ever self-righteous. On the contrary, he was always humane in his treatment of character. It was just that he realized human limitations as well as human virtues. In his preface to *The Luck of Roaring Camp* he wrote:

> I might have painted my villains of the blackest dye. . . . I might have made it impossible for them to have performed a virtuous or generous action, and have thus avoided that moral confusion which is apt to rise in the contemplation of mixed motives and qualities. But I should have burdened myself with responsibility of their creation, which . . . I did not care to do.

Even in his preface Harte's use of irony is skillful. Actually, he was a shrewd judge of character with a talent for "the contemplation of mixed motives and qualities."

Harte put this talent to good use in his sketches. He was an admirable craftsman in blending virtue and vice, humor and pathos, the ridiculous and the sublime. He had a good eye for contrasts, particularly for the contrast between nature and man. Nature, like man, was ambivalent for Harte. On the one hand, he saw nature as serene, remote, and passionless; on the other, it could be violent, deadly, and passionate. In Harte's stories the moods of nature are usually in juxtaposition to the moods of his people. In "The Luck of Roaring Camp," for example, nature becomes still for a moment at the birth and the first cry of the baby. Later, when everything in the human realm seems calm and settled, nature in the form of a flood overwhelms the mining camp and takes several lives, including the baby's. The same occurs in "The Outcasts of Poker Flat." When the gambler, the thief, and the two prostitutes are driven out of town, everything is calm, but when these four begin to find some measure of peace, a snowstorm overwhelms them and their two innocent companions.

It has been pointed out that Harte's literary techniques were borrowed from writers like Irving and Dickens. To be sure, Harte did adapt his techniques from the Eastern writers and from Europeans. Also, he had a romantic tradition behind him. Harte was, essentially, an Easterner who had come West for his literary materials. But to hold the fact that Harte borrowed from other writers against him is to miss the point. Harte transformed these techniques with his own personal merits

and limitations. He transmuted them with his own personal vision of life.

Both Harte's virtues and vices as a storyteller derive from his optimistic vision of human redemption. On the debit side, his bitter-sweet endings are patently stylized, and there is a tendency to coat his situations with sentiment. On the asset side, Harte's endings have a good measure of dramatic impact. Then, too, he frequently balances the sentiment and glamor with a healthy humor and irony. Again, Harte was an effective stylist and his sentences are sharp and lucid. Furthermore, Harte opened the field for human interest and local color stories, thus paving the way for a flourishing school of regional fiction. Finally, Harte's happy talent for characterization and caricature blended very well with his style of writing and his personal outlook on life, thus forming a fortunate fusion of form and content. For these reasons he retains an assured place in a minor tradition.

THE MABINOGION

Type of work: Tales
Author: Unknown
Type of plots: Heroic romances
Time of plots: The Middle Ages
Locale: Arthurian Britain, mainly Wales
First transcribed: Twelfth and thirteenth centuries; first translation published, 1838-1849

Principal characters:
PWYLL, Prince of Dyved
RHIANNON, his wife
PRYDERI, their son
KICVA, Pryderi's wife
BENDIGEID VRAN, King of the Island of the Mighty, Llyr's son
BRANWEN, Llyr's daughter
MATHOLWCH, King of Ireland, Branwen's husband
MANAWYDAN, another of Llyr's sons, Pryderi's stepfather
KING MATH
GWYDION, one of King Math's warriors
LLEW LLAW GYFFES, Gwydion's favorite son
BLODEUWEDD, Llew Llaw Gyffes' elfwife
MACSEN WLEDIG, Emperor of Rome
LLUDD, King of Britain
LLEVELYS, his brother, King of France
KING ARTHUR
KILHWCH, one of King Arthur's knights
YSBADDADEN, a crafty giant
OLWEN, his daughter, loved by Kilhwch
RHONABWY, a dreamer
OWAIN, the new Knight of the Fountain
PEREDUR, one of King Arthur's knights
GERINT, another of King Arthur's knights, later a king
ENID, his wife

Critique:

Paradoxically, the title of this collection of Welsh tales, written in the twelfth and thirteenth centuries and preserved in the fourteenth-century manuscript titled *Red Book of Hergest,* is a relatively modern one. When Lady Charlotte Guest,

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the translator, called these tales *The Mabinogion* she used a misnomer for the most part, for her title applies only to the first four stories. These tales, among the finest of medieval literature, represent the best of Celtic culture. The world they disclose to our modern eyes is one of great heroes, black villains, incomparable battles, women of great beauty, old crones, magnificent splendor, wretched squalor, landscapes of matchless glamour, wizards, and warlocks—a world of chivalric romance and harsh brutality. Undoubtedly, this world and these stories have their roots in primitive Celtic mythology that was translated into folklore and eventually into romantic tales. Although the poet-authors are unknown, they show considerable artistry and craftsmanship in the treatment of their subjects.

The Stories:

PWYLL, PRINCE OF DYVED

Pwyll, the Prince of Dyved, was caught stealing a dying deer. In order to redeem himself Pwyll agreed to exchange lands and appearances with the chieftain who had caught him and to slay the chieftain's enemy after a year's time. That year each prince ruled the other's land wisely and well, and each remained faithful to his own true wife. At the year's end Pwyll slew the enemy, returned home on good terms with the other prince, and eventually gained the other's lands. From a hill one day Pwyll saw a lovely lady ride by. She eluded him three times, but on the fourth he spoke to her. She told him that her name was Rhiannon and invited him to her castle a year from that day. Pwyll went with his men, subdued her other suitor, and won the lady. Some time thereafter Rhiannon bore a son who disappeared the first night after his birth. The women on watch accused her of killing it, and so Pwyll made her pay a heavy penance. Meanwhile, a farmer had taken the baby from a monster. Eventually he restored the boy to Pwyll, who then released his wife from her penance and named his son Pryderi.

BRANWEN, DAUGHTER OF LLYR

Bendigeid Vran, son of Llyr and King of the Island of the Mighty, made a pact with Matholwch, King of Ireland, and gave him his sister Branwen to wed. When the King of Ireland suffered an insult at the hands of one of Bendigeid Vran's men, Bendigeid Vran made good the loss; but because of the insult Matholwch and Branwen were made to suffer heavily at the hands of the Irishmen. Bendigeid Vran learned of their treatment, sailed to Ireland, and made war on the Irish. Both sides suffered great losses. Bendigeid Vran was killed by a poisoned spear; his last request was that his head be buried in the White Mount in London. Branwen died of sorrow. Finally, only seven of Bendigeid Vran's men were left alive to bury the heads of their chief, and only five pregnant Irish women.

MANAWYDAN, SON OF LLYR

Two of the men left living after the war in Ireland were Pryderi and Manawydan, the brother of Bendigeid Vran. These two went to live on Pryderi's lands, and Manawydan married Pryderi's mother. The two men and their wives, for Pryderi had a wife named Kicva, lived pleasantly until the countryside was magically laid desolate and everyone else had disappeared. They left their lands and tried to earn a living at various trades, but were always driven off by their envious competitors. When they returned to their own lands, Pryderi and his mother entered a magic castle that vanished with them. Manawydan then tried farming, and again his crops were magically desolated. Determined to get to the bottom of the mystery, Manawydan stayed up to watch his last field. When he saw thousands of mice ravaging the field, he caught one and declared that he would hang it. Pryderi's

wife tried to dissuade him along with three churchmen, but he was still determined to hang the mouse. At last the third churchman disclosed himself as the one who had cursed Manawydan and his friends in revenge for an insult from Pryderi's father years before. He promised to restore everything, including Pryderi and his mother, if Manawydan would release the mouse. Manawydan insisted that the magician never touch his lands again, and he returned the mouse, who happened to be the churchman's wife. Everything was restored, and the four companions returned to their former happiness.

MATH, SON OF MATHONWY

Gwydion's brother, Gilvaethwy, loved King Math's footmaiden, Goewin. Hoping to secure the maiden for his brother, Gwydion tricked Pryderi into exchanging some pigs for twelve phantom steeds and twelve phantom greyhounds. Pryderi and his men pursued them. While King Math and his men were preparing to fight this army, Gwydion and his brother raped the footmaiden before they returned to the fight and won the battle for King Math. The king then punished the brothers by turning them into animals for three years. After his penance Gwydion had two sons. Their mother cursed Gwydion's favorite son, named Llew Llaw Gyffes, by saying that he would never have a human wife. To thwart this curse King Math and Gwydion created for him an elfwife, Blodeuwedd, out of flowers. The wife proved unfaithful by taking a lover. Determined to get rid of her husband, she asked him how he might be killed. Foolishly, he told her and she told her lover, who tried to kill Llew Llaw Gyffes. Gwydion's son did not die, however, but was turned into an eagle. Gwydion then searched for his son, found him, and restored him to his former shape. Gwydion and Llew Llaw Gyffes then took revenge on the wife and her lover by turning her into an owl and killing him.

THE DREAM OF MACSEN WLEDIG

Macsen Wledig, the Emperor of Rome, dreamed one night of a lovely maiden in a strange and wonderful land. Awaking, he sent his messengers all over the world in search of her. After wandering in many lands they found her in a castle in Britain, and they guided the emperor to her. He found everything as it had been in his dream. The maiden accepted him, and for her maiden portion he gave her father the island of Britain and caused three castles to be built for her. Macsen Wledig lived with his wife in Britain for seven years. Meanwhile, the Romans had chosen a new emperor, who sent a note to Wledig warning him not to return. Wledig then marched on Gaul, fought his way through Italy, and reconquered Rome.

LLUDD AND LLEVELYS

Three plagues ravaged Britain. The first was a crafty foreign people; the second was a yearly midnight scream that made everything barren; and the third was the habitual disappearance of food at the king's court. Lludd, the great King of Britain, asked help from his wise and well-beloved brother, Llevelys, who was King of France. Llevelys told him to mash insects in water and sprinkle the solution over the foreigners to kill them. To get rid of the screaming dragon Lludd would have to lure it with mead, put it in a sack, and bury it in a stone coffer. To keep the food Lludd would have to capture a magician who put everyone to sleep. The king performed these tasks and Britain was rid of the plagues.

KILHWCH AND OLWEN

Kilhwch's stepmother had spitefully prophesied that Kilhwch would not have a woman until he won Olwen, the daughter of Ysbaddaden, a crafty and powerful giant. Straightway, Kilhwch, who had fallen in love with Olwen without having seen her, set out for King Arthur's court, where King Arthur accepted the young

man as his knight. Kilhwch then set out to seek Ysbaddaden; with him went all of King Arthur's gallant warriors. After a long journey Kilhwch met Olwen, the most beautiful woman he had ever seen. He and King Arthur's men proceeded to Ysbaddaden's court to ask for Olwen. After fighting for three days and wounding the giant three times, Kilhwch learned that he could win Olwen and slay her father after performing forty nearly impossible tasks for the giant. By dint of brute force, cunning, and magic, Kilhwch, King Arthur, and his men succeeded in completing the tasks. Kilhwch then slew Ysbaddaden, married Olwen, and lived happily ever after.

THE DREAM OF RHONABWY

While seeking a man who had ravaged the land, Rhonabwy and his companions found themselves in a dark hall where the floors were covered with dung. After trying to talk to the strange people inhabiting the hall and failing, Rhonabwy lay down on an ox-skin and began to dream. He dreamed of the heroic Arthurian age when men were demigods who lived in splendor in a land where life was full. He found himself in King Arthur's court watching a game between King Arthur and Owain. While the game was in progress, three servants informed Owain that his ravens were being killed by King Arthur's men, but the king insisted that the game continue. Owain told his men to raise his banner, whereupon the ravens revived and began to slaughter the men. Three servants came to tell King Arthur how his men were being killed, but Owain insisted that the game continue. At last the king begged Owain to call off the ravens. He did so and there was peace. Many men then brought tribute to King Arthur. At that point Rhonabwy awakened.

THE LADY OF THE FOUNTAIN

While at King Arthur's court Owain learned from Kynon of a powerful Knight of the Fountain who overthrew all challengers. Upon being taunted by Kai, Owain went in search of this knight, challenged him, and slew him. Then with the help of a maiden Owain escaped the angry townsmen who were seeking to avenge the death of their lord and he married the dead knight's wife. He ruled the land well for three years. Meanwhile, King Arthur and his knights had come in search of Owain. Upon arriving at the fountain, King Arthur's men all challenged the new Knight of the Fountain and were overthrown by him. The king and Owain were finally reunited, and Owain returned to King Arthur's court after promising his wife that he would return at the end of three years. Owain was reminded of his promise when his wife came to King Arthur's court and removed the ring which she had given him as a token by which to remember her. Then Owain went in search of his wife. After restoring a lady's kingdom, killing a serpent about to destroy a lion, saving the maiden who had aided him six years earlier, and killing her tormentors, Owain was restored to his wife. Another feat was defeating and transforming the Black Oppressor. Thereafter Owain and his wife lived happily at King Arthur's court.

PEREDUR, SON OF EVRAWG

Peredur lived a sheltered life with his mother; nevertheless he grew up strong and swift. Although his mother did not want him to become a knight, nothing could keep him from fulfilling his desire. When he prepared to leave his mother and journey to King Arthur's court, she instructed him in the chivalric code. Peredur was an ungainly sight as he entered King Arthur's court, for he was still awkward and naïve. However, he soon showed his prowess in battle, and through many adventures he acquired polish and skill in the arts of hunting, war, and love. Many reports of his strength and bravery reached King Arthur's ears. Peredur spent his time defending and loving maidens, restoring kingdoms to the

wronged, avenging insults, killing monsters and evil men, protecting the weak, and ridding the land of plagues. In short, he was a matchless knight. When, in the course of his adventures, he inadvertently caused a kingdom to wither and grow barren, he restored it to fertility by dint of strength and courage. In the end he rid the land of seven evil witches.

GERINT, SON OF ERBIN

While King Arthur and his men were hunting, Gerint rode with the queen and her maids. When a dwarf insulted Gerint and one of the maids, the knight challenged the dwarf's lord to a contest and defeated him. Afterward Gerint restored a kingdom to its proper lord and won the king's daughter, Enid, as his wife. Gerint then traveled back to King Arthur's court and received a stag head for his reward. In time Gerint, having inherited a kingdom from his father, went with Enid to rule the land. Because he devoted more time to his wife than he did to jousts or battles, his subjects complained bitterly. When Enid learned of their grievance, she inadvertently told him. In anger, Gerint set out on a journey with his wife to prove his strength and valor. He performed superhuman feats and slaughtered belligerent knights and caitiffs in vast numbers, but he nearly died in the attempt. Finally, having proved himself to his wife and subjects, he returned home to rule once more.

THE MADRAS HOUSE

Type of work: Drama
Author: Harley Granville-Barker (1877-1946)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: London
First presented: 1910

Principal characters:
HENRY HUXTABLE
KATHERINE, his wife
CONSTANTINE MADRAS, Katherine's brother
AMELIA MADRAS, his wife
PHILIP MADRAS, their son
JESSICA, Philip's wife
MAJOR HIPPISLY THOMAS, Philip's friend
MARION YATES, an employee at the Madras House
EUSTACE PERRIN STATE, an American, a prospective buyer of the Madras House
MISS CHANCELLOR, and
MR. BRIGSTOCK, also employees at the Madras House

Critique:

The Madras House is a dramatic work still interesting in the contemporary theater. A problem play of the type popularized by Ibsen and Shaw at the turn of the century, it attempts to deal realistically with several related themes: the contrast between sexual honesty and sexual hypocrisy, the contrast between bourgeois respectability and real honesty in human dealings, the inevitability of social change even in connection with a long-established commercial institution like the Madras House, and the contrast in all personal relations between expressed motive and real motive. As in his other works, the playwright asked his audiences to think about themselves and the standards of the world which they at the

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time were far too likely to take for granted. If Granville-Barker's dramas seem a little old-fashioned to some persons today, the causes are simple: we enjoy certain freedoms because the characters on his stage talked about them at length. Further, we have had full experience of enjoying those freedoms and find that pursuit of them may at one and the same time free us from old restrictions and plunge us into new ones, ambiguities of human action that the author of *The Madras House* did not foresee.

The Story:

Henry Huxtable, his wife, and six spinster daughters lived in dreary middle-class respectability, supported by the income from a great store, the Madras House. Their lives were in sharp contrast to that of the sales persons who were required to "live in" at store dormitories closely supervised to make sure that the store was actually as respectable as it seemed to be. Another owner was Constantine Madras, Katherine Huxtable's brother, who had retreated from England and respectability and had lived for many years in Moslem countries.

The time had come for the sale of the Madras House; such a sale had been necessitated by confusion in family affairs. On an October Sunday, Philip Madras, Constantine's son, heard that his father had returned to England, and he was distressed by this news of the reappearance of the elderly black sheep. But this was not the only problem that Philip wished to discuss with his uncle, Henry Huxtable. The morale of the store had been upset by the discovery that one of the closely supervised girls at the store, Marion Yates, was pregnant. It was suspected that her betrayer was Mr. Brigstock, another sales person, for he had been seen kissing the disgraced girl. The old immorality of Constantine—who, it was soon learned, had lived as the master of a harem in Arabia—and the current immorality of Marion were threats to what the Huxtables called decency.

First, the Marion Yates situation was inquired into. It was immediately apparent that the young woman would refuse to name the father of her child. Instead, she planned to bear it and bring it up as her nephew or niece; the child, at least, would not be affected by family pressures for which the Huxtables stood.

Another problem that came up concerned the prospective buyer of the store, an American named State. Mr. State distressed everyone by talking in excessively naïve terms. All his phrases—such as "the Needs of the Gentler Sex" and "Woman's Noble Instinct to Perpetuate the Race"—seemed to come from his mouth in capital letters; he was a grotesque representative of an early stage of modern advertising. Furthermore, he insultingly believed that his methods were in advance of British ones and that his presence in England would change for the better the English system of merchandising.

To State's unconscious hypocrisy and to the self-conscious respectability of the Huxtables, Constantine Madras opposed himself and his own nature. At great length he defended his own pattern of life, one in which man was free to do what he liked and in which woman learned to like what man did. He pointed out that Arabian culture had not been feminized and intellectualized as, he claimed, had happened in England. To all such remarks, his hearers lent a shocked ear.

A further complication arose when Philip learned that he had a problem of his own: his wife Jessica felt neglected and was ready to fall in love with Philip's best friend, Major Thomas. For the first time Philip was forced to recognize that his wife was a woman and an individual as well as a wife. His reaction to Jessica's problem was complicated by the fact that he felt contempt for sentimentalities displayed during his mother's fruitless interview with her estranged husband Constantine.

Philip's moderately respectable soul

was still more disturbed when he learned that his father was the father of Marion Yates's unborn child. But Constantine did not blush at this revelation; he merely demanded care and protection for Marion and favored the company with a discourse on English priggishness. But Constantine, in turn, was distressed when Marion refused any assistance from him. Confused by her lack of social docility and feminine meekness, Constantine retreated to a cab and, eventually, to his Arabian household.

Still unresolved was the relationship between Philip and his wife. He finally recognized her as a person. To please her as well as himself, he gave up his interest in the Madras House, leaving it to Mr. State, the American. His plan was to talk matters over with his wife and to engage in activities useful to society. Both he and Jessica found themselves united by a hope that they could work together to improve the conditions of a faulty society which the sale of the Madras House had called to their attention.

THE MADWOMAN OF CHAILLOT

Type of work: Drama
Author: Jean Giraudoux (1882-1944)
Time: A little before noon in the spring of next year
Locale: The Chaillot District of Paris
First presented: 1945

Principal characters:
COUNTESS AURELIA, the Madwoman of Chaillot
MME. CONSTANCE, the Madwoman of Passy
MLLE. GABRIELLE, the Madwoman of St. Sulpice
MME. JOSEPHINE, the Madwoman of La Concorde
THE RAGPICKER
THE PRESIDENT
THE BARON
THE BROKER
THE PROSPECTOR

In *The Madwoman of Chaillot,* Jean Giraudoux orchestrates three of his most constantly recurring themes: the inscrutability of woman, the love of humanity, and the abhorrence of materialism. For one who is familiar with all of Giraudoux's plays, the anti-war theme is implied in the latter. Stylistically, Giraudoux employs two of his favorite devices: the fantastic parable and the duality of character. The resulting impact of *The Madwoman of Chaillot* is that it possesses a remarkable unity of both form and idea, the unifying theme being the writer's love and faith in the triumph of the human entity in a time of despair.

As in several of Giraudoux's other plays, *The Madwoman of Chaillot* extends into the realm of fantasy, leaving irritating reality far behind. It differs from his other plays, however, in that it involves some forty acting parts and depends to some extent upon mere motion rather than upon typical plot complications for its effect.

The basic framework of the plot is simple. A mighty syndicate of financiers wishes to exploit the untouched deposits of oil under the streets of Paris, and they ignore humanity, beauty, and truth in the process. The free souls of Paris oppose them and eventually triumph by literally removing them from the scene.

In depicting the opposing forces in the battle for humanity, Giraudoux has weighted the scales in favor of the human element. On the one side are Presidents, Prospectors, Barons, Press Agents, Brokers, and Ladies of the Street. On the other side are the Waiter, the Little Man,

the Street Singer, the Flower Girl, the Shoelace Peddlar, the Ragpicker, and other folk. In the middle, and significantly devoted to the gentle souls, is the Madwoman of Chaillot, aided by her compatriots, the Madwomen of Passy, St. Sulpice, and La Concorde. The capitalistic forces are stereotypes who function as well-oiled machinery; they are devoid of characteristics which would set them apart or elicit for them the least bit of empathic reaction. The people of Paris are all recognizable types, but each possesses some quality of individuality. Their vocations are of little concern; what matters is their love of life and mankind. The situation is basically mad, for the forces are utterly extreme.

The Madwoman tips the scales. She is both mad and frighteningly sane. Hers is an almost obligatory characterization, and Giraudoux has constructed the fabric of Countess Aurelia in such a fashion as to envelop the viewer in the sheer logic of her reasoning, making him captive of her every move. At the same time he suspends his belief in the situation through its sheer madness, so that a detachment from reality is effected. (Giraudoux's plays usually abound in understated truths made in situations of extreme agitation or tension.) He endows Countess Aurelia with telling powers of observation. Her comments are frequently so simply and mercilessly clear and true that we wish we might have said them ourselves. But our sanity renders us incapable of such guileless simplicity.

A less facile playwright than Giraudoux might easily have succumbed to the practice of constructing the parable with idealized characters lacking reality and acting within a metaphysical framework. Or another writer might have developed the situation realistically, carefully couching his thesis among the intricacies of plot and character relationships. Although *The Madwoman of Chaillot* is not exactly a compromise between these two extremes, Giraudoux employs the best techniques of both. In this play he shows the value of revealing two levels of thought within the same character.

Countess Aurelia's very insanity is sane, for she is caught up in a moment of fantastic ideals, of powerful and inhuman forces, of incredible economic stratagems which require sanity of a kind. Success ignores life and beauty in a headlong momentum toward some indefinable goal. The mad countess has captured and held her sanity in an attempt to love life and beauty to the fullest. For this gentle woman, time has stopped when life was at its loveliest.

The Madwoman encounters the menace in the form of the President, the Baron, the Prospector, and the Broker at a sidewalk café in the Chaillot district. Her friends are all aware that something terrible is afoot and inform her of the plot to drill for oil beneath the streets. The Prospector has sent his agent with a bomb to destroy the city architect, the only obstacle to the drilling. Pierre, the young assassin, is rescued by the Policeman as he is about to throw himself into the river rather than carry out his task. He is revived and convinced by the Madwoman that life is really worth living.

It is apparent to the Madwoman that the only way to combat the encroachment of the materialistic interests is to annihilate them. Because she and her friends have little chance of opposing them if commonly interpreted methods of justice were used, she decides upon an infallible plan and sends her confederates scurrying about on errands to help her carry it out.

She retires to her quarters in the Rue de Chaillot where she will receive the delegation of capitalists. They dare not resist her invitation, for she has informed them that a large deposit of oil rests under her basement. To prove it, she has prepared a sample; a bottle of mixed kerosene and mange cure is waiting for the Prospector, who professes to be able to detect the existence of oil deposits by merely sniffing the air.

Some years before, the Madwoman

had rescued a Sewer Man who promised to show her a secret entrance from her basement into the sewers of Paris. She summons him now and he willingly presses the stone concealing the entrance. The other Madwomen, Mme. Constance, who takes her invisible lap dog with her everywhere; Mlle. Gabrielle, who talks to nonexistent friends; and Mme. Josephine, who is an expert at jurisprudence because her brother-in-law was a lawyer, all arrive for a delightful tea scene. They are indeed mad, but this in no way prejudices the trial which follows.

Mme. Josephine is called upon to conduct a court, for it is only just and proper that the financiers have a fair hearing before they are sent to oblivion. The Ragpicker agrees to speak in their defense, and a damning testimony it is, with money at the root of this materialistic evil. The verdict of the tribunal is unanimous; the accused are guilty on all charges. The Madwoman may proceed with the extermination.

The guests begin to arrive, and in a wonderful scene of comic irony each group in turn is sent through the door into the sewer. First come the Presidents, next the Prospectors, then the Press Agents, and so on until all, like sheep, have followed the infallible nose of the Prospector down the dark stairway, never to return again.

Immediately all the wrongs of the world are righted. Giraudoux ends his play with a paean to the Madwoman of Chaillot and to life itself. The pigeons fly again; the air is pure; the sky is clear; grass sprouts on the pavements; complete strangers are shaking hands. Humanity has been saved, and the friends of friendship thank the Madwoman, the triumphant feminine force, who expresses Giraudoux's philosophy in a simple statement that any sensible woman can set right in the course of a single afternoon whatever is wrong in this muddled world.

MAGNALIA CHRISTI AMERICANA

Type of work: History
Author: Cotton Mather (1663-1728)
Time: 1620-1698
Locale: New England
First published: 1702

Cotton Mather's *Magnalia Christi Americana; or The Ecclesiastical History of New England from Its First Planting, in the Year 1620, Unto the Year of Our Lord 1698* is commonly referred to, and dismissed, as a fairly authoritative and substantial picture of the Puritan theocracy in New England. It is a history of Puritanism in the New World and much of it is true; but it is the product of a dogmatic, neurotic, tyrannical clergyman who failed to discriminate between facts and legends, the laws and the superstitions, of the early colonial period. Mather gives as much prominence and weight to accounts of witches and repentant criminals as he does to the biographies of church leaders, and the entire history is conditioned by the belief that God's will was done in early New England.

If the book is taken not as a history but as an impassioned product of the Puritan character in all of its dedication and its blindness, the experience of reading the book becomes a time-experiment by which one can gaze into the working of a mind three hundred years removed from our own. Great writers do not allow such strange, backward glimpses; their comments have a timelessness that makes their minds contemporary. But Mather is no great writer, and when he speaks he reveals himself as his times made him: pedantic, intemperate, and superstitious, yet an educated, religious man. From such personalities much of the distinctive

character of America developed, and if the historian uses the *Magnalia* as source material for a study of the early American character and its formative influence, more will be gained than if the book is taken as simply an account of New England Calvinism in its beginnings.

Mather was pastor of the North Church in Boston only after the book appeared; during its writing he was assistant minister. He was a prolific writer, and critics generally agree in recognizing the quantity of his work without granting any worth, other than ordinary, to its literary quality.

The *Magnalia* is divided into two volumes; the first contains three books, the second, four. The first book, titled "Antiquities," reports, in Mather's words, "the design where-on, the manner wherein, and the people where-by the several colonies of New England were planted." The second book contains the lives of the governors and the names of the magistrates of New England, and the third presents the lives of "sixty famous divines." Volume II begins with an account of the history of Harvard College, proceeds to an account of the "acts and monuments" of the New England churches, their discipline and principles, then records a number of "illustrious discoveries and demonstrations of the Divine Providence"—including "sea-deliverances . . . remarkables done by thunder . . . an history of criminals, executed for capital crimes; with their dying speeches," —and concludes with "the wonders of the invisible world, in preternatural occurrences. . . ." The last book, "A Book of the Wars of the Lord," deals with early religious controversies, with the "molestations given to the churches of New England by that odd sect of people called Quakers," with impostors who pretended to be ministers, and with an account of the Indian wars.

The historical account of the discovery and founding of New England begins with a critical consideration of the claims of various countries as discoverers of the New World. Mather finally gives the Cabots of England the credit for the discovery of the North American continent, but he declares that regardless of who first discovered America, it was the English who did the most for the new colonies.

Mather writes of the early settlements in Florida and Virginia and of their difficult days. He then provides a dramatized recital of the voyage of the *Mayflower*. The landing at Cape Cod is taken by Mather as a sign of God's providence; had the voyagers landed somewhere along the Hudson River, he declares, they would have been massacred by the Indians.

Mather's story of the founding of the various colonies is enlivened by zestful and partly imaginary accounts of Indian raids, of storms and droughts, and of quarrels with England and among the colonists themselves. The difficulties of the early settlers are interpreted as signs of God's providence working to produce men of strong faith in a new land. To the history of the establishment of the colonies and of churches within the colonies Mather attaches an "ecclesiastical map" which is a list of the congregations and ministers in the Plymouth, Massachusetts, and Connecticut colonies in 1696. The churches were erected, Mather writes, "on purpose to express and pursue the Protestant Reformation."

After some "historical remarks" on Boston, a lecture given in 1698 and designed to warn the Bostonians that their town had fallen on evil ways and that only with the help of God could it be returned to its former state of power and piety, Mather presents the lives of the governors of the colonies, commencing with William Bradford, governor of Plymouth colony. Other governors whose lives are included are John Winthrop, governor of Massachusetts colony; Edward Hopkins, the first governor of Connecticut colony; Theophilus Eaton, governor of New Haven colony; John Winthrop (the son), governor of Con-

necticut and New Haven, and other successors.

His stories of the clergy are so punctuated with moralizing passages and anecdotes that it is difficult to distinguish one divine from another. Despite Mather's pious tone, it is possible to appreciate the courage and religious devotion of the colonial ministers.

Mather is at his informative best in recording the decisions of the early churchmen concerning matters of faith. He objected to the opinion that the churches of New England simply followed the doctrines professed in England. A copy is given of the "Confession of Faith" agreed upon at Boston on May 12, 1680. The predominant feature of the document is the declaration of reliance on Holy Scripture, which is taken to be the word of God, interpretable by reference to the Scripture itself. Man's corruption is definitely admitted and is related to the fall of Adam, as seduced by Satan. Christ is the mediator between God and man. Man has free will, but since he does not always will the good, he is a sinner, to be saved only by the grace of God. The laws of God are for the direction of man, but they do not bind God Himself. The report of these points of dogma is supplemented by an account of the practices of the churches concerning such matters as church membership, election of officers, ordination, and the communion of churches with one another.

Mather becomes more human, almost gay, in the section titled "Remarkables of the Divine Providence." He begins with sea-deliverances: "I will carry my reader upon the huge Atlantick, and, without so much as the danger of being made sea-sick, he shall see 'wonders in the deep.'" The first story concerns Ephraim Howe, who lost two sons during a voyage from New Haven to Boston, was buffeted by storms for weeks, was shipwrecked and forced to live on gulls, crows, and ravens, and was rescued only after his friends had died and he had been isolated on an island near Cape Sables for over three months. Other tales of deliverances after prayer include the story of a man preserved on the keel of an overturned boat, an incident of "twelve men living five weeks for five hundred leagues in a little boat," and several incidents of rescue at sea involving the calming of storm-tossed waters, the changing of wind, or the chance passage of a rescuing boat.

To his accounts of sea-deliverances Mather adds stories of other acts of God —of flocks of birds arriving to end a plague of caterpillars, of the relief of droughts and floods, of persons rescued from drowning or other dangers. Mather was impressed by wounds which would have been fatal, in his opinion, had not Divinity intervened. He tells, for example, of Abigail Eliot:

> One Abigail Eliot had an iron struck into her head, which drew out part of her brains with it· a silver plate she afterwards wore on her skull where the orifice remain'd as big as an half crown. The brains left in the child's head would swell and swage, according to the tides; her intellectuals were not hurt by this disaster; and she liv'd to be a mother of several children.

In the hope of correcting ordinary sinners, Mather included a number of dying speeches of criminals. A verbatim report is given of the conversation between Hugh Stone, who cut his wife's throat, and a minister. The conversation was lengthy, but the criminal continued his confession of sins in a discourse and prayer almost as long as the conversation. He directed his remarks to "young men and maids," and warned that "If you say, when a person has provok'd you, 'I will kill him;' 'tis a thousand to one but the next time you will do it."

In writing of witches, Mather had few reservations concerning the truth of the charges against them. He believed in molestations from evil spirits, as directed by Satan, and he regarded the evidence of such possession as beyond any reason-

able doubt. He wrote of women who claimed to have made pacts with the devil, who rode on broomsticks and put curses on others, causing endless trouble. Execution was the proper punishment for such persons, according to Mather—although he did admit that there was "a going too far in this affair."

Perhaps the wonder is that the Christian spirit survived the passionate dogmatism and superstitions of colonial days. Mather's *Magnalia* is a curious and fascinating hodgepodge of history, didacticism, and fatal error combining to give an authentic reflection of a seventeenth-century American mind.

THE MAHABHARATA

Type of work: Poem
Author: Unknown
Type of plot: Heroic epic
Time of plot: Remote antiquity
Locale: Ancient India
First transcribed: Fifth century B.C.(?)

Principal characters:

KING DHRITARASHTRA, father of the Kauravas
KING PANDU, his brother and father of the Pandavas
YUDHISHTHIRA,
BHIMA,
ARJUNA,
NAKULA, and
SAHADEVA, the five sons of King Pandu
DRAUPADI, wife of the Pandavas
DURYODHANA, oldest son of Dhritarashtra

Critique:

This tremendous poetic effort is one of two national epics of the Hindu peoples, the second being the *Ramayana*. In its present form in Sanskrit, the *Mahabharata* runs to some 200,000 verses in couplets (slokas), in eighteen sections or books, though there is credible evidence to assume that earlier versions were considerably less extensive. Of the present version, only about one-third to one-quarter of the whole relates to the central story, that of a civil war between two great royal houses of India. Not a unified epic poem in the sense that the *Iliad* and the *Odyssey* were conceived, the *Mahabharata* is a massive collection of fascinating heroic and mythological legends, sermon-like essays, worldly and spiritual advice to the warrior class on appropriate conduct for military prowess and reverential duties, material constituting codes of law, popular apothegms and proverbs, and moral tales for the edification of its reader audience. Authorship of the poem is nominally attributed to Vyasa, but since this name means "the arranger" or "the reviser," it seems evident that the identity of the original poet or poets has been long since lost. From the state of the poem as it now exists, it is readily apparent that succeeding minstrels, copyists, and zealous adapters have worked conscientiously to include records, fables, favorite stories of mythological characters, rules for conduct, and the like as a means of preserving whatever they deemed most appealing and valuable for their contemporaries and posterity to know and understand about the glorious past. For these reasons the *Mahabharata* is both a history of prehistoric times and a compendium of materials that throw light on the religious, social, political, ethical, and moral ideals and practices of an old and memorable people.

The Story:

Among the descendants of King Bharata (after whose name India was called Bharata-varsha, land of the Bharatas)

there were two successors to the throne of Hastinapura. Of these, the elder, Dhritarashtra, was blind and gave over the reins of government to his younger brother Pandu. But Pandu grew weary of his duties and retired to hunt and enjoy himself. Again Dhritarashtra took control, aided by the advice and example of his wise old uncle, Bhishma. Upon Pandu's death, his five sons were put under the care of his younger brother, who had one hundred sons of his own.

At first the king's household was peaceful and free from strife, but gradually it became apparent that Pandu's sons were far more capable of ruling than any of Dhritarashtra's heirs. Of the Pandavas, the name given to the five descendants of Pandu, all were remarkably able, but the oldest, Yudhishthira, was judged most promising and therefore was chosen heir-apparent to the throne of the old blind king. To this selection of their cousin as the future king, the king's own sons took violent exception. Accordingly, they persuaded their father to allow the Pandavas to leave the court and live by themselves. From a trap set by the unscrupulous Duryodhana, leader of the king's sons, the five brothers escaped to the forest with their mother. There they spent some time in rustic exile.

In the meantime King Drupada had announced that the hand of his daughter, Princess Draupadi, would be given to the hero surpassing all others in a feat of strength and skill, and he had invited throngs of noblemen to compete for his daughter's hand. In disguise, the Pandavas set out for King Drupada's court.

More than two weeks were spent in celebrating the approaching nuptials of the princess before the trial of strength which would reveal the man worthy of taking the lovely princess as his wife. The test was to grasp a mighty bow, fit an arrow, bend the bow, and hit a metal target with the arrow. Contestant after contestant failed in the effort to bend the huge bow. Finally Arjuna, third of the sons of Pandu, came forward and performed the feat with little effort to win the hand of the princess. But in curious fashion Princess Draupadi became the wife of all five of the brothers. At this time, also, the Pandavas met their cousin on their mother's side, Krishna of Dvaraka. This renowned Yadava nobleman they accepted as their special counselor and friend, and to him they owed much of their future success and power.

Hoping to avert dissension after his death, King Dhritarashtra decided to divide his kingdom into two parts, giving his hundred sons, the Kauravas, one portion and the Pandavas the other. Thus it came about that Dhritarashtra's sons ruled in Hastinapur and the five sons of Pandu in Indraprastha.

The dying king's attempt to settle affairs of government amicably resulted in peace and prosperity for a brief period. Then the wily Duryodhana, leader of the Kauravas, set another trap for the Pandavas. On this occasion he enticed Yudhishthira, the oldest of the brothers, into a game of skill at dice. When the latter lost, the penalty was that the five brothers were to leave the court and spend the next twelve years in the forest. At the end of that time they were to have their kingdom and holdings once again if they could pass another year in disguise, without having anyone recognize them.

The twelve-year period of rustication was one of many romantic and heroic adventures. All five brothers were concerned in stirring events; Arjuna, in particular, traveled far and long, visited the sacred stream of the Ganges, was courted by several noble ladies, and finally married Subhadra, sister of Krishna.

When the long time of exile was over, the Pandavas and Kauravas engaged in a war of heroes. Great armies were assembled; mountains of supplies were brought together. Just before the fighting began, Krishna stepped forth and sang the divine song, the *Bhagavad-Gita,* in which he set forth such theological truths as the indestructibility of the soul, the

necessity to defend the faith, and other fundamental precepts of the theology of Brahma. By means of this song Arjuna was relieved of his doubts concerning the need to make his trial by battle.

The war lasted for some eighteen consecutive days, each day marked by fierce battles, single combats, and bloody attacks. Death and destruction were everywhere—the battlefields were strewn with broken bodies and ruined weapons and chariots. The outcome was the annihilation of all the pretensions of the Kauravas and their allies to rule over the kingdom. Finally Yudhishthira came to the throne amidst great celebrations, the payment of rich tribute, and the ceremonial horse sacrifice.

Later the death of their spiritual and military counselor, Krishna, led the five brothers to realize their weariness with earthly pomp and striving. Accordingly, Yudhishthira gave up his duties as ruler. The five brothers then banded together, clothed themselves as hermits, and set out for Mount Meru, the dwelling place of the gods on high. They were accompanied by their wife Draupadi and a dog that joined them on their journey. As they proceeded, one after the other dropped by the way and perished. At last only Yudhishthira and the faithful dog remained to reach the portals of heaven. But when the dog was refused admission to that holy place, Yudhishthira declined to enter without his canine companion. Then the truth was revealed—the dog was in reality the god of justice himself, sent to test Yudhishthira's constancy.

But Yudhishthira was not content in heaven, for he soon realized that his brothers and Draupadi had been required to descend to the lower regions and there expiate their mortal sins. Lonely and disconsolate, he decided to join them until all could be united in heaven. After he had spent some time in that realm of suffering and torture, the gods took pity on him. Along with his brothers and Draupadi, he was transported back to heaven, where all dwelt in perpetual happiness.

THE MAID OF HONOUR

Type of work: Drama
Author: Philip Massinger (1583-1640)
Type of plot: Tragi-comedy
Time of plot: The Renaissance
Locale: Palermo and Siena, Italy
First presented: c. 1623

Principal characters:
ROBERTO, King of Sicily
FERDINAND, Duke of Urbin
BERTOLDO, a natural brother of Roberto and a Knight of Malta
GONZAGA, a Knight of Malta, general to the Duchess of Siena
ASTUTIO, a counselor of state to the King of Sicily
FULGENTIO, the favorite of King Roberto
ADORNI, a Sicilian gentleman, in love with Camiola
AURELIA, Duchess of Siena
CAMIOLA, the "Maid of Honour"

Critique:

In *The Maid of Honour* Massinger wrote a play which, though by no means great, contains perhaps two memorable characters and a certain amount of dramatic poetry of at least the second rank. The figure of Camiola has been much admired for her noble unselfishness; and the self-sacrificing lover, Adorni, has also received a measure of praise. Although the play contains many of the improba-

bilities common to the drama of the period, the author's skill in dramatic construction is apparent. As Arthur Symons phrased it, Massinger was so unfortunate as to appear "at the ebb of a spent wave," after the great Elizabethans; nevertheless, his plays have experienced a certain revival of popularity as the result of the renewed interest in the Jacobean and Caroline dramatists.

The Story:

At the court of Roberto, King of Sicily, at Palermo, where the arrival of an ambassador from the Duke of Urbin was momentarily expected, the conversation of those waiting had turned to discussion of the sinister influence of Fulgentio, the king's unworthy favorite, and of the soldierly qualities of Bertoldo, the king's illegitimate half-brother. Upon the arrival of the ambassador, the political situation was explained: the Duke of Urbin, in love with the Duchess of Siena but rejected by her, had attacked her territories. On the verge of defeat at the hands of the Sienese, he was appealing to Sicily for aid on the basis of a treaty of mutual assistance. King Roberto, however, maintained that the treaty had been rendered void by the aggressive action of the duke and that Sicily was not obligated to come to the rescue. This pacifistic attitude was abhorrent to the king's half-brother Bertoldo, who in a fiery speech accused the king of cowardice, claimed that Sicily's honor demanded intervention, and urged the nobles to follow him to the relief of the duke. The king, angered by the speech, replied that any might volunteer who wished, but that they would then cease to be his subjects and could expect no protection from him if fortune went against them.

On that same day, at the house of Camiola, the maid was being plagued by the suit of one Sylli, a man of almost unbelievable conceit. He, however, left upon the arrival of Bertoldo, who had come to say farewell and to declare his own love. But in spite of her evident love for Bertoldo, Camiola rejected his suit because, as a Knight of Malta, he was vowed to celibacy, nor could she be moved by his suggestion that a dispensation could be obtained. He left for the war with the determination to have honor as his only mistress.

The next day King Roberto learned of Bertoldo's departure with his volunteers and was displeased at the news. Fulgentio, however, was delighted, for with Bertoldo gone he could pursue his own wooing of Camiola. On his arrival at her house he behaved in an overbearing manner toward all present, particularly her other suitors, Sylli and Adorni. Sylli fainted, but Adorni was prepared to fight until restrained by Camiola. In a series of frank and witty speeches, Camiola told Fulgentio exactly what she thought of him and outlined his despicable character. He left, vowing to avenge himself by ruining her reputation by spreading scandal about her.

Meanwhile, in the territories of Siena, the forces of the Duke of Urbin were still faring badly. Bertoldo and his Sicilian volunteers had arrived, but they could not change the fortunes of war. In the ensuing battle they were captured. When Gonzaga, the Sienese general, recognized Bertoldo as a Knight of Malta, he tore the cross from his prisoner's cloak, for Bertoldo had broken the vows of the order by attacking the duchess in an unjust war. Further, when Astutio came as ambassador from King Roberto to disclaim his sovereign's part in the attack, Gonzaga agreed to accept the usual ransom for all the Sicilian nobles except Bertoldo, for whom he demanded fifty thousand crowns. Astutio bore the news that the king would pay nothing for his half-brother and had, in fact, confiscated the unfortunate man's estates. Unable to pay the ransom, Bertoldo faced a lifetime of imprisonment.

In Sicily, Adorni had challenged Fulgentio for his treatment of Camiola but the cowardly favorite had declined the challenge. On Camiola's birthday, in the

midst of the celebration, Adorni entered bleeding. He had been wounded in the fight that he had finally forced upon Fulgentio, but he had compelled the latter to sign a paper repudiating the slanders he had been spreading about Camiola. Adorni then confessed his love for Camiola, but she rejected him with the admonition that he must not aspire so high. Yet when, through the agency of the ransomed Sicilian noblemen, she learned of Bertoldo's plight, she was ready enough to send Adorni with the fifty thousand crowns to ransom the man she loved. Adorni promised to execute the commission faithfully, although he felt that he would not survive for long, and departed for Siena to bring happiness to his rival. Bertoldo, in ecstasies at the goodness of Camiola, gladly agreed to sign the contract of betrothal that she had demanded. It was his tragedy, however, to be sent for by the victorious Duchess of Siena, who had heard of his martial prowess. Almost instantly she fell violently in love with him; and he, after a short struggle against the sin of ingratitude, fell equally in love with her and promised to marry her.

While this surprising event was in progress at Siena, an equally unexpected change of fortune was taking place in Sicily. The king and his favorite arrived at Camiola's house; the former, with seeming sternness, rebuked her for disobedience in refusing Fulgentio's suit and for urging Adorni to attack him. Camiola defended her conduct and accused Fulgentio of having slandered her. King Roberto then ordered Fulgentio out of his sight, threatened him with death, and praised the behavior of Camiola. Thus the villain was discomfited.

Camiola, informed by the faithful Adorni of Bertoldo's perfidy, made plans accordingly. At a reunion in the palace at Palermo, the king forgave his half-brother and consented to his marriage to the Duchess of Siena. But Camiola entered and, after promising Fulgentio to try to secure his peace with the king, asked the monarch for justice on Bertoldo. Producing the contract of betrothal that he had signed, she made such a noble plea for her rights that even the love-smitten duchess acknowledged her superiority and yielded Bertoldo to her, while he admitted his falseness and confessed himself branded with disloyalty and ingratitude. Camiola forgave him and announced her approaching marriage. The entrance of a group of friars provided another surprise for the gathering. Camiola announced that she had determined to become the bride of the Church; by entering a religious order she was to become, in another sense, the Maid of Honour. As her last act, she gave Adorni a third of her estate and returned to Bertoldo the cross of the Knights of Malta, bidding him to redeem his honor by fighting against the enemies of the faith. As she departed for the convent, King Roberto stated admiringly that she well deserved her title of Maid of Honour.

MAIN-TRAVELLED ROADS

Type of work: Short stories
Author: Hamlin Garland (1860-1940)
Time: Late nineteenth century
Locale: The Middle West
First published: 1891

In 1887, Hamlin Garland traveled from Boston to South Dakota through farming country he had not seen in three years, to visit his mother and father, whom he had not seen in six. According to his own account, the trip was a revelation. Although he had been brought up on a farm, he had never realized how wretched the life of the farmer was. The farther west he traveled, the more oppressive be-

came the bleakness of the landscape and the poverty of its people. When he reached his parents' farm and found his mother living in hopeless misery, Garland's depression sank into bitterness, a mood which inspired a series of short stories about farm life in the Middle West, the book titled *Main-Travelled Roads*.

One of these stories, "Up the Coolly," re-creates the mood of Garland's trip under circumstances slightly similar in some respects. Howard McLane, after years spent traveling with his own theatrical troupe, returned to the West for a surprise visit with his mother and brother. He found them living in poverty on a small, unproductive farm, the family property having been sold to pay off a mortgage. Although his mother and his sister-in-law greeted him with warmth, Grant, his brother, soon made it plain that he blamed Howard for the loss of the farm, that Howard, had he shared his apparent wealth, could have saved the farm and spared his mother a great deal of misery. Howard's attempt to win the friendship of his brother resulted only in alienation until Howard finally admitted his selfishness and neglect and offered to buy the farm back. The brothers were reconciled, but the story ends in despair with Grant's refusal of assistance.

Not many of Garland's stories end on so despondent a note; in fact, most of them end hopefully, and some happily. But none of Garland's principal characters is spared a bitter sense of failure, though most of them overcome it. Thus, in "A 'Good Fellow's' Wife," Jim Sanford lost all the savings of the farmers who had invested in his bank. In "A Branch Road," Will Hannon lost the beautiful girl he loved and regained her only when she was prematurely old and wasted. And in "Under the Lion's Paw," Tim Haskins was forced to pay double for a farm because he himself had doubled its value by hard work.

Even in the stories which are lighter in tone, the characters are made to taste of the bitterness of life. Thus, in "The Creamery Man," which is about a young man's carefree courtship, Claude Williams won not Lucindy Kennedy, the lovely daughter of a prominent farmer, but Nina Haldeman, the unrefined daughter of an immigrant. And in "Mrs. Ripley's Trip," Gran'ma Ripley made a journey back East where she had been born, but not without a sense of guilt for leaving her husband, even for so short a time.

In addition to reflecting the bitterness which Garland himself felt, many of the stories set forth a disillusioning contrast between the farm life he remembered and the reality he found when he returned after a long absence. "The Return of a Private," for instance, pictures the return of a Civil War soldier to his farm. Expecting the farm to be as prosperous as he had left it, Private Smith found it "weedy and encumbered, a rascally renter had run away with his machinery . . . his children needed clothing, the years were coming upon him, he was sick and emaciated. . . ." In "God's Ravens," Robert Bloom, who had moved to the country because he felt stifled by city life, went through an apprenticeship of misery before the country people finally accepted him and made him feel at home.

It is possible, however, to overemphasize Garland's disillusionment; practically all the stories in *Main-Travelled Roads* have a hopeful ending in that the characters' love for the land and their trust in it are ultimately justified. It is clear that Private Smith by hard work will restore his farm to its former prosperity. Robert Bloom discovers that the cause of his discontent is within himself, not in the hearts of his farmer neighbors. Tim Haskins, robbed by one man, is set on his feet by another. It is true that Garland's realistic portrayal of hardship and poverty did much to shatter any romantic illusions about an American pastoral idyl, but its somber tone was not enough to discredit the traditional view of the farmer as a doughty, virtuous frontiersman. Rather,

Garland's accomplishment was to expose the pathos, perhaps tragedy, of people who felt the futility and injustice of farm life, but who were unable to change that life and so accepted it with fortitude and resignation.

Main-Travelled Roads is more than a social document. No less a figure than William Dean Howells recognized that it was important in the development of a new American literature. In an essay which was reprinted as an introduction to later editions of *Main-Travelled Roads,* he commended Garland for the social significance of his work and then went on to praise his "fine courage to leave a fact with the reader, ungarnished and unvarnished, which is almost the rarest trait in an Anglo-Saxon writer, so infantile and feeble is the custom of our art. . . ." Singled out for special praise was the ending of "A Branch Road," in which Will Hannon persuaded Agnes Dingman to leave her husband and the farm to lead a life of comfort and ease. Such an ending Howells deemed immoral but justifiable, since for these characters it was probable and realistic. Howells' judgment was sound. It is for Garland's contribution to the rise of American realism as well as for his social commentary that his works are still read.

MAJOR BARBARA

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: Early twentieth century
Locale: London
First presented: 1905

Principal characters:
SIR ANDREW UNDERSHAFT, a munitions tycoon
LADY BRITOMART UNDERSHAFT, his domineering wife
BARBARA, their older daughter, a major in the Salvation Army
SARAH, their younger daughter
STEPHEN, their son, a correct young man
ADOLPHUS CUSINS, a professor of Greek
CHARLES LOMAX, Sarah's suitor
SNOBBY PRICE,
RUMMY MITCHENS,
BILL WALKER, and
PETER SHIRLEY, members of the lower classes

In writing *Major Barbara,* Shaw faced essentially the same problems that had confronted the earliest English dramatists, the authors of the medieval miracle and mystery plays. Like those writers, Shaw considered drama to be only a means, not an end, and like them he used drama as a means of educating the great ignorant public. But the problems confronting Shaw were considerably more formidable than those posed by the dramatization of Biblical stories. Instead of stories which were intrinsically dramatic and which provided ready-made plots, Shaw dramatized themes: philosophical themes, moral themes, social, economic, historic, and even biological themes, most of which were intrinsically non-dramatic and unentertaining. No one but a college sophomore or a genius would have dared inflict on a theater audience, intent only on an evening's entertainment, the doctrines of Nietzsche, Schopenhauer, or, for that matter, Ernest Belfort Box. This is not to deny that earlier dramatists had successfully woven philosophical themes into their plays. But in Shaw's plays the theme is not merely an integral part of the characters and action; as often as not it is a topic of conversation which the characters, sitting in their parlors or standing on the streets, discuss and explore.

Shaw's problem, then, was clear-cut: to create characters who were so interesting and lively that the audience would not mind listening to them preach. For Shaw's characters do preach, and nowhere quite so vociferously as in *Major Barbara.*

Major Barbara is a sermon. The subject is salvation of society and salvation of the human soul; the text, blessed are the poor. As might be expected, Shaw's message is diametrically opposed to the lesson taught by Christian ethics. Shaw believed that the poor were unblessed. Since poverty was obviously the source of sin, no poor man could possibly hope to enter the kingdom of heaven. More important to Shaw, perhaps, was the fact that poverty was also the source of crime. To eliminate poverty, then, was a social as well as a moral imperative.

A play built on such a theme could easily have sunk either into the depths of naturalism or drifted into the zone of platitudinous propaganda. Instead, since Shaw was the author, the play turned out to be outrageously funny. In fact, *Major Barbara* is one of the funniest plays Shaw wrote and therefore one of the most effective.

As in all Shaw's plays, the focus is on a conflict between the forces of conventionality and the power of a superior being—the Shavian hero. Ironically, since Shaw was a Socialist, the hero, Andrew Undershaft, is a multimillionaire capitalist, a manufacturer of munitions. Pitted against him is his daughter Barbara, a major in the Salvation Army. Undershaft is the apostle of Shaw's secular morality. Realizing that poverty breeds social discontent and thus constitutes a threat to capitalism, he uses his immense power to eliminate poverty, at least among his own workers. Barbara he recognizes to be a superior person possessed of true, but misguided, moral energy. She has deluded herself into thinking that the converts she wins through her work in the Salvation Army have truly reformed, that the Army truly wins souls to the kingdom of God. Undershaft undertakes to convert her. On the other hand, Barbara deplores her father's profession, believing that he is dedicated to the destruction rather than the salvation of mankind. She undertakes to convert him.

The battle is one-sided, short, and decisive. Undershaft merely has to show Barbara that he, a dealer in death and destruction, can buy the Army's good graces for the price of a donation. He shows that he and others like him—a distiller, for instance—provide the financial backing without which the Army would collapse. Crushed by her father's cynicism and what she considers the Army's hypocrisy, she turns in her uniform.

The play ends on a note of sardonic optimism. Undershaft's destruction of Barbara's faith is only a preliminary step; he must now convert her to his own creed. This conversion he accomplishes by taking Barbara and the rest of his family on a tour of his factory and Perivale St. Andrews, the town in which his workers live. The town turns out to be a workingman's paradise. Instead of the misery and squalor which Barbara expects, she finds prosperity and sanitation. Realizing at last that it is impossible to save hungry men's souls, she resolves to devote her energies to saving the souls of the well-fed.

Directly involved in this struggle for Barbara's soul is her suitor, Adolphus Cusins, a professor of Greek, who, to please Barbara, neglects his studies to play the bass drum in the Salvation Army band. Cusins is important, too, in the thematic structure of the play because he is the third member of the triumvirate which is to save society. Undershaft, following the tradition of his predecessors in the munitions business, disinherits his own son Stephen and adopts Adolphus as his protégé and heir. To Undershaft's power and Barbara's moral fervor, Adolphus adds intellect. In this combination, presumably, lay Shaw's hope for the salvation of society.

The minor characters serve both to act out the message of the play and to provide much of the humor. They are divided into two classes: rich and poor. The poor class is represented by the rascals and reprobates who frequent Barbara's Salvation Army shelter. Of these, by far the most typical are Snobby Price and Rummy Mitchens, both of whom feign a desire for spiritual sustenance and testify to their conversion to Christianity in return for free meals. The most pathetic is Peter Shirley, who at forty-five has been thrown out of work because he has a streak of gray in his hair. A disciple of Thomas Paine, he swallows his pride to accept a free meal only when he is starving. By far the meanest and funniest is Bill Walker, who comes to the shelter to pommel his girl friend because she deserted him when she was converted. A bully and ruffian, he provides the funniest scene of the play when, after blackening the eye of one of Barbara's young female assistants, he is shamed into an excruciating sense of guilt by Barbara's reproofs. His role as a foil to Undershaft is apparent when Bill tries to atone for the black eye by giving a donation to the Army.

The idle rich are represented by Undershaft's wife, son, younger daughter, and the latter's suitor. Lady Britomart and her son Stephen reek of conventional morality. A typical domineering mother, Lady Britomart abhors her husband's immorality but does not hesitate to capitalize on it, accepting his money to ensure her children's comfortable place in society. Stephen, though cowed at first by his mother, declares his independence toward the end of the play and is rewarded with a career in journalism by his amused father. Charles Lomax, Sarah's suitor, demonstrates the utter frivolity and vacuity of the rich. Although these are stock characters borrowed from Oscar Wilde's drawing-room comedies, they are vigorous and funny.

Shaw's success in creating such thoroughly delightful characters is the key to the success of *Major Barbara*. Without the relief of the humor which each and every character provides, the moralizing and preaching would be tedious. It is by no means certain, however, that Shaw converted anyone to his brand of secular morality by using such a dramatic technique. The play is so amusing that it is difficult to take the theme seriously. But in the process of entertaining his audiences, Shaw was able at least to acquaint them with serious ideas. Surely he did not expect to accomplish more.

THE MALCONTENT

Type of work: Drama
Author: John Marston (1576-1634)
Type of plot: Romantic comedy
Time of plot: Thirteenth century
Locale: Genoa, Italy
First presented: 1604

Principal characters:

GIOVANNI ALTOFRONTO, disguised as the Malcontent, sometime Duke of Genoa
PIETRO JACOMO, Duke of Genoa
MENDOZA, a court minion
FERNEZE, a young courtier
AURELIA, Pietro Jacomo's wife
MARIA, Altofronto's wife
BILIOSO, an old Marshal
MAQUERELLE, an old panderer
CELSO, a friend of Altofronto

EMILIA, and
BIANCHA, Aurelia's attendants

Critique:

Although Marston called *The Malcontent* a comedy, it has more the qualities of a tragi-comedy. The pandering in connection with cuckoldry and the court toadies are treated as comedy in the Elizabethan sense; but the principal issue of the play, restoration of the rightful, and right, state leadership, is not amusing; nor is it handled as humor in this play. In style, *The Malcontent* is unsatisfying when compared with other Elizabethan dramas. Marston seems to have tried to impress his audience with his facility of language, and his use of descriptive phrases and figures of speech is extended to the point of monotony. Also, the play comes more to life in scenes implying tragedy than in those purporting comedy. Marston dedicated *The Malcontent* to Ben Jonson, his close friend and sporadic literary feudist. John Webster collaborated to the extent of developing additions for presentation on the stage by the King's Players.

The Story:

Duke Altofronto had been banished from Genoa and a political coup, staged by Mendoza with the help of the Florentines, had brought weak Pietro Jacomo to power through his marriage to Aurelia, the daughter of a powerful Florentine leader. Altofronto, disguised as the Malcontent, prepared to bide his time until the state wearied of Pietro. His devoted duchess, Maria, waited faithfully in prison for his return. Celso acted as Altofronto's secret informant on matters of state.

As the Malcontent, Altofronto was described as a likable person of marked intelligence and straightforward honesty. He would not flatter as others did. On the negative side, however, he was described as more monster than man, more discontented than Lucifer in his Fall, a man living on the vexations of others and at variance with his own soul. This mixture, making him seem most unpredictable, served Altofronto well in plotting against his adversaries. This description of the former duke came from Pietro, strangely attracted to the erratic individual known as the Malcontent. It was Altofronto who told Pietro that he was being cuckolded by Mendoza. This condition, Altofronto declared, was most unnatural in that a cuckold was a creation of woman and not of God. Altofronto used such means to torment Pietro and to inflame him against Mendoza.

Incensed by Altofronto's report of Mendoza's relationship with Aurelia, Pietro confronted the minion with accusations and threats to kill him, but Mendoza placated the duke with disparagement of women and their habits, absolving himself of Pietro's accusations by telling him that Ferneze was the offender against the duke's marital rights. To prove his point he suggested that Pietro break into Aurelia's room that night; then, should Ferneze try to escape, Mendoza would kill him. The situation resolved itself as Mendoza planned. Ferneze was discovered in Aurelia's room and was, as the minion believed, killed in his attempt to flee.

Later, when Mendoza and Aurelia were alone, they planned Pietro's murder. Aurelia promised to use her influence to have Mendoza made Duke of Genoa. Unknown to them, however, Ferneze had not been killed. Wounded, he attracted the attention of Altofronto, who revived and hid the young courtier.

Knowing that Pietro had gone hunting, Mendoza hired the Malcontent to pursue and murder the duke. Taken in by Altofronto's apparent willingness to aid him in his villainy, Mendoza outlined the remaining steps to his ultimate goal. With Pietro removed and his alliance with Aurelia established, he would be ready to make his real bid for power. The banishment of Aurelia would be an easy step

because he would publicize her infidelity to the Florentines. Then he intended to marry Maria, Altofronto's imprisoned wife, whose friends would strengthen Mendoza and his faction.

Assured by Mendoza's admission that he did not love Maria, that she too was only a pawn to him, Altofronto took heart in his assurance that Maria was still true to him, as Celso had reported. Altofronto suggested to Mendoza that they hire some wretch or holy man to report that he had seen Pietro, bereft of reason because of his wife's infidelity, throw himself into the sea. Also, he offered to act as Mendoza's emissary in winning Maria's favor.

Instead of murdering Pietro, Altofronto divulged to him the plot against his life and provided him with the disguise of the hermit who was to report his suicide. Pietro, in disguise, gave a vivid description of his own anguished demise as he lamented Aurelia's unfaithfulness. Mendoza immediately banished Aurelia. He then instructed Altofronto to negotiate with Maria.

Duped by the earnestness of the supposed hermit, Mendoza sent him after Altofronto, with orders to poison the Malcontent at supper. When Altofronto returned for a letter that would admit him to Maria's quarters in the citadel, he in turn received Mendoza's instructions to poison the hermit.

Altofronto and Pietro, encountering banished Aurelia, found her in abject grief because of her indiscretions and her love for Pietro. Altofronto eased the hurt of Pietro's inadequacy in his relationship with Aurelia by reminding him that many great men have had unfaithful wives. Among them he named Agamemnon, King Arthur, and Hercules.

Maria's faithfulness to Altofronto was proved beyond doubt when Maquerelle and the disguised Altofronto waited upon her to deliver Mendoza's offer of marriage. In answer to their proposal and the promise of great riches if she would accept Mendoza, she announced that she already had a husband. Banished or in power, present or absent, Altofronto was still her true lord.

Mendoza's only remaining threat to power was Altofronto, who in the disguise of the Malcontent knew too much of the usurper's malice. To be rid of him, Mendoza planned to use the contents of one of the two boxes given him by his intended victim. These boxes, according to the giver, contained fumes that on being breathed would either put the person to sleep for twelve hours or kill him suddenly. Mendoza, not knowing the contents of either box, used the one that merely put Altofronto into a sleep resembling death. Later he appeared at a masked ball given by Mendoza to celebrate the deaths he had planned. In the meantime, spurned by Maria, Mendoza accused her of murdering the hermit—the disguised Pietro—whom Altofronto had reported dead. Condemned to die, the faithful wife welcomed death, a fate better than damnation in being married to the usurper.

At the ball Altofronto chose Maria as his partner. Revealing his identity, he asked her to remain composed so that others would not recognize him. Pietro danced with Aurelia, who, repenting of her past deeds, vowed her undying devotion to him. Then, at the signal of a musical flourish, Mendoza's three supposed victims—Altofronto, Pietro, and Ferneze—revealed themselves, to the consternation of Mendoza and the joy of the assemblage. Immediately acclaimed, Altofronto was restored to his rightful place as Duke of Genoa.

Denying Mendoza's plea to live long enough to do penance for his sins, Altofronto ordered the minion to take his own life. Aurelia and Pietro were given the blessing of the court. Maquerelle was allowed to carry on her pandering in the suburbs. Bilioso, a sycophant who chose to stand with the wrong rather than fall with the right, was summarily dismissed from any further court favor. And Altofronto and Maria were reunited in happiness.

THE MAN AGAINST THE SKY

Type of work: Poetry
Author: Edwin Arlington Robinson (1869-1935)
First published: 1916

One of the most difficult of American poets to pigeonhole is Edwin Arlington Robinson. If critics try to file him away under the label of the prolix and wordy poets, he refutes them with the sparkling simplicity of such character sketches as "Bewick Finzer" and "Richard Cory"; if they decide he is coldly intellectual, they need only read *Tristram* to discover a warm and passionate love story; if they try to stuff him into that compartment occupied by poets who take themselves too seriously, such witty masterpieces as "Miniver Cheevy" and "Mr. Flood's Party" will laugh at them forever. Yet in spite of these many talents, Robinson has somewhat grudgingly been given the status of a major American poet, and critics who specialize in "modern" poetry tend to omit him from their discussions or to brush him off with a word or two. Possibly the very fact that he cannot be pigeonholed and does not belong to any school or movement accounts for this strange neglect. And strange neglect it is, for Robinson is one of the most interesting and readable poets of our time.

In *The Man Against the Sky,* the early volume that first brought him the critical acclaim that now seems to be waning, Robinson is at his best; and nearly all the types of poetry he was to write are skillfully represented here. Only his talent for handling long narratives, as found in his Arthurian trilogy and his novels in verse, such as *Cavender's House,* is lacking, and perhaps even this aspect of this work is foreshadowed in miniature by "Llewellyn and the Tree," the triangle story of a man, his shrewish wife, and Fate.

The light touch that created Miniver Cheevy and Mr. Flood introduces us in this volume to "Old King Cole":

> No crown annoyed his honest head,
> No fiddlers three were called or needed;
> For two disastrous heirs instead
> Made music more than ever three did.

The story of the old man cursed with two wild and worthless sons is essentially a tragic one, but Robinson lets the old fellow take such a merry and philosophical attitude toward his troubles that the reader is amused rather than saddened. This effect is a variation on a well-known skill of Robinson's: in his character sketches he celebrates people who would ordinarily be judged as failures and charmingly turns defeat into a contented, if not glorious, triumph. Robinson is likely to be remembered best for these short poems which are alive with strange and interesting characters. In *The Man Against the Sky* we first meet Flammonde, that "Prince of Castaways" who comes to Tilbury Town "from God knows where." Flammonde finally is able to make the townspeople see the good points in a woman of bad reputation, to help them raise money for the education of a gifted boy, and to patch up a quarrel between two citizens of the town. But Flammonde himself remains a mystery, an apparent failure in life. In "The Gift of God" we are introduced to the fond and foolish mother who in her dreams ennobles a son who is just an average young man; but her triumph comes in the very nobility of that dream. "The Poor Relation" is less subtle than many of Robinson's sketches, but it is an effective portrait of an old woman who is "unsought, unthought-of, and unheard." And, of course, there is Bewick Finzer, the man of wealth whose brain crumbles when he loses all his money; a sad reminder to the more fortunate, he comes begging for loans:

THE MAN AGAINST THE SKY by Edwin Arlington Robinson. Excerpts reprinted by permission of the publishers, The Macmillan Co. Copyright, 1910, by Charles Scribner's Sons. Copyright, 1916, 1924, by The Macmillan Co. Renewed. All rights reserved.

Familiar as an old mistake,
And futile as regret.

Still another fine short poem is "John Gorham," but this one differs from Robinson's other sketches in its ballad-like form. Two young people, Gorham and Jane Wayland, speak to each other in alternating stanzas; they break off their romance in most surprising fashion.

The *pièce de résistance* of the volume is the long dramatic monologue, "Ben Jonson Entertains a Man from Stratford." Using the few known facts of Shakespeare's life and the many hints found in the plays and sonnets, the poet gives us as fine a characterization of Shakespeare as can be found anywhere. Robinson's setting is a simple one: Ben Jonson meets an alderman from Stratford and treats him to a few drinks in a London tavern. While drinking, Ben talks about "this mad, careful, proud, indifferent Shakespeare." The poem is centered around the bard's very human wish to retire to the finest house in Stratford and live out his life as a country squire. In developing this theme, Robinson credits Ben with some astute observations on Shakespeare's skill as a playwright, on his troubles with women, on the contrast between his simple ambitions and his tremendous success as a writer, and on his feelings toward "a phantom world he sounded and found wanting." Part of the pleasure in reading this poem comes from recognizing the sources from which Robinson has drawn his material; for instance, Shakespeare's troubled love life derives from the recorded facts of his strange marriage to Anne Hathaway and from the "dark lady" of the sonnets; for Shakespeare's outlook on life Robinson draws chiefly on the graveyard scene in *Hamlet,* an interesting source because Robinson has definitely "weighted" his poem so that it becomes a sort of literary triple-play—Shakespeare to Jonson to Robinson—and he makes Robinson the key man. Here is a passage in which Jonson, when he meets Shakespeare "down Lambeth way," quotes the bard as philosophizing in a gloomy mood. This could undoubtedly be Shakespeare speaking, but might it not also be pure Robinson?

"Your fly will serve as well as anybody,
And what's his hour? He flies, and flies, and flies,
And in his fly's mind has a brave appearance;
And then your spider gets him in her net,
And eats him up and hangs him up to dry.
That's Nature, the kind mother of us all.
And then your slattern housemaid swings her broom,
And where's your spider? And that's Nature, also.
It's Nature, and it's Nothing. It's all Nothing. . . ."

This type of philosophy has its counterpart in the title piece of Robinson's volume. The poet has been called a "muddy thinker," but a careful reading of "The Man Against the Sky" reveals not muddiness but the honest outlook of a man who, like so many others, is unsure of the meaning of birth, life, and death. Robinson is not the first to suggest that man, in his search for the answer to the riddle, will find that the problem is a personal one, that "mostly alone he goes." Robinson places his Man on a hill against the red glare of the sunset and then speculates on the forces that brought him there and the fate that lies ahead of him:

Whatever dark road he may have taken,
This man who stood on high
And faced alone the sky,
Whatever drove or lured or guided him,—
A vision answering a faith unshaken,
An easy trust assumed of easy trials,
A sick negation born of weak denials,
A crazed abhorrence of an old condition,
A blind attendance on a brief ambition,—
Whatever stayed him or derided him,
His way was even as ours;

And we, with all our wounds and all our powers,
Must each await alone at his own height
Another darkness or another light. . . .

Aside from its philosophical import, this poem also illustrates well the style that is so definitely Robinson's: without straining, he combines a colloquial rhythm that is smooth and offhand with a scholarly choice of words that does not fear the polysyllable. In "The Man Against the Sky" such words as "atrabilious" and "hierophants" are slipped in as if they were inevitable.

The Man Against the Sky is not a perfect volume by any means. There are flat poems (after all, the level of "Eros Turannos" and "Bewick Finzer" is a difficult one to sustain) and even in some of the best ones there are lines that string together a series of what might be called "bland" words, the kind that get a poem started or keep it moving but contribute almost nothing of connotative value. Robinson's diction is usually so effective that these lapses seem especially egregious. Sometimes, too, Robinson sacrifices the exact word in order to make a rhyme; for example, in the third stanza of "Old King Cole" the poet has chosen "affair" to rhyme with "pair"; the choice tends to blur the meaning. These objections are minor ones, however, when set against the overall effectiveness of the volume. It seems certain that Robinson, aided by a universality that lifts him above any school, movement, period, or region (the New England flavor blends in like a tart but unobtrusive spice) will survive his current critical neglect and emerge as one of the finest of American poets.

MAN AND SUPERMAN

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: c. 1900
Locale: England and Spain
First presented: 1905

Principal characters:
JACK TANNER, an eloquent anarchist and social philosopher
ANN WHITEFIELD, his ward and pursuer
ROEBUCK RAMSDEN, her co-guardian
OCTAVIUS ROBINSON, her suitor
VIOLET ROBINSON, Octavius' sister
HECTOR MALONE, her husband
HENRY STRAKER, Jack's chauffeur
MENDOZA, a bandit
DON JUAN
DOÑA ANA DE ULLOA, a Spanish noblewoman
DON GONZALO, her father
THE DEVIL

Frequently the subtitles of Shaw's plays are just as informative as the prefaces. They are often just as clever; they are always more to the point. Such is the case with *Heartbreak House,* which is subtitled *A Fantasia in the Russian Manner on English Themes; Fanny's First Play, An Easy Play for a Little Theatre;* and *"In Good King Charles's Golden Days," A True History that Never Happened.* So, too, with *Man and Superman,* which is subtitled simply but significantly *A Comedy and a Philosophy.* For *Man and Superman,* though it was written early in Shaw's career, represents the culmination of Shaw's theory that the drama is but a device—a trick, if you like—for getting the public to listen to one's philosophy: social philosophy, political philosophy, economic philosophy—Shavian phi-

losophy. With the possible exception of *Back to Methuselah, Man and Superman* is Shaw's most philosophical play.

In its simplest terms, the philosophical meaning of the play is that in the war between the sexes, woman always emerges conqueror, even if man, her antagonist, be a superman; that in a battle between instinct and intelligence, instinct always wins. To develop this theme, Shaw claimed to have written a modern, philosophical interpretation of the Don Juan story, which means that Don Juan is reincarnated as a Shavian hero in England at the turn of the century. The closest resemblance between Shaw's hero and the libertine celebrated in music and literature lies in their names: John Tanner, Don Juan Tenorio. Any other similarity is purely coincidental, for Shaw transformed literature's most notorious libertine into a man of moral passion, a Nietzschean superman who lives a life of pure reason in defiance of the traditions of organized society. As a Shavian hero, Tanner is, of course, impeccably moral, even chaste. The philosophical meaning of the play arises from the fact that Tanner, representing the good man, is unsuccessful in defending his chastity. Pitted against a scheming female who embodies the sexual, maternal drive, Tanner is forced to surrender his control of sexual instinct. He capitulates and marries. In effect, he commits moral suicide by succumbing to conventionality.

On one level, this theme is worked out in a contrived, almost trivial, but nevertheless hilarious plot. In his will, Ann Whitefield's father appointed Jack Tanner and Roebuck Ramsden joint guardians of his daughter. Ramsden objects to sharing the guardianship on the grounds that Tanner, as the author of "The Revolutionist's Handbook and Pocket Companion," is an anarchist and profligate; Tanner objects on the grounds that Ramsden is a prig and a hypocrite. Both, however, accede to the wishes of the deceased, little realizing that Ann had dictated the terms of the will in an elaborate scheme to make Tanner her husband. Upon realizing that Ann has designs on him, Tanner flees to the Continent, is detained by bandits, is ultimately caught by the pursuing Ann. They agree to marry.

On another, more esoteric level, the philosophical implications of the theme are developed at length. Tanner has a dream—a play within the play—which turns out to be no less than a Platonic dialogue: "Don Juan in Hell." In this scene, four of the principals are reembodied as historical or mythical personages and are universalized as moral forces. Tanner appears as Don Juan, the man of moral passion; Ann, as Doña Ana de Ulloa, the eternal maternal female; Ramsden, as Don Gonzalo, the man of pleasure; and Mendoza (leader of the bandits), as the Devil. These four engage in a debate which Don Juan, speaking for Shaw, monopolizes with a series of lengthy monologues. Herein the theme of the play is recapitulated in abstract but certain terms. The subject is Man. The end of man, Don Juan argues, is the cultivation of intellect, for only by exercising it dispassionately can man discover his purpose, and discovering it, fulfill it. Therefore, the good man, the man of moral passion, will eschew anything that subverts the life of reason. Woman, however, will not be eschewed, and it is woman, with her relentless desire to propagate, and marriage, the instrument by which she domesticates, that undermine man. If man surrenders to woman, he is doomed.

The conclusion of the play is, then, a gloomy one for Shaw. By marrying Ann, Tanner admits that woman, bolstered by the "Life Force," is bound to triumph; that man, even the superman, is bound to abandon the pursuit of his own goal to serve woman in her goal of perpetuating the race.

Although the ending is gloomy and the dream play verbose, the prevailing tone of the play is comic and light. In spite of its philosophy, the drama is playable—including the dream play—princi-

pally because Shaw succeeded in making his characters gloriously human and therefore funny. Tanner, for instance, is moral, intensely moral; but he is fallible, even a bit ridiculous, as Ann delights in proving when she punctures his eloquent utterances with the charge of political aspiration. Ann herself is as engaging a heroine as any in Shaw's plays. An incorrigible liar, an inveterate hypocrite, she is charming because she is thoroughly female.

The minor characters were just as obviously invented to fit into the thematic framework of the drama, but they too contribute to the fun. Both Ramsden and Mrs. Whitefield represent the authority of the old order which Tanner is trying to overthrow; both, however, have distinctly comic personalities. Believing that a man's duty lies in protecting the weaker sex, Octavius serves primarily as a foil to Tanner but provides many laughs as a lovesick youth. Mendoza, the bandit; Straker, the impudent chauffeur; and Malone, the senile American millionaire —all figure in Shaw's design. All, moreover, as humorous persons, relieve the tedium of that design.

Considered as a whole, with the "Epistle Dedicatory," which serves as a preface, and "The Revolutionary's Handbook," which is an appendix of sorts, *Man and Superman* is one of Shaw's most important plays. It is not Shaw's masterpiece, nor is it his best play. It is too obviously a piece of propaganda for such accolades. It is, however, central to Shaw's philosophy, and philosophy is always central to Shaw's plays.

MAN WITH A BULL-TONGUE PLOW

Type of work: Poetry
Author: Jesse Stuart (1907-)
First published: 1934

Jesse Stuart's *Man with a Bull-Tongue Plow* is a book of regional and personal poetry come freely from the heart of its author, a book by a man informed with great natural wisdom and one on intimate terms with life close to the land.

I am a farmer singing at the plow
And as I take my time to plow along
A steep Kentucky hill, I sing my song—
A one-horse farmer singing at the plow.

Thus he describes himself, introduces himself to the reader in the opening lines of this book of 703 sonnets which, taken together, tell not only Stuart's own story, but the story of the hill country of eastern Kentucky, past and present, people among whom Stuart grew up and still lives.

These are poems written without artifice, and Jesse Stuart speaks the literal truth when he writes lines like these:

I do not sing the songs you love to hear;
My basket songs are woven from the words
Of corn and crickets, trees and men and birds.
I sing the strains I know and love to sing.
And I can sing my lays like singing corn,
And flute them like a fluting gray cornbird;
And I can pipe them like a hunter's horn—
All of my life these are the songs I've heard.

Here in these simple, unpretentious, yet profoundly moving sonnets, Stuart has caught the land we love, the people we know, the moments of beauty which are man's lot in his journey through life. Here are the warmth of the sun and the wind's voice in the leaves, the cloying musk of the grainfields, the honest sweat

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of the plowman, the vespers of the birds, the talking of mountain brooks.

He writes here with great sincerity in a book of such remarkable achievement for a first work, that critical comparison of Stuart with Burns is perfectly apropos. Yet Stuart speaks in his own tongue; he is that rarity among American writers—an original, in the pages of whose book beats the pulse of the soil under the creative passion of a poet who knows that, of all the possessions of man, his land is the last to pass away. This book celebrates the poet's deep and abiding love of his native earth. It is one rich in bucolic scenes, filled with the beauty of Jesse Stuart's land, and replete with portraits of men and women who have lived and died in that part of America. It is a book about all mankind, wherever men have tilled the soil, and these sonnets are distinguished for that universality which is the province of all great art.

Man with a Bull-Tongue Plow is a book of unabashed emotion. The pure music, the great gusto and joy of living which are so evident here are designed for every reader—not alone the one who is devoted to poetry. Open the book anywhere; the lines draw and hold you with their clarity, their simplicity, their instant application to life as you yourself know it, their humility and beauty. Listen to Jesse Stuart sing his love of life:

> Ah, we get out to work in early April.
> We brave our bodies to the wind and sun.
> We swing the plow around the rugged hill
> From break of day until the setting sun.
> We break the earth to plant in corn and cane.
> We canvas burley-beds upon the hill.

Season follows season in these poems. In August "the whispering of the corn/Is fine to hear on any summer morn," and sunset brings "red-evening clouds" "Riding at ease above the corn and timber." Here is a picture of autumn:

> When golden leaves begin to shiver down
> Among the barren brush beneath the trees,
> And scarlet leaves and yellow and light-brown
> Begin to play in wind and pepper down
> To earth—these clean and frosted leaves drip down.
> Then it is time the corn is in the stack,
> Potatoes in the hold—hay in the mows.
> This is the time rust has grown on the plows;
> The time to haul the pumpkins to the shed,
> Since frosts have come and pumpkin vines are dead.

Winter is the season when "We saw the crows go flying cross the land,/Up in the icy heavens with the leaves,/We saw the crows fly over gray-starved land/When winter winds sighed in the last year leaves." In Jesse Stuart's world the lives of men are joined to the great cycle of nature:

> Fields will be furrowed time and time again.
> They will be furrowed by tall men unborn
> As they were furrowed by men now forlorn
> In dust— And fences will be built again
> By men like me and fields be cleaned of brush
> By men like me only to grow again.

There is a natural roughness in these poems, from a technical perspective; but it is this very quality of the primitive which gives them their greatest strength. In the spontaneity, the wonder, the resignation to sadness, the joy in earth's beauty so patent in these poems lies their essential effectiveness. They see life whole. They span man's time, from birth to death. There is no mawkishness, no sentimentality here. They are faithful to a world where happiness and grief are alike the welcome experience of every man who is whole in his mortality, who understands that life is the greatest privilege he may know, and who knows by this

understanding that he ought to spend life as profitably as he can. This is the theme of "Marcus Phelps":

I hate to leave the world, for I have found
Such joy in life—So many things to love:
The sky, the wind and dead leaves on the ground
And wild geese flying through the clouds above.
I've loved the color of the autumn leaves,
And color of the frozen corn-field stones;
And I have loved a winter wind that grieves
And dwindling autumn water's monotone.
Earth is too great to lose—earth is too vast!
Life is too great to lose—life is too vast!
I hate to part with life and things I love;
I hate to leave the earth and skies above.
And life must pass, but surely Earth will last.
All life must end—the ending must be vast.

Whether he writes of nature or of man—and they are not distinguished in *Man with a Bull-Tongue Plow* by any sharp demarcation—Stuart celebrates simple existence, praising all of life and all of death. His book is not only filled with songs about the deeply satisfying beauty of the land, but also with epitaphs setting forth in terse lines the lives of the men and women of the hill country, be they successful lives, or failures, happy lives, or sad—lines like these:

I always loved Kentucky's lonesome water,
And when I went away I wanted to return.
Just something to Kentucky's lonesome water
Makes me remember and my burnt heart burn—

Though *Man with a Bull-Tongue Plow* is a regional book, it is limitless in its application. It should take ultimate rank as one of the finest, most spontaneous of books about man and his earth. This rugged, painfully honest collection of sonnets, with its clean, powerful lines, with its roughness and its gentleness, with its sincere, wholly natural verse has an everlasting freshness. It is a book through the pages of which ring the song of the high hills and the rune of mountain water, through which the heartbeats of men and women mingle with the pulse of earth. These are poems of life and love and death, by a poet in love with life, a poet filled with the humbling wonder and beauty of earth and sky, and a man filled with respect for his fellow men and understanding of their lives.

Open *Man with a Bull-Tongue Plow* at any page and read poems of singular simplicity and great power—and hear the turning of the soil beneath the blade, hear the wind in the treetops, and keep pace unforgettably with man eternally making his mortal mark upon his little plot of earth.

MANETTE SALOMON

Type of work: Novel
Authors: Edmond (1822-1896) and Jules (1830-1870) de Goncourt
Type of plot: Naturalism
Time of plot: Nineteenth century
Locale: Paris
First published: 1867

Principal characters:
NAZ DE CORIOLIS, a young painter
ANATOLE BAZOCHE, his close friend, another painter
MANETTE SALOMON, a model, Coriolis' mistress

GARNOTELLE, a painter of the classical school
CHASSAGNOL, a painter of the modern school

Critique:

This novel is representative of the mature fiction of the Goncourts, pioneers of the naturalistic movement in France. Here they treat with characteristically minute detail the Parisian artists' world, personifying its many facets by following the careers of several young painters. As in the earlier *Charles Demailly*, the major theme concerns the effect of love on the creative powers of an artist, in this case the painter Coriolis. But here the writers have disciplined their talents to convey more successfully the sense of actual life: they set one detail beside another with deliberate lack of emphasis and kaleidoscopic swiftness; they expunge all trace of the melodramatic or unrealistic from events. Interest focuses on the psychological delineation of the artistic temperament and on aesthetic theory itself. The vividly pictorial style is admirably suited to the milieu of the plot, for it constantly transmutes into language the painter's vision of the world.

The Story:

From the Paris zoo one had a magnificent view of the city. Visitors to the zoo were startled one day by a young man, who seemed to be a guide, pointing out landmarks below in terms which might have been used to describe the zoo itself. The young man, Anatole Bazoche, delighted in such pranks; he was studying art at Langibout's studio and kept everyone in constant uproar. The son of a stolid bourgeoise widow, he had become an artist over her protests; although he had talent, he was content to dissipate it in bright, superficial paintings. His gift for farce symbolized the age, which, disillusioned and effete, laughed at everything. Art had become restless eclecticism, turning increasingly to a romanticism that was essentially literary.

In the same studio were Chassagnol, a compulsive talker who hoped for a new vision; Garnotelle, a quiet little peasant who tried earnestly to follow rules for good painting; and Naz de Coriolis. Of Italian and Creole descent, Coriolis was feared for his temper and pride, and envied for his money. Caring for nothing but his painting, he remained aloof from all but Anatole.

Coriolis, becoming dissatisfied with this Bohemian world, filled with talk and pranks, decided to travel in the Near East for a time. As he and Anatole sat talking before his departure, a woman brought her child to his door and asked if he needed a model. Taken by the child's extraordinary beauty, he caught her up in his arms. As he swung her down again, she pulled his gold watch and chain to the floor. Laughing, he let her keep it.

Garnotelle, who had left the studio, won the Prix de Rome for his careful (if mediocre) academic art. Cut off from his funds by his mother, Anatole, experiencing a series of ups and downs, took on any hack jobs that came his way until his uncle invited him to go to Marseilles and from there to Constantinople. Unfortunately, the uncle became jealous of Anatole's charm and left him in Marseilles. He joined a circus after helping in a cholera epidemic. Then he met Coriolis, now on his way back to Paris. Coriolis, who had inherited great wealth, generously invited Anatole to share a studio with him. There the two began painting. Coriolis had vowed never to marry; he felt that marriage and fatherhood destroy the artist because they attach creativity to a lower order of things. He knew, too, that his lazy, Creole temperament needed even more discipline than most.

Coriolis' first paintings, fruits of his travels, were not favorably received. Volatile, filled with light, they did not conform to the fashionable critical notions

of Near Eastern landscapes. Naïvely astonished, Coriolis discovered that critics and public preferred Garnotelle's sterile work. Determined to prove his own worth as more than an exotic colorist, he set himself to painting nudes.

During his search for a model he saw a young Jewish girl, Manette Salomon, and through Anatole he obtained her services. Manette was absolute perfection; her body had a pliant beauty that seemed the quintessence of the female. Coriolis, obsessed by her beauty, wanted to keep her all to himself, but she, a true Parisian Bohemian, wanted only to be free. Her frank, ignorant nature delighted him; her serenity gave him peace. Jealous, he once followed her, but she went only to the synagogue. This experience made him suddenly aware of her Jewishness, a strange, foreign element akin to something he had found in his travels. One day, however, he saw a watch chain she had and realized that she had been the child he had admired so long ago. Remembering her benefactor, she tenderly vowed never to leave him.

Coriolis' painting of Manette, in which he captured her glorious flesh tones, was a huge success, and its purchase by a museum restored his faith in himself. Feeling herself famous, Manette began to change: the praise of the picture Coriolis had painted of her raised a feeling of pride in her that was almost love. Like most artists, Coriolis thought of his mistress as a charming, necessary little animal.

Soon afterward he fell ill and Manette nursed him back to strength, never leaving his side. To speed his convalescence, Coriolis went with Manette and Anatole to the country near Fontainebleau. Manette, completely city bred, was delighted by her strange new world and plunged into it eagerly. Coriolis found nature soothing and inspiring, yet he grew bored and missed the comforts of his studio. Anatole luxuriated in the freshness of the countryside, falling under its spell, but livened his stay by tricking, mocking, and entertaining the other guests at the little inn.

Manette, accepted by this bourgeois group as Coriolis' wife, found her new status attractive and ignorantly believed this bourgeois world worthy of entering. Then a new arrival, sensing her true relationship to Coriolis, snubbed her. Hurt and resentful, Manette wanted to leave. The three moved to a small house near the landscapist Crescent and his wife, an ample, friendly woman who took Manette to her heart. The two young artists learned from the old peasant Crescent. But Mme. Crescent, learning that Manette was Jewish, cooled toward her, sensing (partly through peasant superstition, partly through a kind of animal instinct) something hidden, profound, and destructive in the girl's nature. Shortly thereafter, Coriolis, who could not agree with the moralistic basis of Crescent's art, decided to return to Paris.

After their return to Paris, Manette became pregnant and her body took on new languor. When Coriolis' son was born, Manette acquired a new outlook on life. The carefree Bohemian had become the mother; her stubborn pride and greed for success came to the fore.

Coriolis had begun to work again, this time on a new kind of painting—an attempt to create art through the truth of life. He did not mean to imitate photography but to make of the harmonies available in painting a re-creation unfolding the inner realities of contemporary life. His two paintings, particularly one of a wedding, were scoffed at. Manette, seeing his failure, cooled toward him.

Coriolis, doting on his son, watched him play and sketched him. As time passed, however, he was unable to work and sank into inactivity and despair. He could not understand a world which rewarded Garnotelle, now supremely fashionable with his superficial, heartless paintings.

Manette decided that for the sake of their child and her own growing desire

for respectability, Coriolis should rid himself of such Bohemian friends as Anatole and Chassagnol, and of the failures which they encouraged, and model himself on Garnotelle. She set about arousing Coriolis' suspicions concerning Anatole and herself. She then persuaded Coriolis to go to the country for his lingering cough, taking the child and some new servants, her relatives. There was no room for Anatole. Coriolis, meanwhile, had grown more and more dependent on Manette, counting on her to run his home, tend his wants, and make his decisions. He was too weak to struggle against her.

Left alone, Anatole became a true Bohemian, living from day to day on handouts and forgetting his art entirely.

On Coriolis' return, Manette set about alienating his friends in earnest. They ceased to visit him, cutting him off from valid artistic communication. Though Manette understood the artist's life and was able to adapt herself to it, she was fundamentally ignorant. Her ambitions were for money and success. To her, art was a business; to Coriolis, a religion. Yet he did not oppose her. Her mother came to live with them and feminine domination began to affect his health; but as his psychosomatic illness increased, so did his dependence on Manette. He painted as she wanted him to and became filled with self-loathing. Always eager for more money, she persuaded him to sell some of his "failures." Surprisingly, a connoisseur recognized their true artistic merit and purchased them at a fantastically high price. Again Coriolis was famous.

In despair, he turned on Manette, accused her of destroying a number of his canvases, and ordered her out of the house. She calmly went on as though she had never heard him—she had beaten him. A broken man, he was still strong enough in his belief to refuse a medal he had won for a wedding picture because he felt he was unworthy of the award. Manette scornfully removed herself still further from him. But he could not leave her.

Sometime later, Anatole heard that Garnotelle had married a princess, with Coriolis as the best man. He saw Coriolis from afar, with Manette and several dreadful bourgeois types following him. Though love had long been over between Manette and Coriolis, they were married and her ambitions fulfilled. Coriolis painted almost nothing and became increasingly ill.

Anatole, visiting the zoo again, watched the lions in their cages. He lazed on the grass, feeling himself a part of all nature and completely free.

MARIANNE

Type of work: Novel
Author. Pierre Carlet de Chamblain de Marivaux (1688-1763)
Type of plot: Novel of manners
Time of plot: Late seventeenth century
Locale: France
First published: 1731-1741

Principal characters:
MARIANNE, COUNTESS OF ——, a virtuous orphan
M. DE CLIMAL, Marianne's benefactor and Mme. de Valville's brother
M. DE VALVILLE, affianced to Marianne
MME. DE VALVILLE, his mother
MLLE. VARTHON, loved by Valville
MLLE. DE TERVIRE, now a nun

Critique:

In his own day, the author of *Marianne: or, The Life of Countess ——* was considerably more famous as a playwright than novelist. During his busy

career he wrote some thirty to forty very popular and successful plays, and his three best-known dramas, *Le Jeu de l'amour et du hasard* (1730), *Les Legs* (1736), and *Les Fausses confidences* (1737), are still kept in the repertoires of French dramatic companies. Many critics have asserted that Marivaux was the founder of modern "drawing room" comedy; and others maintain that he was among the first to introduce recognizable features of the modern psychological novel to French prose. His two most significant novels are *Marianne* and *Le Paysan parvenu* (1735), both left incomplete. Both were written in the first person, and each concerned the fortunes of the major character. Like Le Sage, his contemporary, Marivaux created episodic plots and was fully as much interested in moral tales, philosophizing, and analysis as he was in the story itself. In *Marianne,* centered about everyday situations and ordinary people, Marivaux pictured life in France with careful detail. Moreover, the style that he used is still remarkable for its subtleties, its precise but unusual and mannered diction, and its refinement of phrase; in this respect he ranks high among eighteenth-century writers of prose. These qualities make *Marianne* a leisurely-paced but interesting story of an extraordinary woman, enlivened by amiable irony and modest gaiety and charm.

The Story:

The writer, shortly after he rented a country house near Rennes, came upon a manuscript in several notebooks containing the story of a lady, presented in her own handwriting. At the request of his friends the author agreed to edit and publish her account.

Marianne, for this was the name the lady in the autobiography gave herself, was a countess, about fifty years of age at the time she was writing. She explained that she was describing her past because her dear friend had entreated her to tell the full story of her life.

While still an infant, Marianne had been orphaned in an attack by brigands on the coach in which she and her parents were traveling. Since she was the only survivor of this brutal encounter on the highroad, her identity was unknown. Passersby rescued the child and put her in the care of the sister of the local priest. Marianne remained the ward of that kind person until she was fifteen years old. At that time she accompanied her foster mother on a visit to Paris.

Misfortune came to her almost immediately. An epidemic broke out, and all those intimately concerned with Marianne's welfare were fatally stricken. Soon another benefactor appeared, M. de Climal, who offered to aid her out of charitable piety. Marianne was by this time a beautiful young woman, and Climal showed his fondness by buying her expensive clothing and arranging for her lodging with a widowed shopkeeper, Mme. Dutour. Marianne objected strongly to the bourgeois atmosphere of her new home, but her circumstances gave her no other choice. For a religious holiday, she dressed in her finery and strolled about the city after church. The young blades ogled her; one, in particular, was especially attracted to her and she to him, although no words passed between them. Bemused by the encounter, Marianne stepped into the path of a moving carriage and was knocked down.

Her unknown admirer, who was M. de Valville, came immediately to her assistance. At the time neither learned the other's identity, for M. de Climal arrived and jealously insisted on taking his charge home. Beside himself, Climal declared his undying love and offered to set Marianne up in an apartment. Proudly refusing this hypocritical proposal and also his protection, she went to a nearby convent to live. Meanwhile, Valville set about to learn her name and whereabouts. Successful in his search, he arrived at the convent soon after Marianne had acquired a loving benefactress who turned out to be the mother of Valville.

Upon the disclosure of their mutual attraction, Mme. de Valville agreed that her son and Marianne could well be in love, but she counseled delay in the affair. In the meantime Climal had succumbed to a fatal illness; as an act of repentance, he bequeathed one-third of his estate to Marianne. The remainder was to go to his nephew, Valville.

As soon as Valville's noble and influential relatives found out about Marianne's dubious parentage and her brief stay with a shopkeeper, they took steps to stop the marriage. In an elaborate abduction scheme, they succeeded in luring Marianne away from the convent. Then she was told that she had two choices: to become a nun or marry a young man they had provided. In the hope of gaining time, she agreed to talk with the prospective bridegroom. Her decision was, however, that she would wed no one but Valville, and she so informed her captors. At that moment, Mme. de Valville and her son caught up with the plot and arrived to defend Marianne. At last the relatives, convinced of Marianne's strength of character, nobility, and worthiness, withdrew their objections to the marriage of Valville and Marianne.

Accordingly, plans for the wedding were made and within a few weeks Marianne was to leave the convent and become a bride. Then a chance call upon friends brought a Mlle. Varthon to the attention of Valville. During a brief illness when Marianne was confined, Valville became infatuated with Mlle. Varthon, who promptly told Marianne of her love for the young man. Deeply grieved by her son's infidelity, Mme. de Valville assured Marianne of her own love and affection, which she continued to shower upon the unfortunate girl until death ended her acts of kindness a short time later. Once more Marianne was alone in the world.

To take Marianne's mind off her misfortunes and to give her a perspective on the curious happenings that befall human beings, a nun who had become very friendly with her suggested that she tell Marianne the story of her own life. Depressed and lonely, Marianne agreed to listen to her account.

The nun, the daughter of M. de Tervire and Mlle. de Tresle, had learned early in life that her father was dead. Sometime later her mother married a grand seigneur of the court, and the young girl was left to the care of a farmer. Although her mother sent money for her support and promised again and again to bring her daughter to live with her in Paris, the invitation was constantly delayed. When she was seventeen years of age, Mlle. de Tervire was sought in marriage by Baron de Sercour. An unscrupulous trick by the baron's heir disgraced the bride-to-be, however, and the marriage never took place. Mme. de Dursan then became the young girl's foster mother. She willed her estate to Mlle. de Tervire, but an estranged son turned up as Mme. de Dursan was dying and the will was changed. When relatives of Mme. de Dursan refused to give the girl her one-third of the property, as had been promised, she decided to go to Paris.

On the stagecoach, she met a Mme. Darcire. Ultimately Mlle. de Tervire discovered that Mme. Darcire knew her mother well. From a lawyer, they learned that Mme. la Marquise, the girl's mother, had been persuaded to turn her estates over to her son. He in turn took all the property and abandoned his mother to poverty. Furious at this turn of events, for the marquise was very ill, Mlle. de Tervire went to her sister-in-law and demanded that her half-brother take proper care of their parent.

(Here the story of Marianne breaks off, for Marivaux never completed his novel. He left Marianne alone and jilted, and the nun still had not ended her life story. In a concluding section, added in 1766 by Marie-Jeanne Riccoboni, Marianne finally married Valville after years of tribulation and learned also that she was

of noble birth. The nun's story was terminated with the recounting of a disastrous love affair and her ultimate decision to take the veil.)

MARRIAGE À LA MODE

Type of work: Drama
Author: John Dryden (1631-1700)
Type of plot: Comedy of manners
Time of plot: Seventeenth century
Locale: Sicily
First presented: 1673

Principal characters:
RHODOPHIL, captain of the king's guards
DORALICE, his wife
PALAMEDE, a courtier
MELANTHA, his betrothed
POLYDAMAS, King of Sicily
PALMYRA, his daughter
LEONIDAS, the true prince

Critique:

Marriage à la Mode is a curious mixture of heroic tragedy and comedy of manners. One plot concerns the seventeenth-century playful attitude toward married love; another, court intrigue and romance. Since the two plots are only superficially connected, one cannot escape the impression that Dryden was more interested in the popular success of the play than in its artistic unity. Skillful characterization, especially in the comic plot, has saved the play from oblivion.

The Story:

Palamede, a courtier who had just returned to Sicily after an absence of five years, overheard Doralice singing a song which justified inconstancy in marriage. Smitten by her great beauty, Palamede promptly declared his love. Doralice's announcement that she was married did not abate Palamede's ardor; instead, the news prompted him to confess that he himself was to be married in three days. The two resolved to meet again. Having been informed that Rhodophil, her husband, was approaching, Doralice abruptly departed.

Rhodophil welcomed Palamede back to court and sympathized with him over the approaching marriage. He complained that he himself had found no joy in marriage after the first six months. Palamede advised him to take a mistress, a remedy which Rhodophil said he was already trying to effect. He had found a woman whom he desired, but her obsession with court society had prevented her from keeping her assignations. The conversation ended with the approach of Argaleon, the king's favorite, who brought a message summoning Rhodophil to the king.

Amalthea, sister to Argaleon, discussed with a court lady the reason for the king's visit to so remote a section of Sicily. King Polydamas was searching for his son. Many years before, when Polydamas usurped the throne, the former king's wife had fled with an infant son. To Polydamas' amazement his pregnant wife, Eudoxia, fled with the queen. No news had been heard of them until recently, when Polydamas was led to believe that his wife had died but that their child still lived.

Polydamas ordered brought before him a fisherman in company with a youth and a maid whom the fisherman claimed were his children but who looked too noble to be a peasant's offspring. The fisherman turned out to be Hermogenes, who had fled with Eudoxia and the

queen. Under threat of torture, Hermogenes asserted that the queen, her son, and Eudoxia had died, but that Polydamas' son still lived and was, in fact Leonidas, the youth who accompanied him. Hermogenes insisted, however, that the girl Palmyra was his own daughter. The king accepted Leonidas as his son and decreed that Palmyra should live at court so as not to be separated from her foster brother.

Later, Palamede presented himself to Melantha, the woman his father had ordered him to marry. Much to his regret, he found Melantha to be just such an affected lady as Rhodophil had described as his mistress. Indeed, Palamede soon learned that Melantha was Rhodophil's mistress—at least in name—and that Doralice was Rhodophil's wife. The confusion was compounded when Rhodophil learned that his mistress was to be Palamede's wife.

Meanwhile royal affairs were also entangled. Polydamas ordered Leonidas to marry Amalthea. When Leonidas refused, Polydamas threatened banishment but was temporarily dissuaded by Amalthea from carrying out his intentions. In private, Leonidas swore to Palmyra that he would wed none but her. When spies informed the king that Leonidas loved a commoner, Polydamas ordered Palmyra to be set adrift in a boat. Hermogenes saved her from this fate by producing evidence that she, not Leonidas, was the king's child. Although Polydamas offered to confer nobility on Leonidas, the youth chose to live in poverty with Hermogenes.

In the meantime Palamede had arranged an assignation with Doralice, and Rhodophil with Melantha, both at the same time, in the same place. At the tryst, when each couple discovered the other, all four parties fabricated excuses which each pretended to believe, so that Palamede left with his intended, and Rhodophil with his wife.

Amalthea informed Leonidas that her brother, Argaleon, had arranged to marry Palmyra and to have Leonidas banished. Although Amalthea loved Leonidas, she agreed to help him see Palmyra by taking him to the masquerade that evening. There Leonidas arranged an assignation with Palmyra at Hermogenes' house, not, however, without being recognized by Argaleon.

Both Doralice and Melantha planned to attend a masquerade dressed as boys, but they got only as far as an eating house where they exchanged insults, much to the delight of their lovers, who hugged and kissed them at each unflattering remark. The game was ended by a message summoning Rhodophil to the king. The two "boys" were left to fend for themselves.

At Hermogenes' house Eubulus, a former governor who had helped Eudoxia in her escape, informed Palmyra that Leonidas was in reality Theagenes, the son of the late king. Leonidas told Palmyra of a plan to unseat the king, her father, and made her a prisoner when she opposed the plan. But before the conspiracy could be carried out, Polydamas arrived with his guards and seized the rebels.

Palamede received news that his father expected him to marry Melantha at once; therefore he solicited the advice of Philotis, her maid, concerning the best means to woo the lady. Philotis supplied him with a list of French words, of which the lady was inordinately fond. Won by these words, Melantha accepted Palamede as her suitor and they agreed to marry. Following this development Palamede and Rhodophil pledged to respect each other's wife, and Rhodophil and Doralice were reconciled.

Affairs in the royal household ended just as happily for most of those concerned. Suspecting that Leonidas was the true heir to the throne, Argaleon advised the young man's immediate execution, advice which Polydamas decided to follow in spite of Palmyra's pleas for mercy. The sentence would have been carried out had not Amalthea revealed Leonidas' true identity, whereupon Rhodophil and

Palamede fought successfully to free the prince. The new king forgave Polydamas and asked for Palmyra's hand in marriage, a request gratefully granted. Having rejected Leonidas' offer of clemency, Argaleon was sentenced to life imprisonment. Amalthea, still in love with Leonidas, declared her intention to spend her life in prayer and mourning.

MASTRO-DON GESUALDO

Type of work: Novel
Author: Giovanni Verga (1840-1922)
Type of plot: Social chronicle
Time of plot: First half of the nineteenth century
Locale: San Giovanni, Sicily
First published: 1889

Principal characters:
GESUALDO MOTTA, an ambitious peasant
DONNA BIANCA TRAO, one of the poor gentry
DON DIEGO TRAO, and
DON FERDINANDO TRAO, her brothers
NUNZIO MOTTA, Gesualdo's father
SANTO MOTTA, Gesualdo's brother
SPERANZA MOTTA, Gesualdo's sister
FORTUNATO BURGIO, her husband
BARONESS RUBIERA
BARON NINÌ RUBIERA, her son, Bianca Trao's cousin
BARON ZACCO, one of the Trao relatives
DONNA SARINA (or CIRMENA), a poor aunt of the Trao family
DONNA MARIANNA SGANCI, a rich aunt
DIODATA, Gesualdo's servant girl
NANI L'ORBO, a peasant, Gesualdo's servant
CANON-PRIEST LUPI
CORRADO LA GURNA, Donna Cirmena's nephew

Critique:

Giovanni Verga, author of the short story, "Cavalleria Rusticana," which was used as the libretto for Mascagni's opera, is generally regarded as the finest Italian novelist since Manzoni. *Mastro-don Gesualdo* is the second in an unfinished triology, the first being *I Malavoglia* (1881), translated as *The House by the Medlar Tree*. The series, titled *I Vinti (The Defeated)*, was to have included a third novel, about the Sicilian aristocracy, titled *La Duchessa di Leyra*. *Mastro-don Gesualdo* is a naturalistic study of the rise and fall of an ambitious Sicilian peasant. His efforts to elevate himself place Mastro-don (workman-gentleman) Gesualdo between two worlds—the peasantry and the gentry—and his marriage to one of the Trao family, who are of the gentry, only widens the gap between him and the others on either side.

The Story:

Shortly after sunrise the bells of San Giovanni began ringing. There was a fire in the Trao house, and the village awakened to answer the summons. Through the smoke the villagers saw the frantic faces of Don Ferdinando and Don Diego, and a voice called out that there were thieves in the house as well. At the same time Don Diego called for his sister, Bianca, who was somewhere in the

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burning building. Mastro-don Gesualdo appeared, showing great concern about his own house nearby, and other Mottas, including Gesualdo's brother Santo and his sister Speranza, came running both to witness the spectacle and to protect their own property.

Don Diego discovered, to his dismay, that the stranger in the house was not a thief but his sister's lover, the young Baron Ninì Rubiera. After the fire had been extinguished, Don Diego went to the baron's mother, the Baroness Rubiera, one of the Trao relatives, and meekly requested that Ninì marry Bianca. The baroness refused. Any girl who married her son, she declared, must come prepared with a large dowry. Since Bianca's brothers were poor, though proud of their family heritage, there was no hope of convincing the baroness to change her mind. Consequently, after great persuasion, they agreed to allow Bianca to marry Gesualdo Motta, a peasant who by his cleverness in business and industry had managed to make himself a rich landowner. Gesualdo had for some time been happy with Diodata, a servant girl, as his mistress, but now he hoped to elevate himself socially by marrying one of the gentry.

The gentry were aroused to anger by the news that Gesualdo intended to bid for the communal lands at the auction for the taxes on land which had been in the hands of Baron Zacco, another of the Trao relatives. They commented that wealth, not family, was what counted in Sicily. When Mastro-don Gesualdo hesitantly attended a gathering at the Sganci house he was welcomed into the house but put off to one side, even though it was known he was to marry Bianca. Bianca, heartbroken, talked to the young Baron Ninì about his mother's plan to marry him to Fifi Margarone, one of the daughters of Don Filippo Margarone, the political leader in the village. Knowing that his mother's mind was made up, the young man finally managed to escape from Bianca.

Mastro-don Gesualdo continued to work with his laborers, fulfilling contracts to build walls, roads, and bridges. As he sweated with the men and supervised their work, he thought of his father's complaints about losing his position as the head of the family. The elder Motta, Nunzio, had even taken on contracts, using his son's money, in order to reëstablish himself as master of his house; but his ventures had been unsuccessful. Nevertheless, Nunzio continued to criticize his son's enterprises and to make things difficult for him.

Gesualdo, returning home from work, always found faithful Diodata, who greeted him humbly and made him comfortable. When he told her of his plan to marry Bianca Trao, she replied that he was the master; it was apparent, however, that she would never be happy without him. When she was finally married off to another servant, Nani l'Orbo, the children she bore him had been fathered by Gesualdo. Nani took advantage of his position to force Gesualdo to support him with money and property.

A major blow to Gesualdo's fortunes came when a bridge he was building under contract to the town collapsed. His father complained that the failure was Gesualdo's fault, and the villagers who were jealous of Gesualdo's wealth exulted over his misfortune. Only Diodata, who had not yet married Nani l'Orbo, was sympathetic.

Despite the objections of her brothers, Don Diego and Don Ferdinando, Bianca persisted in going ahead with the plan to marry Gesualdo. The brothers finally agreed, only because it was hopeless to forbid her. Bianca knew that she would never marry Baron Ninì Rubiera, and she hoped that by marrying a rich man she could ease the burden on her brothers.

When the wedding was held in the old house of the La Gurna family, which Gesualdo had leased, only Donna Cirmena came to represent the Trao family. When Gesualdo was alone with Bianca

he was afraid to touch her, and they talked to each other apprehensively, as if they could never overcome the distance between them.

At the tax auction of the communal lands an effort was made to convince Mastro-don Gesualdo that for the sake of harmony between the Motta and the Trao families he should divide the land with Baron Zacco and the Baroness Rubiera. When Gesualdo refused, Don Filippo Margarone pretended that there was no guarantee that Gesualdo would be able to pay the bid with his own money. For the time being the auction was called off. The Trao family attempted to put pressure on Bianca to dissuade her husband from bidding on the communal lands, but she refused to take part. In the meantime the canon-priest Lupi tried to ingratiate himself with Gesualdo by criticizing the business tactics of the Trao family and by warning Gesualdo that an effort was being made to stir the laborers to revolt against him. Gesualdo began to realize that his money was not bringing him the satisfaction he had hoped for and which he had always associated with wealth.

An uprising of the peasants was quelled by the nobility with military aid. During the trouble Gesualdo sought shelter with Nani l'Orbo, who took advantage of the moment to demand land from Gesualdo as payment for harboring him and for having married Diodata. Until peace was restored Gesualdo was in danger from both the laborers and the police. One result of the disturbance was that Baron Zacco allied himself with Gesualdo, for the peasants were angry at anyone who had anything to do with the communal lands.

When news came that Don Diego was dying, Bianca hurried to the house where her brothers lived. Her arrival caused a great disturbance among the relatives, and matters were further complicated when Bianca fell into a faint because her child was about to be born. In the midst of the uproar Don Ferdinando walked about talking of documents which he claimed proved that the Traos were entitled to royal lands.

Although Baron Ninì Rubiera was engaged to be married to Donna Fifi Margarone, he became infatuated with an actress, Signora Aglae, and sent a note to her, composed by Ciolla, a local troublemaker who had stirred up the peasants to revolt. The note was intercepted by Master Titta, the barber, who gave it to Fifi, and as a result of that disclosure the engagement was ended. The young baron's mother was furious with him—not so much because of the scandal as because Baron Ninì had gone deeply into debt with Gesualdo in order to entertain the actress.

Bianca's child was christened Isabella. There were rumors that since the child arrived seven months after the marriage and since she looked so much like a Trao, it was possible that Mastro-don Gesualdo was not the father.

Baron Ninì, finally becoming disgusted with Signora Aglae, returned home to a furious scene with his mother. The baroness accused him of trying to impoverish them all by his dealings with Gesualdo, and in her frenzy she suffered a stroke and became paralyzed. After his mother's stroke Baron Ninì found himself hopelessly entangled by his debts to Gesualdo. In desperation he married a rich widow, Madame Giuseppina Alosi, but even that was not enough to save him. He then tried to get help from Bianca. Although she was affected by his presence, she refused to yield to his appeal.

At school Isabella suffered from taunts that she was a peasant's daughter, and in defense she finally called herself a Trao. Gesualdo allowed the change of name because he loved her more than his own pride.

When a cholera epidemic threatened San Giovanni, Gesualdo brought Isabella home from college; and he then moved his family to Mangalavite. But Don Ferdinando, Nunzio, Speranza, and Burgio

chose to stay. At the last moment Donna Cirmena joined the Gesualdo Motta group, bringing with her Corrado La Gurna, who had been orphaned in a cholera epidemic.

At Mangalavite, Isabella fell in love with Corrado, but Gesualdo finally put an end to the romance by sending Isabella to a convent and by putting out an order for the arrest of Corrado. Later he signed a marriage contract, giving his daughter to the Duke di Leyra, a high-living lord who promptly exhausted Isabella's dowry and used up whatever other resources he could get from Gesualdo.

From then on Mastro-don Gesualdo's downfall was rapid. His father had died of fever and the Motta relatives, quarreling over the inheritance, demanded that Gesualdo divide his property among them. His wife being ill with consumption, the servants left for fear of catching the disease. When the laborers revolted again, Gesualdo hardly paid attention to them, for by that time Bianca was dying and his own life was losing its meaning.

After Bianca's death Gesualdo was hurried from place to place to hide him from the rebelling mob. His lands and houses were raided and sacked. At last, wearying of turncoat friends like Baron Zacco, Gesualdo allowed himself to be controlled by his relatives. He lay in bed with a cancerous disease while his son-in-law, the duke, exercised the power of attorney he had wrested from Gesualdo in order to despoil more of his property. One by one his lands disappeared into the hands of others. When he made a last appeal to his daughter to use some of the remaining money for those to whom he owed much, she looked at him from a distance; she was a Trao and he a Motta. After his death the servants, knowing little of his life, commented enviously that Gesualdo must have been born lucky since he died in fine linen like a prince.

MAX HAVELAAR

Type of work: Novel
Author. Multatuli (Eduard Douwes Dekker, 1820-1887)
Type of plot: Political satire
Time of plot: 1857
Locale: Java
First published: 1860

Principal characters:
MAX HAVELAAR, a conscientious Dutch colonial administrator
BATAVUS DRYSTUBBLE, a Dutch coffee broker of Amsterdam
MR. VERBRUGGE, an administrator subordinate to Max Havelaar
RADHEN ADHIPATTI KARTA NATTA NEGARA, the native regent of Lebak, Havelaar's district
SHAWLMAN, a schoolmate of Batavus Drystubble and a writer
MR. SLIMERING, Havelaar's superior officer

Critique:

Like his hero in *Max Havelaar,* Eduard Douwes Dekker was an administrator in the Dutch East Indies. As the Resident of Bantam, in Java, he had seen at first hand the scandalous situation which existed there and he devoted himself in later life to the reform of the Dutch government's treatment of the Javanese and the inhabitants of other colonies in the East Indies. Within the novel itself Dekker compared his work to Harriet Beecher Stowe's *Uncle Tom's Cabin,* but

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in recent years critics have tended to believe that Dekker really wrote *Max Havelaar* as a satire on colonial maladministration of all kinds, governmental blundering, and the smugness and hypocrisy of middle-class Europeans. *Max Havelaar* is but one of Dekker's writings devoted to satire against these things; a drama, a series of fictional love letters, and a string of articles and pamphlets follow the same vein.

The Story:

Batavus Drystubble, a self-proud coffee broker of Amsterdam, was accosted one day on the street by a former schoolmate who had obviously fallen on evil times. The Shawlman, as Drystubble called him, pressed his prosperous former schoolfellow to look over a bundle of manuscripts, in hopes that Drystubble might be willing to help him have some of them published. Drystubble, thinking he might have a book written about the coffee trade, turned over the manuscripts to a clerk in his firm to edit. The clerk agreed to make a book of the materials, after securing a promise from his employer not to censor the results before publication. Out of the bundle of manuscripts came the story of Max Havelaar, a Dutch administrator in Java, in the Dutch East Indies.

Max Havelaar was an idealist who believed in justice for everyone, even the poor Javanese who labored in the fields. When he arrived at Rangkas-Betoong to take over the post of Assistant Resident of Lebak, a section of the residency of Bantam, in Java, he found the situation much worse than he had anticipated, for the Dutch administrators, despite their oath to protect the poor and lowly, had acquiesced in the robbery and mistreatment of the native Javanese by the Javanese nobility, through whom the Dutch ruled the island. The Adhipatti of Lebak was a relatively poor man because his region did not produce many of the exports that the Dutch wanted. In order to keep up appearances befitting his rank and to support a large and rapacious family, the Adhipatti extorted goods, materials, and services from the people, who felt helpless because of the treatment they would suffer from the native chief if they complained to the Dutch officials.

Being a man who loved a good fight for justice's sake, Max Havelaar was glad he had been assigned to Lebak. In his opening speech to the Adhipatti and the lesser chiefs he declared that justice must be done, and he began trying to influence the Adhipatti by advancing him tax money in hopes that the chief would be less exacting on his people. Suggestions and help were of little use, however, for the same evil practices continued. The people, learning that Havelaar wished to see justice done, stole to his home under cover of darkness to lodge their complaints and give the assistant resident information. Havelaar rode many miles to redress complaints. He also gave an example to the chiefs by refusing to use more native labor than the law allowed, even to letting the grounds of the residency go largely untended and revert to jungle. He realized what he was fighting against, for he was a man in his middle thirties who had spent seventeen years in the Dutch colonial service.

His faithful adherent in his battle against injustice was his wife Tine, who was devoted to her husband and knew he was in the right. Of less help was Verbrugge, the controller serving under Havelaar. He knew the Javanese were being exploited, but he hated to risk his job and career, with their concomitant security, by fighting against the tide of complacency of Dutch officialdom. Verbrugge realized that Havelaar's superiors were interested only in keeping peace, in submitting reports that bespoke prosperity, and in providing wealth for the homeland—regardless of what happened to the Javanese.

One example was the story of Saïdyah, the son of a small Javanese rice farmer. One by one the father's possessions were taken from him by extortion, even the buffalo that had faced a tiger to save the

boy's life. Finally Saïdyah's father ran away to escape punishment for failing to pay his taxes, and Saïdyah himself left his home village to seek work in Batavia, vowing to his beloved that he would return in three years' time to marry her. When he returned as he had promised, however, he found that she and her family had been forced to flee and had joined rebellious Javanese on another island. Saïdyah finally found his beloved, but only after she had been killed and mutilated by Dutch troops. Saïdyah himself, overcome with grief, rushed upon the troops and was impaled on their bayonets.

As time went on, Havelaar realized he could expect but little help from Mr. Slimering, the Resident of Bantam and his immediate superior. Yet Havelaar hoped optimistically that some support would be forthcoming from that quarter. Havelaar learned that his predecessor had probably been poisoned because he had sought to stop the exploitation of the population by the native chiefs. Havelaar learned this from his predecessor's native wife, who still lived at the official residence.

Having finally gained what he deemed sufficient information against the Adhipatti, Max Havelaar lodged an official protest with Mr. Slimering. He requested that the Adhipatti and his subordinate chiefs be taken into custody and removed from Rangkas-Betoong, lest their presence intimidate the people and prevent their giving testimony of the abuses. Instead of acceding to any part of the request, Mr. Slimering came to Havelaar's district, denounced Havelaar's actions, and even gave money to the Adhipatti. Havelaar, hoping to find support higher up in the administration, appealed to the Governor-General, saying that unless he received some support to eradicate the injustices he had found he would have to resign after seventeen years of faithful service to the colonial administration.

(At this point in the mss. was inserted a section supposedly written by Batavus Drystubble, who expressed the views of a complacent Dutch businessman in the homeland. Drystubble said that he had been royally entertained by retired colonial officials who assured him that the charges made in Shawlman's manuscripts were groundless. Drystubble added, too, that he felt as a religious man that the heathen Javanese were given their just deserts for not being Christians and that the Dutch were profiting at the expense of the Javanese because the former were decent, God-fearing, and obedient Christian people who deserved divine favor.)

After waiting a month, Max Havelaar learned that he had been relieved of his post in Lebak; he was ordered to another part of Java. This official action he could not accept, knowing that he would have the same fight all over again, a losing battle, in a new assignment. He left Lebak after his successor arrived and went to Batavia to lay his case personally before the Governor-General. That worthy man, too busy to see him, put off Havelaar with one pretext after another. On the eve of the Governor-General's departure for Holland, Havelaar wrote an angry letter as a last hope. That stinging letter did no good; the Governor-General sailed for home, leaving Havelaar poor and forsaken.

(At the end of the novel Multatuli stepped in to break off the story and speak in his own voice, dismissing the clerk from Drystubble's office and Shawlman, who as fictional characters had been writing the novel. Multatuli, after expressing his loathing of the hypocritical, money-grabbing Drystubble, went on to say that he wished to leave an heirloom for Havelaar's children and to bring his appeals to the public. The author said that he knew his book was not well written, but all that mattered was that people learn how the Javanese were being mistreated, thirty millions of them, in the name of King William of the Netherlands.)

THE MAXIMS

Type of work: Epigrams and aphorisms
Author: François, Duc de La Rochefoucauld (1613-1680)
First published: 1665-1678

La Rochefoucauld described his *Maxims (Reflections or Moral Maxims)* as a "portrait of the human heart." He wrote in the preface to the first edition that these reflections on human conduct would probably offend many persons because the aphorisms were "full of truths" that would be unacceptable to human pride. Ironically, he wrote that the reader should suppose himself to be the sole exception to the truth revealed and should avoid the tendency to have his opinion influenced by *amour-propre,* or self-love, which would prejudice his mind against the maxims.

The reference to self-love, the basic concern for self by which the value of any action, person, or thing is presumed to be judged, is characteristic of La Rochefoucauld. Critics generally describe this great French writer as a cynic and take as evidence his maxims in which he attributes to self-love the central role in human conduct. But a mere cynic is one who hopes for a better world than the one in which he finds himself; he constantly compares what could be and what ought to be with what is—and the disparity makes him bitter. Consequently, everything the cynic says is a statement of the truth as he sees it; and as he sees it, it is worthy only of a sneer. La Rochefoucauld, on the other hand, takes self-love to be an undeniable fact of human existence, and he does not hope for anything better. Consequently, his view of the world is that of a man amused to see the difference between what men conceive themselves to be and what they are; his delight is in a witty revelation of the facts of life. Throughout the *Maxims,* as in the refreshing self-portrait with which the collection begins, La Rochefoucauld reveals an intelligent sense of humor which takes the sneer out of what critics sometimes choose to call his cynicism.

"My normal expression is somewhat bitter and haughty," he writes in his initial "Portrait"; his expression "makes most people think me supercilious, though I am not the least so really." He goes on to describe himself as "inclined to melancholy" but not from temperament alone: "it is due to . . . many other causes." He calls himself an intellectual who delights in the conversation of cultured persons, in reading, in virtue, and in friendship. His passions are moderate and under control. He is neither ambitious nor afraid of death. He has given up "light amours" and wonders why so many men waste their time paying "pretty compliments." The portrait concludes with the assurance that were he ever to love, he would love with the strong passion that is a sign of noble character; however, he doubts that his knowledge of the value of strong passion will ever "quit my head to find a dwelling in my heart."

The first maxim is important as a summary statement of La Rochefoucauld's central conviction: "So-called virtue is often merely a compound of varied activities and interests, which good fortune or our own assiduity enables us to display to advantage; so it is not always courage that makes the hero, nor modesty the chaste woman."

And with the second, the author names the concern that is essential to the human heart: "*Amour-propre* is the arch-flatterer."

In many of the maxims La Rochefoucauld expresses his conviction that virtue is the accidental result of an exercise of the passions; acts undertaken passionately to satisfy the demands of a pervasive self-concern are interpreted in other ways, as signs of nobility of character. Thus he

writes that "Illustrious deeds, of dazzling brilliance, are represented by politicians as the outcome of great aims, whereas they are usually the result of caprice or passion" (7). Similarly, "The clemency of princes is often nothing more than a political artifice designed to secure the goodwill of their subjects" (15). And, "Such clemency, though hailed as a virtue, is the product sometimes of vanity, sometimes of indolence, not infrequently of timidity, and generally of all three combined" (16).

One way of expressing La Rochefoucauld's philosophy is by saying that, to him, virtue is usually passion misunderstood. A man does something because his own irresistible self-love drives him to it; the world observes the power of his act and mistakes it for the grandeur of courageous virtue.

Not all of the maxims develop this theme, however. Many of the author's comments are both wry and true, and in their pithiness deserve the prominent place so many persons give to the unread sign, "Think." Thus, "The desire to appear clever often prevents our being so" (199); "We all have enough strength to bear the misfortunes of others" (19); "Flattery would do us no harm if we did not flatter ourselves" (152); and "There is no fool so troublesome as a fool with brains" (451).

There is a positive strain to some of the maxims, an appeal to the honesty by which men may lessen the damage their self-love does. Whenever a man finds it possible to recognize another's worth and to do so sincerely, whenever a man knows his own limitations and acknowledges them, whenever a man admits that his show of virtue is often an empty show—there is hope for him. The author respects such honesty, and it is apparent that the *Maxims* are confessional as well as didactic.

La Rochefoucauld found through his own experience certain truths which writers of all ages have expressed in various ways and which gain power through repetition. In several maxims he develops the idea that it is doing a man an injury to be so much concerned about his welfare that he finds himself burdened with the necessity of being grateful. He recognizes that we tend to be free with advice to others, but not eager to accept it for ourselves. We admit certain shortcomings, such as a poor memory, in order to hide others, such as a lack of intelligence.

La Rochefoucauld's psychology is that of the sophisticated courtier. He was too much aware of his own disguises ever to have acquired the knowledge that would have led to a more objective and more scientific psychology. His psychology, like his philosophy, if not that of the man in the street, was at least that of the man at court—clever enough to see behind the masks of those who traveled in high society, but not tolerant enough of possibilities to be willing to admit that what he called "honest" men were more common than he supposed. When his psychology has the strong ring of truth, it is more by accident than discernment; and when it is false, he seems embittered to distortion—hence the charge of "cynicism."

Nevertheless, certain maxims do define something of the human character: "To disclaim admiration is to desire it in double measure" (149); "We easily forget our faults when they are known only to ourselves" (196); "Excessive eagerness to discharge an obligation is a form of ingratitude" (226); and "If we were faultless ourselves, we should take less pleasure in commenting on the faults of others" (31).

Behind the revealing wit of La Rochefoucauld there is the murmur of an injured man. Who can discern the falsity of others better than a man who believes himself betrayed, who finds himself timid, who longs for recognition and gratitude and receives not enough of either? And who, finally, is scornful of grand passion who has not become bored with his own cleverness and isolation and longs to be transformed, even at the ex-

pense of becoming a fool? La Rochefoucauld reveals himself when he reveals the desperate *amour-propre* which moves all men.

MEDITATIONS

Type of work: Philosophical discourse
Author: Marcus Aurelius (121-180)
First transcribed: c. 167-180

Although the Greek philosopher Zeno is generally given the credit for creating the school of philosophy called Stoicism, its greatest fame arises from the popularity and widespread influence of the utterances of two later figures: Epictetus, a slave, and Marcus Aurelius, Emperor of Rome. Of the two, Marcus Aurelius, born just four years before the death of Epictetus in 125, has probably achieved the greater fame; and this fame results almost entirely from his *Meditations,* one of the most famous philosophical books in the world.

For the average reader, however, there is a disturbing characteristic in the work, which is obscure and often seemingly unrelated; there are passages which suggest that the book has come down to us in a disorganized, even careless, form. One widely accepted cause that has been suggested for this difficulty is the possible intention of Marcus that his writings should be read by no one else, that these recorded thoughts were intended only for their author. It is certain that the *Meditations* was written during the period between Marcus' accession to the imperial rank in 161 and his death in 180; it is equally certain that the various books were indited during rigorous military campaigns and trying political crises. Although these facts explain in part the irregularity of the book, other scholars feel that there is clear evidence of the emperor's design to publish at least parts of the work.

If this is so, and if Marcus did not merely keep a private journal, then the reason for the present form of the *Meditations* probably lies in errors and misunderstandings by copyists and later editors of the text. In either event, the reader finds in this book two generally different styles side by side: a nearly casual, sometimes aphoristic, way of writing, and a more literary, more carefully planned, technique. Throughout the twelve books that make up the whole there are passages that read like admonitions addressed by the author to himself; in contrast to these are sections that sound as if Marcus were offering philosophical advice to the Romans or to all mankind in general.

Despite these irregularities, and in spite of the absence of an organized system of thought, a careful reading reveals that the emperor presents to the world some of the sagest suggestions for leading the good life and some of the most effective expressions of the tenets of later Stoicism to be found anywhere.

To say, however, that Marcus Aurelius can be given credit for profound original thinking is going too far. Like many great contemplative books, the *Meditations* was not written in a vacuum. It rephrases and reinterprets much of that which is usually considered the best of ancient Greek and Roman philosophy. The author acknowledges his debt to his teachers and his wise forbears; his quotations from, and references to, the leading thinkers of his and earlier times prove his wide reading and careful study—his injunction to throw aside one's books and to live one's philosophy notwithstanding.

Perhaps the fact that Marcus did live by his philosophy, one that was tested by almost continually difficult circumstances, is one of the chief charms of his book. There is very little in the *Meditations* that the emperor probably did not find occasion to think of in relation to his

own life. Much of practical philosophic value can be found here. His advice at the opening of Book II, for instance, to begin each day with the thought that one will meet during that day men who are arrogant, envious, and deceitful, but to remember that these men are so because of their ignorance of the good and the right, is surely a sound practical application of the Platonic idea that evil is only the absence of knowledge.

Many readers have found the *Meditations* their surest guide to living by Stoic principles. Although happiness must surely come by the pursuit of Stoic virtue, duty is the greatest good in the Stoic view. The word *duty* appears rarely in the book, but the emperor's conviction that a man must face squarely his responsibilities is implicit in almost every paragraph. Often a note of Roman sternness appears, as in the beginning of paragraph 5 of Book II:

> Every moment think steadily as a Roman and a man to do what thou hast in hand with perfect and simple dignity, and feeling of affection, and freedom, and justice; and to give thyself relief from all other thoughts.

To achieve true virtue, the emperor says, one must live in accord with nature; that is, with both kinds of nature, the nature of man and the nature of the universe. The book departs from a commonly held view of the philosopher as an isolated dreamer in its insistence that a man must live wisely with his fellow men; he should not be a hermit. Since a man partakes of the same divinity, in his soul, with other men, he must live and work with them; certainly such is the divine intention, and this, then, is one's social duty. The duty one has to the universe is to perceive the informing intelligence that pervades and guides it. Here Marcus is close to pantheism.

With this foundation in mind, the reader can easily understand the emperor's notion of evil as something that cannot harm or disturb the great plan of the universe; it is simply ignorance and harms only the doer. Thus, no man can be harmed by a force outside himself; only he can do himself real injury. The advice of the *Meditations,* along with that of other Stoic writings, is to accept calmly what cannot be avoided and to perform to the best of one's ability the duties of a human being in a world of humans. Since we cannot understand the workings of the great force that rules the universe, it is our part simply to do what we can in our own sphere.

Though he believes the world to be divinely guided, Marcus has no illusions about life. Therefore, he scorns fears of death. Life is full of trouble and hardship, and no one should be sorry to leave it. In Paragraph 14 of Book II the author says that however long or short a person's life, he loses at death only the present moment because he does not possess the past and the future; further, since the progress of time is simply a revolution, and all things have been and will be the same, a man loses nothing by an early death. This passage displays something of the occasional coldness of the emperor's thought, but it is one of many sections devoted to the consolation of men for the hard facts of existence.

Regardless of the varied character of the writing and the thinking in these paragraphs, it is clear that a reasonably consistent philosophy inspired them. Certainly the statement that a man rarely comes to grief from not knowing what is in another man's soul, that true misery results from not understanding what lies within oneself, is of a piece with the rest of the book.

Some readers have found in Marcus Aurelius a basically Christian spirit, and they believe that the *Meditations* adumbrates in many passages later religious writings. Considerable doubt exists as to his feeling about the Christians or to the extent of his responsibility for their persecution during his reign; but there is little question that a great deal of his thinking is closely allied with that of

later spiritual leaders. The book is often compared with other philosophic works of consolation, such as Pascal's *Pensées* and the *Confessions* of Saint Augustine.

Beyond doubt, the readership and influence of this book by perhaps the greatest pagan ruler who ever lived is as wide as those of any other work of its kind, and far greater than those of most.

MEMOIRS

Type of work: Autobiography
Author: Giovanni Jacopo Casanova de Seingalt (1725-1798)
Time: 1725-1773
Locale: Europe and the Near East
First published: 1826-1838

Principal personages:

CASANOVA, the narrator

TERESA, an actress who became the traveling companion of Casanova for a time

C. C., a young Venetian woman who loved Casanova

MADAME LA MARQUISE D'URFÉ, an aged French noblewoman duped by Casanova

THÉRÈSE TRENTI, also called Thérèse Imer and Madame Cornelys, an actress, adventuress, and mother of one of Casanova's illegitimate children

M. DE BRAGADIN, a Venetian senator and Casanova's benefactor

In his *Memoirs* (*Mémoires écrits par lui-même*), Casanova, who took for himself the additional name of Seingalt, set forth his amazing life of adventures as he remembered them in his old age. Not everything in his reminiscences tallies with discoverable historical fact, either because the writer's memory was faulty in his old age or because he colored the truth for the sake of a better story. In his autobiography Casanova reveals himself as a man ruled by pleasure, passion, and a delicate sense of revenge. He was superficial, amoral, proud, and sometimes extremely foolish. As he tells the story, he was also a brave man. He faced poverty, ill fortune, imprisonment, and even possible death with fortitude. The only situation before which he quailed was marriage, a state which would have put an end to his unconventional way of life. Although Italian was his mother tongue, he wrote his *Memoirs* in French. In the work there is perhaps less philosophizing than one might expect from an old man. Casanova seems generally to have thought his life a full and generous one, over which there was little need to ponder or grieve because of past follies or mistakes.

Casanova was the oldest child of Gaëtan Joseph Jacques Casanova and his wife Zanetta, the beautiful daughter of a Venetian shoemaker. When a child, he was left with his maternal grandmother while his parents continued their careers on the stage. Rather strangely, Casanova could remember nothing of his life before he was eight years old. His earliest recollection was of a terrible nosebleed from which he suffered and for which his grandmother took him to see an old woman who performed a strange cure, apparently by witchcraft, for his malady.

At his father's death Casanova, one of three children, was taken in hand by the Abbé Grimani, who placed the boy in a strict school. Though he hated his studies, he was precocious by nature and at the age of sixteen he became a Doctor of Law. Returned to Venice, he was befriended by M. de Malipiero, a retired senator. While visiting in Paséan, Casanova met a young girl named Lucy,

whom he admired and respected. When he revisited the town again a few months later, he learned that the girl had eloped with another. Disappointed and resentful, he decided that he might as well make love to women instead of treating them with devotion and respect.

At seventeen Casanova entered a seminary, from which he was shortly expelled. Later he fell in with a Franciscan friar named Brother Stephano, with whom he had several adventures. On one occasion he was presented to Pope Benedict XIV, who treated him kindly. For a time Casanova stayed in the household of Cardinal Acquaviva, but an adventure with a girl put the police on his trail and he went to Constantinople, where he had several amorous adventures. On the way to Turkey he met Teresa, an actress who had disguised herself as a boy. The young woman left her family and went with Casanova to become his mistress for a time. Soon afterward Casanova assumed the dress of a military officer. In Constantinople a noble Turk, pleased with the young Venetian, offered him a fortune and his daughter's hand in marriage if Casanova would only become a Moslem. On his return to Europe, Casanova stopped at Corfu, where he actually became an officer. Not entirely happy in military service, he left it before long and returned to Venice.

With his fortunes at a low ebb, Casanova took up the profession of a fiddler at the Theater of Saint Samuel. One day he had the opportunity to befriend M. de Bragadin, a Venetian senator, when the old man was suddenly taken ill. The senator, a wealthy man, took Casanova into his home and treated him as his son. He and two of his wealthy friends were soon convinced that Casanova had occult powers. Realizing their gullibility, Casanova hoaxed the old men into marrying off for him a young girl with whom he had had a very interesting affair.

Casanova then left Venice and traveled to Milan and Cesena. In the latter place he met a woman named Henriette, who abandoned her lover to accompany Casanova to Parma. She turned out to be a noblewoman who soon had to return to her family. During a period of reform which followed this adventure, Casanova became a Freemason and later went to Paris. After various adventures, including one in which he passed himself off as a doctor, he went to Dresden. There a tragi-comedy he had written had some success on the stage. On his return to Venice he met C. C., a beautiful heiress with whom he fell in love. He was overjoyed to find his love reciprocated. Her family did not approve of the match, however, partly because of the girl's youth, and she was placed in a convent. One day when he visited the convent Casanova impressed one of the nuns, a very beautiful and worldly woman. The nun, M. M., arranged through her lover for an affair with Casanova. During many months of 1753 they met outside the convent and had a very happy time, until the woman's lover, M. de Bernis, the French ambassador to Venice, returned to Paris. Soon afterward M. M. and C. C. learned that they loved the same man; much to Casanova's anger and discomfiture, they changed places one night.

As his affair with M. M. was drawing to a close, Casanova was arrested by the state Inquisition, which confined him in the notorious prison known as The Leads because of his supposed heresy and his dabbling in black magic. After some months in the prison, Casanova found a bolt from which he made a combination tool and weapon. He was almost ready to escape when a change in cells brought his plan to light. He started all over again, with accomplices inside the prison, and eventually made a daring escape with a man named Balbi; the two escaped by making a daring passage over the roofs of the prison itself. Casanova succeeded in making his way from Venice to Munich, but his companion was captured and returned to The Leads.

From Germany, Casanova went to

Paris, arriving there in January, 1757, shortly after Damiens had attempted to assassinate King Louis XV. While in Paris, Casanova raised several million francs for the crown by means of a lottery and thus came into favor in court circles. He met Madame la Marquise d'Urfé, a wealthy and elderly noblewoman fascinated by the occult arts. Becoming the old woman's companion in experiments in magic and alchemy, he was able to fleece her of a great deal of money.

On a trip to Amsterdam, Casanova again met Thérèse Trenti, whom he had known some years before as Thérèse Imer. Now an actress, she was the mother of Casanova's daughter and of a son by another father. Casanova took the boy back to Paris and put him in the care of Madame d'Urfé. In Paris he also helped out Mlle. X. V. C., who had become pregnant and feared her family's wrath. For his pains he fell afoul of the police, although he himself was innocent of any wrongdoing.

After he had cleared himself he traveled to Holland and then to Germany, having many adventures in love on the way and making some money, most of it by gambling. In Cologne he had an amusing affair with the wife of the burgomaster. From there he went to Würtemburg, where he was cheated and robbed by three army officers who then betrayed their victim to the police and charged him with unlawful gambling. With the help of two pretty women Casanova made his escape and went to Zurich, Switzerland. At Zurich he had several pleasant affairs, including one with a pretty French widow named Dubois, who served as his housekeeper. In the summer of 1760 Casanova went to Geneva to visit Voltaire, whom he found a charming man but too much addicted to republicanism for Casanova's taste.

From his visit to Voltaire, Casanova went to Aix-en-Savoie, where he had an interesting experience with a nun who much resembled his M. M. Having become pregnant, the nun had arranged to leave her convent with a supposed illness that could be treated by the waters at Aix. He helped her through her confinement and then returned her to her order.

Casanova went on to Rome, where he was received by the Pope, who promised to help him obtain a pardon from the Venetian authorities. Nothing came of the promise, but the pontiff did bestow the Cross of the Order of the Golden Spur on Casanova.

Leaving Rome, Casanova visited Bologna, Modena, Parma, Turin, and Chambéry. At Chambéry he arranged for a banquet with the second M. M., whom he had sent back to her convent. Finally back in Paris, Casanova found Madame d'Urfé hopeful of being reborn as a male child through certain occult rites. Casanova, seeing the woman was set in her ideas, promised to help her. Much of his time for almost two years was spent in occult pursuits which enabled the adventurer to make himself a small fortune at the noblewoman's expense.

In Milan the adventurer tried to have an affair with a Spanish countess who retaliated by trying to take his life with magic. Casanova had greater success with the Countess Clementina at the chateau of San Angelo, where he was the guest of Count Ambrose. He won the countess' love and then, as usual, proceeded to leave her. He always had adventures and affairs, but his next great exploits took place in England. He went to London, where he found Thérèse Trenti, who now called herself Madame Cornelys, and her children an unhappy domestic combination. To relieve his boredom and gloom he advertised for a woman to rent an apartment in his house. Pauline, a Portuguese noblewoman who had taken refuge in England, answered the advertisement. Casanova and Pauline had an affair which lasted until she was compelled to return to her homeland. After Pauline's departure, Casanova met Miss Charpillon, an adventuress who proved more than a match for him, even driving

him to contemplate suicide. After this disaster, Casanova often lived a seedy and wretched existence as he drifted about Europe from Russia to Spain. At the time of writing his *Memoirs,* in 1773, he was still waiting to receive from the Venetian authorities the pardon which would allow him to return to the city and republic he loved.

THE MEMOIRS OF A CAVALIER

Type of work: Novel
Author: Daniel Defoe (1660-1731)
Type of plot: Adventure romance
Time of plot: 1630-1648
Locale: England and the Continent
First published: 1720

Principal characters:

THE CAVALIER, the unidentified second son of a landed family in England
CAPTAIN FIELDING, the Cavalier's friend and traveling companion
SIR JOHN HEPBURN, the Cavalier's friend in the Swedish army
GUSTAVUS ADOLPHUS, King of Sweden and Protestant champion in the Thirty Years' War
CHARLES I, King of England, served by the Cavalier in the English Civil War

Critique:

The year 1720 was an eventful one in the career of Daniel Defoe, for in that year he published three works: *The Memoirs of a Cavalier, Captain Singleton,* and his *Serious Reflections of Robinson Crusoe.* Like the other book-length narratives by Defoe, *The Memoirs of a Cavalier* did not originally carry the author's name, a circumstance apparently intended to lend an air of authenticity to his realistic work. Over the years attempts have been made to prove that Defoe merely edited the memoirs of some real person, but scholars are now in agreement that this book, along with others by Defoe, was his own creation and that he probably had no specific person in mind as the original for his fictional narrator-protagonist. One interesting feature of the novel is that its hero is a member of the upper class, while the usual Defoe hero is taken from the middle or lower classes, groups that Defoe knew at first hand, as he did not know the life of the upper class. The Cavalier who narrates the story is similar to other Defoe creations in that, uninterested in religion as a young man, he is worldly and materialistic. Also noteworthy is the fact that Defoe, a Protestant himself and a Dissenter from Anglicanism, glorifies the Protestant side in the Thirty Years' War but has little to say for the English Protestants who rebelled against the monarchy and the Anglican Church during the 1640's.

The Story:

The Cavalier was the son of a landed gentleman in the county of Salop, born, according to his own report, in 1608. As a child he was taught by good tutors; as a young man he was sent to Oxford University, where he spent three years deciding that he was not interested either in continuing academic life or entering one of the professions—law, the Church, or medicine. His father hoped the young man, who was his favorite son, would settle down near his home. He even agreed to settle an estate worth two thousand pounds per year upon the young man, but the Cavalier, much as he loved his father and appreciated the offer, de-

cided, with his father's permission, to travel on the Continent.

In 1630 the Cavalier crossed the Channel and began his adventures in life. With him went a college friend named Fielding. Because of his martial bearing the friend had been nicknamed the "Captain," and the name stuck to him. After some minor adventures on the road, the Cavalier and his friend arrived in Paris. Their stay in that city was cut short when the Cavalier killed a man in a swordfight and the two friends left the city hurriedly to escape the authorities. They journeyed to Italy and traveled there for some time, returning later to France to observe how Cardinal Richelieu was administering that country for his king. Again the two Englishmen found themselves in trouble from which they were extricated by the Queen Mother, who gave them a pass that enabled them to travel on to see the fighting between the French forces and those of the Duke of Savoy. Unimpressed in Italy by the antiquities of Rome and by the Italian people, who seemed much degenerated from their Roman ancestors, the Cavalier and his friend traveled northward into central Europe, arriving in Vienna in 1631 and then going on into Bavaria. In Germany they had a chance to see the fighting between the Protestant Germans, led by the Elector-Duke of Saxony, and the Catholic forces headed by Emperor Ferdinand. One of the dreadful experiences the two Englishmen had was to observe the end of the siege of Magdeburg. The fall of that city was marked by terrible looting, rape, and murder; the city itself was almost completely destroyed, and the population reduced to a mere handful from an original population of more than 25,000 souls.

After the fall of Magdeburg to the Catholic forces, the Cavalier and Fielding journeyed on until they encountered the invading army of Gustavus Adolphus, King of Sweden, who had joined the Protestant Germans against Emperor Ferdinand. The Cavalier was quite impressed with the Swedish army and the person of the Swedish king, to whom he was introduced by Colonel Hepburn, a friend of the Cavalier's father who had taken service in the Swedish army. Fielding joined the Swedish forces, as did the Cavalier himself after a time, serving first as a gentleman volunteer and later as a commissioned officer. The Cavalier distinguished himself many times in the Swedish service. His father raised a regiment of cavalry and, with the consent of the English king, sent it to Gustavus Adolphus, who made the Cavalier its colonel. In addition to his service as a commander, the Cavalier also became a special attendant to the king and sometimes his emissary. Captured by the Imperial forces shortly before the Battle of Lützen, in which Gustavus Adolphus lost his life, the Cavalier was allowed to continue his travels after he had given his parole.

In 1635, the Cavalier found himself in Holland, where he observed the Dutch army under its famous commander, Prince Maurice, opposing the forces of Spain. Later in the same year the Cavalier returned to England, where he rested for some months until he was called from his inactivity by Charles I, who asked the Cavalier to enter his service in the campaign against the Scots. Serving as a gentleman volunteer rather than as a commissioned officer, he found the campaigns against the Scots little to his liking, inasmuch as there was little real action, only minor skirmishes, and the war was over religious dissent, a cause in which the Cavalier could see little reason.

At the outbreak of the English Civil War the Cavalier had little feeling about war from a moral standpoint. He considered himself a professional soldier who did his duty honorably, not worrying particularly about the causes of war or the countryside that was devastated or the injuries done to its populace. As the war continued, however, he saw that England as a country was losing, whether victory fell to King Charles or to the Parliamentary forces which opposed the monarchy.

When the Civil War broke out in 1642, the Cavalier was still serving Charles I in the Scottish campaigns. He continued to follow the monarch, even though he recognized that the king was ill-prepared to battle for his throne. Rather than take a commission, the Cavalier still fought as a gentleman volunteer in the royal troop of guards. Later, when his father was injured, the Cavalier took the command of the royalist force his father had recruited.

Fighting in many of the minor battles of the Civil War, the Cavalier saw most of the action as the armies marched and countermarched, sometimes to do battle, sometimes to escape it. During the great battle at Edgehill, however, the Cavalier realized that he had a greater stake in the war than the interests of a professional soldier. From that time on he wished that an honorable peace could be arranged between King Charles and Parliament.

During his years of campaigning for the monarchy the Cavalier had many adventures, but he was fortunate to escape with no serious injury. Even a dangerous mission as a disguised spy turned out well. One effect of the war which angered the Cavalier was the activity of the Scots against King Charles. The Cavalier thought that the Scots had no call to make war on the monarch, who had acceded to all their demands, even to abolishing the episcopacy in favor of the Scots' native Presbyterianism.

Toward the end of the war the Cavalier's father was taken prisoner by Parliamentary forces. The Cavalier offered to take his father's place, but his father was able to buy his freedom by giving his parole and paying four thousand pounds. A short time later the Cavalier was cut off from the royal army. He and a group of companions managed to escape, making their way by sea to Cornwall, where they joined Lord Hopton's forces. When the king surrendered to the Scots, who later turned him over to the Parliament, Lord Hopton's troops also surrendered. The Cavalier, like other royalists, was given the choice of leaving the country or peaceably going home. The Cavalier returned to his home, content that he had served his king, his country, and his honor as best he could. Having given his parole that he would take no further part in the war, he retired from active life.

MEMOIRS OF A PHYSICIAN

Type of work: Novel
Author: Alexandre Dumas, father (1802-1870)
Type of plot: Historical romance
Time of plot: Eighteenth century
Locale: Paris and environs
First published: 1846-1848

Principal characters:
BARON DE TAVERNEY
PHILIPPE, his son
ANDRÉE, his daughter
GILBERT, in love with Andrée
KING LOUIS XV OF FRANCE
M. DE CHOISEUL, the king's minister
MADAME JEANNE DU BARRY, the king's favorite
ARMAND DE RICHELIEU, a political opportunist
JOSEPH BALSAMO (COUNT DE FÉNIX), a sorcerer and revolutionary
LORENZA FELICIANI, his wife
ALTHOTAS, his instructor in magic
M. DE SARTINES, a lieutenant of police
JEAN JACQUES ROUSSEAU, the philosopher

Critique:

Memoirs of a Physician is an intricate plot of court intrigue in the closing days of the reign of Louis XV, with *dramatis personae* as diverse as the scheming Duc de Richelieu, the philosopher Rousseau, and the favorite-dominated king. Manipulating all these by means of his magical control of natural forces and the power invested in him as a representative of the secret brotherhood of Freemasonry is the mysterious figure of Joseph Balsamo. The climax is as lurid as any modern thriller. For its full historical value this volume should be read as one of a series of five, all concerned with the court life of France at the time of Louis XV and XVI. Called the Marie Antoinette romances, the novels are *Memoirs of a Physician* (including *Joseph Balsamo*), *The Queen's Necklace, The Taking of the Bastille, The Countess de Charny,* in that order, and, lastly, *The Chevalier of the Maison-Rouge.*

The Story:

At the court of Louis XV of France the Duc de Richelieu plotted with Madame du Barry, the king's favorite, to replace M. de Choiseul as the king's minister. They consulted a Count de Fénix, who turned out to be the reputed sorcerer Joseph Balsamo; ten years earlier the necromancer had predicted that Madame du Barry would one day be queen of France. Balsamo used his wife Lorenza as an unwilling medium for his sorcery. Through her he was able to give Richelieu and Madame du Barry compromising information contained in a letter sent by the Duchess of Grammont to her brother, de Choiseul, showing that the minister was encouraging the revolt of parliament against the king and attempting to bring about war with England. Fortified with this information, Richelieu forced the king to dismiss his minister.

The philosopher Rousseau, standing in the crowd gathered outside the palace after the king at a "bed of justice" had defied parliament, was urged to attend a secret meeting where he would be initiated into the mystic order of Freemasonry. Rousseau declared he could do more for the world by not joining the order. The chief of the council, who was Balsamo, read a communication from Swedenborg which warned them of a traitor in their midst.

In order to demonstrate to the surgeon Marat, a member of the secret fraternity, that body and soul can be separated and then reunited and that the soul has a greater knowledge than the body, Balsamo hypnotized one of Marat's patients. As the patient's crushed leg was amputated, Balsamo made the patient sing. He also hypnotized Marat's maid, drew from her an admission of the theft of her master's watch, and, still in the condition of sleep, made her repeat the contents of a letter she could not read while awake.

Andrée, daughter of the impoverished Baron de Taverney, had recently been saved from the violence of a mob by Gilbert, a son of the people, but she was ignorant of this circumstance because Balsamo had brought her home in his carriage. After the girl had been settled at the Trianon through the request of the dauphiness, her beauty charmed the king completely, and he commissioned Richelieu to present her with a necklace worth several million livres, but she declined the gift. Richelieu, escorting de Taverney through the gardens after they had supped with the king, was heard by Gilbert, hidden in a dense thicket, advising the baron to send his daughter to a convent. Philippe, Andrée's brother, who held a commission in the royal army, paid a farewell visit to his sister; she confided to him her fears and forebodings. After his departure, Andrée threw herself on a bench and wept. Gilbert approached and declared his love for her, but Andrée rebuffed him.

In his mansion, Balsamo was summoned to Lorenza's room, where she begged him to release her so that she could retire to a convent. When he re-

fused, she plunged a dagger into her breast. After commanding Lorenza to sleep, Balsamo ascended to the chamber of the alchemist Althotas, who reminded him that in a week the aged man would be one hundred years old, by which time he must have the last three drops of blood of a child or a young female to complete the elixir which would preserve him for another half century. Balsamo, having promised his help, was returning to the sleeping Lorenza when he was interrupted by the arrival of Richelieu, who had come for a special sleeping draught for Andrée. Richelieu had already left instructions that a love potion be given the king which would cause him to fall in love with the first woman he saw on waking.

Gilbert overheard Nicole, Andrée's maid, tell her lover that Richelieu had arranged for them to escape together after first drugging Andrée and leaving her door unlocked; later he saw them ride off. Andrée, plunged into a hypnotic sleep by the drink, descended the stairs of her apartment in a trance and passed the astounded Gilbert. A flash of lightning disclosed the concealed figure of Balsamo, who ordered Andrée to tell what had happened at his house in Paris after Lorenza had tried to kill herself and he had put her to sleep. Andrée, describing Lorenza's flight, told how she had taken with her a box of papers and, on reaching the street, had inquired the address of the lieutenant of police, M. de Sartines. At this news Balsamo leaped to his horse and without releasing Andrée from her trance, dashed off for Paris.

Andrée, left alone, sank to the ground. Gilbert, a witness of this scene at a distance, rushed toward her, lifted her up, and carried her back to her chamber. As he placed her on the couch he heard a step. Hastily he blew out the candle. Realizing that the visitor was the king, Gilbert fled. King Louis, seeing Andrée lying pale and immobile and thinking her dead, also fled in panic.

Balsamo, riding toward Paris, knew that his only hope of preventing Lorenza from revealing his secrets to the police lay in his magic power over her. Abruptly he reined in his horse and with all the force at his command willed Lorenza to fall asleep wherever she was. From Sèvres, he sent a hasty note to Madame du Barry in Paris. Lorenza, meanwhile, had arrived at the office of the police, but before she could give him Balsamo's address she fell to the floor, overcome by a strange dizziness. A valet carried her into an adjoining room. M. de Sartines burst open the coffer, however, and a clerk deciphered the secret papers which implicated Balsamo in plans affecting the king and the government.

At that moment Balsamo, under the name of the Count de Fénix, was announced. Seeing that the coffer had been opened, he threatened to blow out M. de Sartines' brains. Madame du Barry, acting quickly on receipt of Balsamo's letter, arrived at that moment, and M. de Sartines surrendered the coffer to her. She in turn handed it to Balsamo with all the papers intact.

On his return to his chambers Balsamo found Lorenza there in convulsions. His determination to kill her ebbed as he gazed on her beauty, and an overpowering love for her swept his being and caused him to feel that if he surrendered his control over her he might still earn some heavenly recompense. For three days the very thought plunged him into a happiness he had never before experienced, while in her trance Lorenza dreamed aloud her own mysterious love. On the third day, after she had asked him to test her ability still to see through space in spite of intervening material obstacles, Balsamo willed her to report what Madame du Barry was doing. Lorenza reported that the king's favorite was on her way to see him.

Balsamo put Lorenza into a still deeper sleep. As he was leaving her he fancied he heard a creak. Looking back, he saw only her sleeping form. In her sleep Lorenza thought she saw part of the ceiling

of her room descend, and from this moving trap a Caliban-shaped creature creep toward her. Powerless to escape, she felt him place her on the circular trap, which then ascended slowly toward the ceiling.

Madame du Barry, worried because she had been followed, told Balsamo that she had saved him from arrest when M. de Sartines had handed the king the deciphered names from the coffer. In appreciation, Balsamo presented her with a vial containing a draught which would ensure her twenty years of additional youth. After her departure Balsamo returned to Lorenza's couch, only to find her gone. He ascended to his instructor's room and there discovered the body of Lorenza. To his horror he realized that Althotas drained from her the blood needed for his elixir.

Cursing his master, from whose hands the vial with the precious liquid slipped and broke, Balsamo fell unconscious on the lifeless body of his wife. He stirred only when notified by his servant that "the five masters" were waiting to see him. They had come from the secret fraternity to pronounce sentence on him as a traitor. Having watched his movements, they had seen Lorenza leave his home with a coffer which contained secret names in cipher. Later he himself had arrived at the police office, and Lorenza had departed alone; but he had left with Madame du Barry, whom he had summoned there to receive the secret information for which he was paid. The paper which had revealed their secrets had been left with the police, they charged, but Balsamo had brought away the coffer in order to avoid implication. As a result of this betrayal, five of their prominent agents had been arrested. Balsamo did not defend himself. When he asked only for a few minutes to bring proof that would speak for him, they let him go. He returned, bearing the body of Lorenza which he let slip from his arms to fall at their feet. In consternation, his judges fled.

Althotas, enraged at his pupil and fearing death for himself, set fire to his precious manuscripts and perished in the flames. All night the fire roared in the rooms above, while Balsamo, stretched beside Lorenza's body, never moved. The vaulted walls were thick, however, and the fire finally burned itself out.

Andrée recovered from her prostration and retired to a convent. Baron de Taverney, repudiated by the king and Richelieu, slunk back to his impoverished estate. Philippe sailed for America, and Gilbert followed. Balsamo vegetated in his mansion, from which he was supposed to have reappeared during the violence of the French Revolution. As for the king, on May 9, 1774, his physician pronounced him suffering from smallpox. His daughter, Madame Louise of France, left her convent cell to attend him, and he was given extreme unction. Madame du Barry was sent to the chateau of the Duchess d'Aiguillon. The next day the king died, and Louis XVI came to a throne about to be engulfed in the flames of rebellion and anarchy.

THE MENAECHMI

Type of work: Drama
Author: Titus Maccius Plautus (c. 255-184 B.C.)
Type of plot: Farce
Time of plot: Third century B.C.
Locale: Epidamnum, a city of Macedonia
First presented: Late third or early second century B.C.

Principal characters:
MENAECHMUS OF EPIDAMNUM
MENAECHMUS SOSICLES, his twin brother
MESSENIO, Menaechmus Sosicles' servant

WIFE OF MENAECHMUS OF EPIDAMNUM
EROTIUM, a courtesan, Menaechmus of Epidamnum's mistress
PENICULUS, a parasite, hanger-on to Menaechmus of Epidamnum

Critique:

The *Menaechmi* is one of the best-known of Plautus' plays (Shakespeare leaned heavily on it for *The Comedy of Errors* (1592-1594). Although its plot is not remarkably complex, Plautus handles the action with considerable histrionic dexterity, carefully signaling in advance so that the audience may always be in a position to relish the misunderstandings and confusion of the characters. Binding itself to a very narrow unity of time and place, the action takes place before the house of Erotium in little more than the time actually represented. This limitation creates a number of problems in verisimilitude, but the play moves so rapidly that the audience has no opportunity to grow uneasy at the improbable coincidences or the obtuseness of the characters. The *Menaechmi* has no apparent social or moral theme, but it manifests good showmanship throughout.

The Story:

When the two Menaechmi were seven years old, one, later to become Menaechmus of Epidamnum, accompanied his merchant father from their home in Syracuse to Tarentum. There, fascinated by the confused activity, the boy wandered away, became lost, and was finally picked up by another merchant who took him to the merchant's own home in Epidamnum and adopted him. The boy's family was so grief-stricken at his loss that his name was given to the remaining son. This boy, Menaechmus Sosicles, grew up, and when he came of age and inherited his father's property, he went out to pursue an aimless quest of his brother.

Menaechmus of Epidamnum had by this time inherited his foster father's wealth, married a somewhat shrewish woman, and acquired a mistress. On the day Menaechmus Sosicles arrived in Epidamnum on his undirected search, Menaechmus of Epidamnum had quarreled with his suspicious wife and had parted from her, secretly bearing one of her robes as a gift to Erotium, his mistress. Delivering the robe, he instructed Erotium to prepare an elaborate meal for their evening's entertainment; then he left to attend to some business at the Forum.

Shortly afterward, Menaechmus Sosicles happened to arrive before Erotium's house and, much to his dismay, was addressed familiarly, first by one of her servants and then by Erotium herself. Confusion followed, but Menaechmus Sosicles finally decided that this was merely Erotium's way of trying to seduce him; and so he gave his servant Messenio his wallet for safekeeping and accompanied the courtesan into the house.

When he came back out later, having consumed the food which Menaechmus of Epidamnum had ordered for himself and his parasite, Erotium gave him the robe so that he could have it altered for her. As he walked away, intent on selling the robe for his own gain, he was accosted by Peniculus, Menaechmus of Epidamnum's parasite, indignant at having missed a banquet to which he had been invited only a short time before and convinced that he had been purposely affronted. Menaechmus Sosicles finally dismissed Peniculus with an insult, and the latter, believing himself grievously treated by his erstwhile benefactor, went to Menaechmus of Epidamnum's wife and revealed to her that her husband was not only keeping another woman but had given his mistress his wife's robe as well. When Peniculus had finished, Menaechmus of Epidamnum came by on his way from the Forum to Erotium's house, and, in concealment, the two overheard him soliloquizing in a way that substantiated Peniculus' whole story. Sat-

isfied with what she heard, the wife stepped forward and accosted her husband. There followed a confused argument in which Menaechmus of Epidamnum alternated between dissembled ignorance regarding the theft of the robe and genuine dismay regarding his assumed presence at the banquet Erotium had given. At last, seeing that Peniculus had revealed all, he agreed to get the robe and return it. When he went to Erotium and, unaware that Menaechmus Sosicles had already taken the robe, tried to explain his dilemma, she assumed he was trying to defraud her, grew angry, and slammed her door in his face.

Meanwhile, Menaechmus Sosicles, still carrying the robe, met the angry wife, who assumed that he was Menaechmus of Epidamnum returning the robe as he had promised. While the whole situation was still in confusion, the wife's father arrived to take her part. Menaechmus Sosicles decided to feign madness to get rid of the two and was so successful in his attempt that they went off in search of a physician and men to restrain him. But when these people were assembled, they met Menaechmus of Epidamnum instead of his brother. They would have carried him off if Messenio had not happened along and, mistaking Menaechmus of Epidamnum for his brother, beaten off the assailants. When the others had fled, Messenio asked for his freedom in return for saving his "master's" life; his request was granted by the amazed Menaechmus of Epidamnum, and Messenio went off to collect his master's belongings and return them.

On the way, however, he met Menaechmus Sosicles. Gradually the nature of the confusion came to light. The two brothers finally confronted each other and exchanged the information that was a necessary prelude to formal recognition. Menaechmus of Epidamnum decided to sell his property and return to Syracuse with his brother. Messenio was freed again, this time by his own master, and was made auctioneer for the sale of the property. Everything was to be converted into cash, including Menaechmus of Epidamnum's wife.

LE MENTEUR

Type of work: Drama
Author: Pierre Corneille (1606-1684)
Type of plot: Farce
Time of plot: Seventeenth century
Locale: Paris
First presented: 1643

Principal characters:
DORANTE, a student newly arrived in Paris
GERONTE, his father
CLITON, his valet and confidant
ALCIPPE, his friend, engaged secretly to Clarice
PHILISTE, a friend to both Alcippe and Dorante
CLARICE, a young précieuse, betrothed to Alcippe
LUCRECE, her friend and fellow conspirator
SABINE, the maid and confidante of Lucrece

Critique:

Although Corneille began his career at the famous Hôtel de Bourgogne with *Mélite* in 1629, his reputation as a writer of comedy rests solely on *Le Menteur* (*The Liar*), based on an episode from *Truth Suspected*, by Juan Ruiz de Alarcón (c. 1581-1639). The actor-producer-manager of the Royal Players,

LE MENTEUR by Pierre Corneille, from CHIEF PLAYS OF CORNEILLE. Translated by Lacy Lockert. By permission of the publishers, Princeton University Press. Copyright, 1952, 1957, by Princeton University Press.

Pierre Le Messier, acted the title role with great success, though he was known chiefly as a tragedian. Written in Alexandrines—six iambic feet per line with rhyming couplets—the play has not been satisfactorily translated into English. Another reason for the play's diminished effectiveness in English lies in the clever play on words and the use of double meanings which defy exact translation.

The Story:

Dorante, a young gallant who had come to Paris in order to get his social education and not to take a wife as his father Geronte wished, hired Cliton, a valet who had military and amatory connections, as his mentor. The young man wished to be schooled in the ways of the world, though the only advice he ever took from his man was to spend freely.

Quite by planned accident Clarice, tired of waiting for her lethargic lover Alcippe to conclude their secret arrangements to marry, tripped onto the waiting arm of the newly arrived student. Although a rustic, Dorante immediately accommodated himself to the situation and exchanged euphemistic compliments with the young coquette, much to his valet's despair. The brazen liar captivated not only Clarice but her companions, especially Lucrece, who was silent throughout, by his false accounts of the wars he had fought in and the deeds he had accomplished in Germany during the last four years.

The arrival of Alcippe put the girls to flight, but not before Alcippe saw Clarice talking to his old friend Dorante—who quite ecstatically informed his companions that he had had amazing amatory adventures during his month's stay in Paris. Last night, for example, he had entertained a beautiful lady and five companions on five boats with four choirs of instruments playing all night and with dancing until dawn after a sumptuous repast of six courses, and so on. Cliton attempted to break into this mad monologue, but with no result, for Dorante's philosophy was to tell the big lie of wars and adventures in order to be believed. His stories were so plausible and his manner so persuasive that the two young ladies fell in love with him, his friend Alcippe burned with jealousy because he thought his fiancée had been on the barge, and his friend Philiste was completely mystified when he tried to reconcile the tales with what he later found to be the unvarnished and unromantic truth. The one flaw in the liar's plans was that in his conversation with Cliton, who had gained information about the young women from a coachman, Dorante confused Clarice with Lucrece.

Into this confused web of mendacity and misplaced affections came the good-natured Geronte, who without his son's knowledge pressed the young man's suit for marriage with the daughter of an old friend. The girl was Clarice, ready and willing to be wooed after all the time she had spent waiting for Alcippe's advances. The old man and the young girl contrived a meeting that evening under her balcony and incognito, though she doubted that she could judge her suitor's character from such a distance and under such unintimate circumstances. A friend then suggested that she receive him at Lucrece's house and as Lucrece.

Alcippe, consumed with jealousy, angrily accused Clarice of infidelity. Although she denied his charges, she refused to seal their engagement with two kisses, her hand, and her faith. Alcippe, thinking himself the injured party, swore revenge.

Meanwhile, the tolerant father retracted his offer of his son's hand in marriage to Clarice because the young scoundrel had invented a touching story to escape the wedding planned for him. The story, a cape-and-sword melodrama, concerned his marriage to a poor girl whose father found them alone; in his anxiety to disguise their presence his gun went off, his sword was broken, his barricade smashed, and her reputation threatened. Under the circumstances, what

could he do but marry sweet Orphise? Cliton's despair changed to admiration, now that he realized how useful his master's ability at lying could be. Though Cliton tried to acquaint him with his mistake about the shy, virtuous, and quiet Lucrece with whom Dorante had not spoken, the bewitched swain swore he would keep his appointment under her balcony. Alcippe wrote a letter breaking off his friendship with Dorante and demanding satisfaction. In one short day, his second in the big city, the provincial student had quarreled, made love, and reported a marriage. To lie effectively, Cliton observed, one must have a good memory.

Confronted by his accuser, Dorante told Alcippe and Philiste that he had known Clarice for several years but was not interested in her; he had, he said, taken a beautiful married woman with him on the barge, a woman whom Alcippe could not possibly know. He cautioned Alcippe not to believe all he heard and not to be led by the green-eyed monster. When Philiste revealed to Alcippe that the young dandy had only yesterday arrived from the college at Poitiers—proof that while he might be valorous, his deeds were imaginary—Alcippe asked the innocent scoundrel's pardon.

Clarice, by the time she had exchanged places on the balcony with Lucrece, also knew about the lies Dorante had told. Lucrece thought his actions a sign of love. Confronted, Dorante denied all accusations save one; he declared that he had pretended marriage in order to wed his Lucrece—at this point there was consternation on the balcony—whom he would marry that next day as proof of his sincerity. By group action he was ordered hence, so shocked were the young ladies at his effrontery—or naïveté.

Dorante now promised Cliton not to lie any more, or at least to give a signal when he did. He immediately lied by saying that the rumor of his fight with Alcippe was true and that the unfortunate challenger had been left for dead. He lied again when he claimed that the secret of Alcippe's recovery lay in the magic of a Hebrew word. Hebrew, he claimed, was one of his ten languages. He lied also to Sabine, the servant, in order to get back in Lucrece's good graces, and he invented new names so that his father could send his daughter-in-law his good wishes; the duped father was pleased to learn a grandchild was even now six months along. His lies were met by counter-lies told by the clever Sabine, who lied for money and kept herself in constant employment by delivering letters and arranging assignations.

By now neither Dorante, Lucrece, nor Clarice knew whom they loved. Clarice declared herself in favor of Alcippe, whose father finally settled the marriage arrangements. Dorante then observed that she had only been flirtatious and curious, while the real Lucrece—he declared that he had fallen in love with a name and henceforth changed only the face to fit it—was much deeper. The father, declaring as he did so that he would never again help his scoundrel of a son, arranged quite docilely for his marriage. Lucrece, who swore she would love the liar when she could believe him, was suddenly converted to belief when she saw that his avowals were true in spirit. Cliton, of course, knew as much all along.

THE METAMORPHOSES

Type of work: Collection of narrative poems
Author: Ovid (Publius Ovidius Naso, 43 B.C.-A.D. 18)
First transcribed: Before A.D. 8

Unlike most Greek and Roman authors, Ovid wrote almost entirely to entertain. The tone of the literature of the ancient world, whether written by Greeks

or Romans, is ordinarily edifying, but that tradition Ovid discarded. For this reason, and because of the subject matter of Ovid's *Ars amatoria* (*Art of Love*), Europeans and Americans have usually been doubtful of Ovid's true literary stature. Anyone who has read Ovid seriously will usually agree, however, that to take his writings as they were intended—to entertain—opens the door to granting his writings a conspicuous place in Roman literature.

The *Metamorphoses* is generally conceded to be Ovid's finest work. In this collection of poems Ovid managed to draw together artistically most of the stories of Greek and Roman legend. More than two hundred of the myths of the ancient world have been rendered into an organic work, the unifying theme being that of transformation from one kind to another, as Jove changed himself into a swan, Narcissus was transformed into a flower, Tereus was turned into a bird, and Midas was given the ears of an ass. These stories were arranged by Ovid into fifteen books, containing in the original Latin almost twelve thousand lines of sweetly flowing verse written in the dactylic hexameters common in classical poetry. The poems were written when Ovid was a mature man of perhaps fifty, shortly before Augustus Caesar banished him to the little town of Tomi on the shores of the Black Sea, far from the city that Ovid loved. Although Ovid wrote that he destroyed his own copy of the *Metamorphoses*, apparently because he was dissatisfied with his performance, he also seemed to feel that the work would live after him. In his epilogue to the *Metamorphoses* he wrote:

Now I have done my work. It will endure,
I trust, beyond Jove's anger, fire, and sword,
Beyond Time's hunger. The day will come, I know,
So let it come, that day which has no power
Save over my body, to end my span of life
Whatever it may be. Still, part of me,
The better part, immortal, will be borne
Above the stars; my name will be remembered
Wherever Roman power rules conquered lands,
I shall be read, and through all centuries,
If prophecies of bards are ever truthful,
I shall be living, always.

As if it were necessary for a work of literary art to have some edifying or moral purpose, the poems have sometimes been regarded primarily as a useful handbook on Greek and Roman mythology. Certainly the work does contain a wealth of the ancient legends, and many later writers have become famous in part because they were able to build on the materials Ovid put at their disposal. However, the *Metamorphoses* deserves remembrance as a work of art in its own right.

Modern writers view stories about the gods of the pagan Pantheon in a different light from that in which such tales were regarded in the time of Ovid and Augustus Caesar. Where we can smile, Ovid's light, even facetious, tone must have been regarded by serious Romans as having more than a little touch of blasphemy. Perhaps his irreverent attitudes may even have been a partial cause for his exile, for rulers have always been sensitive people and Augustus was at the time attempting moral reforms. It must be kept in mind, too, that Ovid, after treating good-humoredly of the other gods, turned at the end of the *Metamorphoses* to describe the transformation of Julius Caesar to godhood. How seriously he meant to be taken, from the tone of the poem, is open to question.

Ovid began the collection with a description of how the universe came into being with the metamorphosis of Chaos, the unshaped stuff, into Cosmos, the ordered universe. Having described how the Lord of Creation, "Whatever god it was," established order in the universe, he pro-

ceeded to give a picture of the four ages. Like other ancients, Ovid had a different concept of the past from that of modern times. He began his account with the Golden Age, when justice and right existed everywhere, when law and punishment were absent because they were unnecessary. When Saturn was sent to the land of shadowy death, wrote Ovid, and Jove became chief of the gods, then came the Age of Silver, when men first built houses to guard themselves against the seasons and planted fields to provide themselves with a harvest. Next came the Age of Bronze, when warlike instincts and aggression came into being, to be succeeded in its turn by the Iron Age, when modesty, truth, and righteousness were displaced by trickery, violence, and swindling. So bad was this age that Jove struck down the living and nature brought forth a new race of men who were, as Ovid put it, "men of blood." Of this race, all except Deucalion and Pyrrha, a righteous man and woman, were wiped from the face of the earth by Jove, who with Neptune's aid caused a flood to cover the globe. Ovid's stories of the Creation and the Flood, told in a pagan environment, are strikingly similar to the stories of the same phenomena told, in keeping with Judaic tradition, in the Old Testament.

Much of Ovid's poetry in the *Metamorphoses* deals with love. It is not romanticized, sentimentalized love that Ovid presented, however, for he recognized the physical reality of men and women for one another, and his gods and goddesses exhibit human passions. In love, as Ovid described it, there is often found a strain of cruelty and brutality; the veneer of civilization is thin enough to let his readers sense the savagery of violence, revenge, and cruelty underlying human culture. In this connection one recalls Lycaon boiling and broiling the flesh of a human hostage before the altar of Jove, Tereus raping Philomela and then cutting out her tongue to keep the deed a secret, a satyr being flayed alive by Apollo, the son of Latona, for trying to surpass him at playing the flute, sixteen-year-old Athis having his face battered to mere splinters of bone by Perseus, and Pelias' daughters' letting their father's blood at the behest of Medea. In these stories gory details are described in the account of each brutal act; brains, blood, broken bones, and screams of agony and hate fill the lines. Love and hate, both powerful, basic human emotions, are close in Ovid's *Metamorphoses.*

Mere enumeration does not do Ovid's collection of stories in the *Metamorphoses* the justice it deserves. Practically every phase of the Graeco-Roman mythology is at least represented in the fifteen divisions of the work. The stories are artfully drawn together with consummate skill. Yet the noteworthy fact in assessing Ovid's mastery of his materials and craft is that he himself was a skeptic who did not believe in these stories as being true in the sense of really having happened. Without the sincerity of belief, he nevertheless wrote in such a way that he induces in the reader that mood which Coleridge, almost two thousand years later, described as the "willing suspension of disbelief."

Ovid placed in his pages believable personalities. His men and women, his gods and goddesses, hate and love as human beings have always done. The twentieth-century reader recognizes in himself the same surges and flows of emotion that he finds in Ovid's poetry. Our world is, in this way, little different from the Roman empire of Ovid and Augustus, despite technological advances.

Another element of Ovid's style that comes through in translation is the large amount of specific detail. At almost any point in the *Metamorphoses* there is a vivid picture of the people or the action, as when Myrrha, in "Cinyras and Myrrha," flings herself, face down, to cry into her pillow; when Pygmalion lavishes gifts of pet birds, sea shells, lilies, and lumps of precious amber on his beloved statue; or when Dorylas, in "The Battle of the

Centaurs," is wounded by Peleus and dies trailing his entrails, treading and tangling them with his centaur's hoofs. We are reminded in such stories that Ovid's Rome had a culture that included not only greatness in art but also the grim and bloody scenes of death by violence within the confines of the arena at the Coliseum.

MID-CHANNEL

Type of work: Drama
Author: Arthur Wing Pinero (1855-1934)
Time: c. 1900
Locale: London
First presented: 1909

Principal characters:
THEODORE BLUNDELL, a stockbroker
ZOE BLUNDELL, his wife
LEONARD FERRIS, Zoe's friend
ETHEL PIERPOINT, Zoe's protégée

Realistic drama tends to depend upon motivational interrelationships of characters within a specific environment or society for its impact. Henrik Ibsen, by his careful and selective writing and arrangement, made a place for realism in the modern theater. Believability of character was important, but more significant was the door that Nora slammed at the end of Ibsen's *A Doll's House* (1879). Its impact was heard around the world. Thereafter a new and important use was to be made of the theater, and the social thesis play became a recognized and valuable adjunct to the literature of the stage.

By the end of the nineteenth century many playwrights were following Ibsen's example. Henry Arthur Jones, Arthur Wing Pinero, Bernard Shaw, and others cast their works in the selectively realistic mold of the Norwegian. The success of these writers and the durability of their works depend on their language and characterization, not on their plots, many of which are remarkably similar. Upon reading the plays of Pinero and Jones, in particular, one is struck by their old-fashioned language and by their stereotyped characters. On the other hand, Shaw's brittle wit and absolute addiction to the language itself keeps his plays as fresh and true today as when they were written.

Pinero, writing concurrently with Shaw in an England that was still relatively ignorant of modern drama, achieved, in 1893, his first real success with *The Second Mrs. Tanqueray,* which remains his most durable play. He became known as a craftsman of the well-made play, chiefly concerned with social commentary. However, time has heightened a certain pretentiousness in his plays and in his concern with what were then accepted as ultrarealistic characters.

Pinero's plays depend heavily upon plot complications rather than the inevitability of circumstance for their action. What should seem headlong and unavoidable is rather a series of deviously contrived twists of storytelling designed to keep the spectator at all times interested. Pretentiously tragic, his plays now seem merely melodramatic. The transparent and pat endings remove the total impact of a higher, more energizing form of theater; resolutions are mechanical and forced.

The late nineteenth-century dramatists were unconsciously setting a trap for their successors, for the melodramatic form which they evolved almost automatically continues to harass playwrights to this day. Escapes from it have been few. Shaw managed because of his wit, deliberate artifice, and a rebellious spirit.

Those who inadvertently copied Ibsen in search of tragedy were almost invariably doomed to conventions of theme and situation.

Mid-Channel appeared in 1909, after Pinero had written a series of successes that began with *The Second Mrs. Tanqueray* in 1893. As theater, it abounds in plot complications and moral preachments which make for interest but remove a unifying force from the play. The central character, Zoe Blundell, does contribute a certain cohesiveness, but because of the monotony of Pinero's prose, interest in her lags.

Zoe and Theodore Blundell are wealthy and fashionable, but their marriage is in mid-channel; there is little love in their relationship, and there are no children. To amuse herself, Zoe has taken on a series of men younger than she, whom she calls her tame robins. They squire her about in the social world and sip endless cups of tea while they amuse and entertain her. One of them, Leonard Ferris, makes the mistake of falling in love with her. She and Theodore finally agree to separate after another of their petty quarrels, and when Zoe goes to Italy to forget, Leonard follows her. Theodore takes a mistress during her absence.

When Zoe returns in bad health, a mutual friend tries to effect a reconciliation; but the old bickering begins again, making an adult relationship impossible.

In the meantime Zoe's young friend, Ethel Pierpoint, has confessed her love for Leonard. Leonard, on the rebound from Zoe, goes to Ethel and they plan marriage. Zoe admits having had an affair with Leonard while they were in Italy, and Theodore swears that he will divorce Zoe and force Leonard to marry her. When Zoe finds that Leonard is committed to Ethel, she ends it all by throwing herself from an upstairs window in her estranged husband's flat.

Zoe has some fascination as a tormented character. Wealthy and spoiled, childless and unhappy, she presents a rather touching picture of a woman approaching middle age who has never fulfilled her place as wife and mother. Yet she seems constantly at fault and unable to control herself as a social being. Interesting relationships exist between Zoe and her tame robins. They are her favorites until they become involved with other women; then, petulantly and jealously, they are dismissed. She exerts considerable control over them, while they, spineless and lacking in ambition, do her bidding.

Zoe and Theodore are characters caught in a circumstance of their own making. They are in mid-channel and must go one way or the other, or sink. They are both pictured as intelligent people, aware of their own shortcomings, yet they seem powerless to do anything about their failing marriage. Pride, ambition, thoughtlessness, and coldness all enter into their union, but on a petty, commonplace level. They are people of few redeeming qualities except for charm and money.

Zoe's suicide at the end of the play is an action difficult to explain in the light of all that has gone before. Pinero suggests that she has no choice, having been provided with all the possibilities for happiness but finding herself unable to use them. Actually, it is more Pinero the playwright than Zoe the character who has no choice but to come to this ending. Ibsen might have left it all unresolved, with the events of the future left to the imagination of the viewer, but with careful hints presented along the way to suggest other possibilities. But in the English theater of sensibility, a satisfactory conclusion to all entanglements was demanded. Theatergoers were not yet ready to face reality unless it condoned a fulfillment of moral obligations. The realistic form was a new and foreign thing, provocative and unpleasant; its redeeming feature was the lesson it taught.

As a stylist, Pinero lacked the technique of handling the inevitability of action in his plots. Circumstances in-

vented rarely have as much force and impact as circumstances which inevitably flow from other events. Predictable actions are never as convincing as actions that arise from character itself. Zoe is, ultimately, an unsuccessful character because she reacts within a carefully structured framework, lacking the motivations that make for believability and importance as an individual caught up in an unavoidable turmoil.

MISCELLANIES

Type of work: Poetry
Author: Abraham Cowley (1618-1667)
First published: 1656

Abraham Cowley and his works are difficult to classify. Cowley himself was essentially a pre-Restoration poet, but his verse does not fit well into the classifications normally made of poetry in the period between 1600 and 1660. At various times his work has been compared to that of John Donne and John Milton. The comparison of Cowley's poetry to Donne's has been made because of the conceits to be found in both, to Milton's because of Cowley's use of Biblical subject matter in his *Davideis,* an unfinished epic poem.

Most representative of Cowlev's work is the 1656 edition titled *Miscellanies,* a volume published shortly after the poet's return to England from France. Cowley, dispossessed of his fellowship at Cambridge University had joined friends among the followers of Charles I at Oxford during the early years of the Civil War. When many of the Royalists fled to France, Cowley was among them. In exile he assisted the English queen in her correspondence with the king in England. The *Miscellanies* volume, according to Cowley's preface, was an attempt on his part to preserve in print all his poetical works that he considered worth keeping for posterity. His avowed motivation was that he intended to write no more verse, and he wished to publish his own edition, lest after his death an edition containing spurious or inferior writings be foisted upon the public, as had already happened in the cases of Shakespeare, Fletcher, and Jonson.

The *Miscellanies* consists of four parts. The first is a collection of poems on a variety of themes, some written when Cowley was quite young; the second includes the poems Cowley had published earlier as *The Mistress,* a series dealing with love in various aspects; the third part he labeled *Pindarique Odes,* translations from Pindar and free imitations in English of that poet's work; the fourth and last portion of the volume contains the four books of the *Davideis.*

In the first section there are odes on wit, on the king's return from Scotland, on Prometheus, on the pleasures of wine over the pangs of love, on friendship, and also imitations, in English, of both Horace and Martial. A light but pleasant poem is "The Chronicle," an example of *vers de société* dealing with the experiences of a young man in love with a long series of young women. Of note also is a poem celebrating the publication of the first two books of Sir William Davenant's *Gondibert* (1651). The best, certainly the sincerest poems of the *Miscellanies* group, are those written on the deaths of persons the poet had known and respected in life. The most outstanding of these is "On the Death of Mr. William Hervey." Although the poem may seem to the twentieth-century reader extravagant in its tone, diction, and imagery, it compares favorably with the best elegiac poetry of the time. Other elegiac poems in the collection are those on Sir Henry Wotton; Mr. Jordan, a master at Westminster School; Van Dyck, the painter,

and Richard Crashaw, the poet. Of little interest, other than historic, are some English paraphrases of Anacreon.

Most critics have been less inclined to favor *The Mistress, or Several Copies of Love Verses,* first published in 1647 and included in the *Miscellanies.* Like much of the love poetry of the earlier part of the seventeenth century, *The Mistress* is bound too closely by conventions in many respects. It supposedly deals with a courtship and the lady's reception of the suit over a period of three years. That Cowley actually loved a woman of higher social rank and courted her with this poetry is doubtful, for the suffering lover, the stand-offish lady of higher degree, and extravagant protestations of love are typical of the love poetry of the time—usually mere convention. Cowley's unusual figures of speech, written apparently under the influence of John Donne, have until recent years been the target of critics. With the revived interest and renewed sympathy for the metaphysical poets and their techniques, however, Cowley's exercise of his exceptionally learned and fertile fancy has been viewed less stringently. In this section the poem entitled "The Spring" represents Cowley at his best, while "Written in Juice of Lemmon" shows him at his poorer level of performance.

For about a century the ode, particularly the Pindaric ode as it was established by Cowley, was a favorite verse form among English poets and poetasters until the eighteenth century, when Dr. Samuel Johnson, literary arbiter of the era, pronounced against it. Undoubtedly the freedom of meter exercised by Cowley in his *Pindarique Odes* and introduced by him was a decisive factor in the popularity of the form, for as they were written by Cowley the odes appear deceptively easy. Current literary opinion is against Cowley's odes, declaring them too flat and imitative.

The last portion of the *Miscellanies* is taken up with the unfinished *Davideis,* four of the twelve books originally planned on the model of the *Aeneid.* Cowley's strong religious convictions led him to choose the figure of David, traditional ancestor of Jesus, as the hero for an epic poem. In these four books he packed much of his learning, often in wide and only loosely connected digressions. Critics have argued the fitness of the subject; Cowley himself seems to have changed his mind about its suitability, since he left the work unfinished.

As he announced in the preface to the *Miscellanies,* Cowley wrote almost no poetry after publication of that edition. In the twentieth century his poetry attracts little attention beyond that given by students of literature. The poems seem to have little to say to modern readers that has not been said better by other poets.

MISS LONELYHEARTS

Type of work: Novel
Author: Nathanael West (Nathan Weinstein, 1903?-1940)
Type of plot: Social satire
Time of plot: Late 1920's
Locale: New York City
First published: 1933

Principal characters:
MISS LONELYHEARTS, an advice-to-the-lovelorn columnist on the New York *Post-Dispatch*
BETTY, his girl friend
WILLIE SHRIKE, the paper's feature editor, his boss
MARY SHRIKE, the boss's wife

MISS LONELYHEARTS by Nathanael West. By permission of the publishers, Farrar, Straus & Cudahy, Inc. Copyright, 1933, by Nathanael West.

PETER DOYLE, a cripple
FAY DOYLE, his wife

Critique:

If it took seventeen years after his early death for the works of Nathanael West to achieve either critical or popular success, one may say with some assurance that the present acclaim is on fairly solid ground. Of the four novels in his *Complete Works* (1957), *Miss Lonelyhearts* is regarded most highly. Bitter in its satire, brief, episodic and unique in its treatment, ironic and hopeless in its outlook, *Miss Lonelyhearts* is not so much a tale of newspapering as it is West's grotesque picture of the miserable, monstrous, often disgusting life man has made for himself in his despair.

The Story:

Miss Lonelyhearts found it hard to write his lovelorn column in the New York *Post-Dispatch:* the letters were not funny, there was no humor as desperate people begged for help. Sick-of-it-all, for example, with seven children in twelve years, was pregnant again and ill, but being a Catholic she could not consider an abortion and her husband would not let her alone; Desperate, a sixteen-year-old girl, a good dancer with a good shape and pretty clothes, would like boy friends, but cried all day at the big hole in the middle of her face (should she commit suicide?); Harold S., fifteen, wrote that his sister Gracie, thirteen, deaf, dumb, and not very smart, had something dirty done to her by a man, but Harold could not tell their mother Gracie was going to have a baby because her mother would beat her up. Shrike, the feature editor and Miss Lonelyhearts' tormentor, was no help at all: instead of the same old stuff, he said, Miss Lonelyhearts ought to give his readers something new and hopeful.

At Delehanty's speak-easy, where Miss Lonelyhearts went to escape his problems, his boss still belabored him about brooding and told him to forget the Crucifixion and remember the Renaissance. Meanwhile, he was trying to seduce Miss Farkis, a long-legged woman with a childish face. He also taunted the columnist by talking of a Western sect which prayed for a condemned slayer with an adding machine, numbers being their idea of the universal language.

Miss Lonelyhearts' bedroom walls were bare except for an ivory Christ nailed with large spikes, and the religious figure combined in a dream with a snake whose scales were tiny mirrors in which the dead world took on a semblance of life. First he was a magician who could not move his audience by tricks or prayer; then he was on a drunken college spree with two friends. Their attempt to sacrifice a lamb before barbecuing it, with Miss Lonelyhearts chanting the name of Christ, miscarried when the blade broke on the altar and the lamb slipped out of their bloodied hands. When the others refused to go back to put the lamb out of its misery, Miss Lonelyhearts returned and crushed its head with a stone.

One day, as he tried to put things in order, everything went against him: pencils broke, buttons rolled under the bed, shades refused to stay down, and instead of order on the skyline he found chaos. Miss Lonelyhearts remembered Betty, who could bring order into his world, and he went to her apartment. But he realized that her world was not the world and could never include the readers of his column; his confusion was significant and her order was not. Irritated and fidgety, he could neither talk to her nor caress her, although two months before she had agreed to marry him. When she asked if he were sick, he could only shout at her; when she said she loved him, he could only reply that he loved her and her smiling through tears. Sobbing that she felt swell before he came and now felt lousy, she asked him to go away.

At Delehanty's he listened to talk of

raping a woman writer, and as he got drunker he heard friends mock Shrike's kidding him; but whiskey made him feel good and dreams of childhood made the world dance. Stepping back from the bar, he collided with a man holding a beer. The man punched him in the mouth. With a lump on his head, a loose tooth and a cut lip, Miss Lonelyhearts walked in the fresh air with Ned Gates. In a comfort station they met an old man with a terrible cough and no overcoat, who carried a cane and wore gloves because he detested red hands. They forced him to go to an Italian wine cellar. There they told him they were Havelock Ellis and Krafft-Ebing and insultingly mocked him with taunts of his homosexuality. When Miss Lonelyhearts twisted his arm —imagining it was the arm of Desperate, Broken-hearted, or Sick-of-it-all—the old man screamed, and someone hit the columnist with a chair.

Instead of going to the office after Shrike phoned him, Miss Lonelyhearts went to the speak-easy; he knew Shrike found him too perfect a butt for his jokes to fire him. Needing a woman, he phoned Mary, Shrike's wife, whom he had never seduced, although she hated her husband and used Miss Lonelyhearts to arouse Shrike. At a night club, in a cab, and at her apartment door, Miss Lonelyhearts tried to talk Mary into sleeping with him; but Shrike opened the door, ending that scheme.

The next day Miss Lonelyhearts received a letter from Fay Doyle, unhappily married to a cripple, asking for an appointment. Although he first threw the letter away, he retrieved it, phoned her to meet him in the park, and took her to his apartment. In the intervals of making love, she told of her married life and her child Lucy, whose father was not Doyle.

Physically sick and exhausted in his room for three days, he was comforted by Betty, who tried to get him to quit his Lonelyhearts job. He said he had taken the job as a joke, but after several months the joke had escaped him. Pleas for help made him examine his values and he became the victim of the joke. While Betty suggested he go to the country with her, Shrike broke into the room, taunted him to escape to the South Seas, hedonism, art, suicide, or drugs, and ended by dictating an imaginary letter from the columnist to Christ.

After he had been ill for a week, Betty finally persuaded Miss Lonelyhearts to go with her to her aunt's Connecticut farm. They camped in the kitchen, sat near a pond to watch frogs, deer, and a fawn, and slept on a mattress on the floor. They walked in the woods, swam in the nude, and made love in the grass.

After several days they returned to the city. Miss Lonelyhearts knew that Betty had failed to cure him; he could not forget the letters. He vowed to attempt to be humble. In the office he found a lengthy letter from Broad Shoulders, telling of her troubles with a crazy husband.

About a week later, while Shrike was pulling the same familiar jokes in Delehanty's, the bartender introduced Miss Lonelyhearts to Peter Doyle, a cripple whose wife wanted the columnist to have dinner at their house. After labored conversation, Doyle gave him a letter about his problems: he must pull his leg up and down stairs for $22.50 a week; his wife talked money, money, money; a doctor prescribed a six months' rest. When their hands touched under the table, they were at first embarrassed, but then held hands in silence.

As they left the speak-easy, very drunk, to go to Doyle's, the cripple cursed his wife and his foot. Miss Lonelyhearts was happy in his humility. When Mrs. Doyle tried to seduce the columnist, he failed to respond. Meanwhile, her husband called himself a pimp and at his wife's request went out to get gin. Failing to find a message to show Mrs. Doyle her husband loved her, and disgusted by her obscene attempts to get him to sleep with her, Miss Lonelyhearts struck her again and again before he ran out of the house.

Following a three days' illness, Miss

Lonelyhearts was awakened by five people, including Shrike and his wife, all drunk, who wanted to take him to a party at the editor's home. Betty was one of the party. Shrike wanted to play a game in which he distributed letters from Miss Lonelyhearts' office file and made taunting comments. When the columnist could stand it no longer, he followed Betty out, dropping unread the letter given him, which Shrike read to the crowd. It was from Doyle, accusing Miss Lonelyhearts of trying to rape the cripple's wife.

Miss Lonelyhearts told Betty he had quit the Lonelyhearts job and was going to look for work in an advertising agency. She told him she was going to have a baby. Although he persuaded her to marry him and have the baby instead of an abortion, by the time he left her he did not feel guilty; he did not feel, in fact, for his feeling, conscience, sense of reality, and self-knowledge were like a rock.

The next morning he was in a fever. The Christ on his wall was shining, but everything else in the room seemed dead. When the bell rang and he saw Doyle coming up the stairs, he imagined the cripple had come to have Miss Lonelyhearts perform a miracle and make him whole. Misunderstanding the outspread arms, Doyle put his hand in a newspaper-wrapped package as Betty came in the door. In the struggle the gun Doyle carried went off and Miss Lonelyhearts fell, dragging the cripple with him.

MITHRIDATE

Type of work: Drama
Author: Jean Baptiste Racine (1639-1699)
Type of plot: Historical tragedy
Time of plot: First century B.C.
Locale: Nymphée, on the Bosphorus
First presented: 1673

Principal characters:
MITHRIDATE, King of Pontus
MONIME, betrothed to Mithridate and already declared queen
PHARNACE, and
XIPHARES, sons of Mithridate by different wives
ARBATE, Mithridate's confidant and governor of Nymphée
PHOEDIME, Monime's confidante
ARCAS, a servant

Critique:

Presenting a theme borrowed from history, *Mithridate* is a tragedy which conforms absolutely to Racine's literary ideal: a simple action with few events. In this work Racine was much more faithful to actual fact than he had been in his earlier plays. He simply added a love story to the historical pageant to turn it into a drama: an old man in love with a young woman and jealous of his two sons. The two main characters are interesting in their complexity. Mithridate offers a contrast between the indomitable will power of the warrior and the blindness and confusion of the unhappy lover. Monime seems to combine harmoniously all the gentleness and strength of Racine's heroines. The style is versatile. Rhetorical and sometimes epic in Mithridate's speech, it also takes on an exquisite softness to express the subtlest shades of sentiments. *Mithridate* is the only one of Racine's tragedies with a happy ending.

The Story:

Mithridate, the Pontine king who had been fighting against the Romans for

forty years, had just been defeated and was believed dead. Xiphares, the son who was, like his father, an enemy of Rome, deplored sincerely the loss of Mithridate. The other son, Pharnace, favorable to the Romans, was all the more pleased because he was in love with Monime, the old king's betrothed; now he hoped to win her for himself.

Xiphares had told Arbate that he had no claims to the states Pharnace was to inherit and that his brother's feelings toward the Romans were of little interest to him. His concern for Monime was another matter. The truth was that Xiphares himself had long been in love with Monime, even before his father saw her. Although he had remained silent as long as she was betrothed to his father, he was now determined that Pharnace would be compelled to kill him in order to have her.

When Monime begged Xiphares to protect her against Pharnace, whom she did not love, Xiphares finally declared his love to her. At first he was afraid that she might receive his avowal with anger. Monime, however, was secretly in love with Xiphares. They might have opened their hearts to each other at that time if Pharnace had not appeared.

Pharnace urged Monime to support his cause in Pontus. She thanked him but explained that she could not favor a friend of the Romans who had killed her father. When Pharnace hinted that another interest was prompting her, Xiphares confirmed his suspicions by defending Monime's freedom. The brothers then realized that they were rivals.

At that moment Phoedime, Monime's confidante, arrived to tell them that the report of Mithridate's death was false and that the king was returning. Monime and Xiphares, each having sensed at last the other's feelings, were stunned. Monime deliberately bade them farewell and left. Now Pharnace knew that Monime and Xiphares loved each other, and Xiphares knew that Pharnace loved Monime and was expecting the arrival of the Romans. Both, afraid of their father's anger, would be forced to keep each other's secret when they met him.

After everyone had gone to meet Mithridate at the harbor, Phoedime was surprised to find Monime still in the palace. Monime explained her realization that Xiphares had suffered as much as she did all the time they had been separated after their first meeting in Greece. Aware that she had betrayed her love without even speaking, she felt that she could never see Xiphares again because she also feared Mithridate's anger. She left hurriedly because she heard the noise of Mithridate's arrival and she did not want to face him.

The king was surprised to find his sons in Nymphée instead of in their own states. Suspiciously, he asked whether they were in love with Monime and inquired of Arbate why he had allowed them to enter the city. The governor told him that Pharnace had declared his love to Monime. Arbate said nothing, however, about Xiphares' feelings. Mithridate, relieved that his favorite son had remained faithful, was afraid that Monime might have responded to Pharnace's love. At that moment Monime appeared and he asked to be left alone with her. Mithridate told her that he wished to have their wedding performed as soon as possible. Seeing her sad resignation and suspecting that she was in love with Pharnace, he summoned Xiphares and asked his trusted son to try to turn her affections away from his brother.

Xiphares also feared that Monime might love Pharnace. Aware of his fear, Monime was unable to hide her true feelings. At the same time she declared her intention to follow her duty to Mithridate.

A short time later Mithridate called for his two sons and explained to them his plan to attack the Romans in Italy. Pharnace would leave on a mission to the Parthians, his purpose being to marry the daughter of their king, with whom Mith-

ridate wished to make an alliance necessary to his plans. When Pharnace refused, his resistance aroused his father's anger. Pharnace, thinking that his brother had betrayed him, tried to get revenge by disclosing the love of Xiphares for Monime.

At first Mithridate refused to listen to Pharnace. Then, tortured by jealousy, he resorted to a stratagem in order to learn the truth. He announced to Monime his desire to have her marry Xiphares. When she showed surprise, asking if he were trying to test her love, he pretended to believe that she wanted to marry Pharnace instead. He declared that he would go with Xiphares to find death in battle, while she would stay with Pharnace. Monime, misled by the king's apparent sincerity, admitted that she loved Xiphares and was loved by him. After her departure Mithridate prepared to take a terrible revenge on his son.

When Xiphares came to bid Monime farewell, she accused herself of having caused his ruin by her weakness. Hearing the king approaching, he left hurriedly. Monime then reproached Mithridate for his infamous stratagem. Ordered to marry him at once, she gently but firmly refused.

At that point Mithridate was in a quandary over killing Xiphares, the son who was not only his rival in love but also his best ally against the Romans. While he was debating with himself, Arbate appeared with the announcement that Pharnace, aided by the Romans, had risen in revolt. Believing that Xiphares had also betrayed him, the king ordered Arcas, his faithful servant, to kill Monime.

Meanwhile, convinced that Xiphares was dead, Monime had attempted to strangle herself, but Phoedime had prevented her. Still wishing to die, she welcomed the poison Arcas brought her. Before she could drink it, however, Arbate came on the run and took the potion away from her. He brought word that Xiphares had routed the Romans and that Mithridate was dying. The king, believing himself defeated, had chosen to die by his own sword.

Forgetting all jealousy, Mithridate blessed Monime and Xiphares, the faithful son who would succeed to the throne and avenge his father's death.

THE MOCK ASTROLOGER

Type of work: Drama
Author: Pedro Calderón de la Barca (1600-1681)
Type of plot: Farce
Time of plot: Seventeenth century
Locale: Madrid
First presented: c. 1624

Principal characters:
María, a girl of Madrid
Juan de Medrano, an impoverished young nobleman
Don Carlos, his friend
Don Diego, a wealthy nobleman in love with María
Morón, his servant
Beatriz, María's servant
Leonardo, María's father
Doña Violante, a woman in love with Juan

Critique:

If Lope de Vega wrote plays at an early age, Calderón was no less precocious. When his *El mejor amigo, el muerto (Death, the Best Friend)* was published in 1657, it was announced as the work of a nine-year-old boy. And in his letter of 1680 to his friend the Duke of Veragua, he stated that *El carro del cielo*

(*Cart of Heaven*) was completed when he was thirteen. Very likely he was practicing the art of playwriting before he was graduated from the University of Salamanca in 1619—certainly immediately afterward. At any rate, Hartzenbusch dates *The Mock Astrologer* before 1622 because of its mingling of Tirso de Molina and Lope de Vega, and all critics put it before 1625, when Calderón went into military service. Because of the many pirated copies by publishers and actors, it quickly appeared in several authorized versions before being included, with additional scenes, in Part II of his *Collected Plays* in 1637, a volume reissued posthumously by Calderón's friend, Juan de Vera Tassis, in 1682. In this satire on grafters and impostors there is no deep philosophy and little beyond a fast moving farce. The first scene of Act II provides a good sample of the belabored language of Gongorism as Diego pleads his love in baroque style and María replies in language no less flowery and figurative. Only the servant brings the speakers down to earth. There is no moral lesson, unless Morón's insistence that one cannot trust a woman with a secret is so regarded.

The Story:

Looking from the balcony of her Madrid home, María watched Juan de Medrano ride by, courting her from a distance as he had been doing for two years, and she was moved to confess to her servant Beatriz that she much preferred him to the more aggressive Don Diego. But Juan was at last tired of seeing María only at a distance. That afternoon he came to call, with the excuse that next day he was leaving for the wars in Flanders. María postponed their farewells until that night, when Beatriz would bring Juan to her mistress' room.

Don Diego, also deciding on direct action, next arrived with a highly rhetorical demand for her affections. Claiming inability to understand his proposal, María turned him down in the same kind of jargon. Angered, Don Diego directed his servant Morón to try to learn from Beatriz how his mistress might be approached. Though the gift of a gold chain did not open her mouth, the gracioso knew she would in time tell him everything.

Juan had another secret. He wanted his friend Don Carlos to spread the story of his departure for the army, while really providing him with lodgings. The first step was to send his farewells to Doña Violante, an errand gladly performed by Don Carlos because with Juan away he thought he could win the lady for himself.

The next morning, as she was sneaking Juan out of María's house, materialistic Beatriz reflected on how silly aristocratic ladies were. They would not be seen talking to a man on the street for fear of gossip; instead, they entertained him secretly in their rooms. But this time the secret was not kept. Morón wormed out of Beatriz all the details of Juan's visit and ran with them to his master. Don Diego elaborated on the story while passing it on to his friend Antonio, and it grew greater as the latter tried to get the true facts from Don Carlos. Exasperated and resentful, Don Diego decided to confront María and levy on her affections.

When Don Diego mentioned Juan's nocturnal visit to María, the girl was sure that her servant had gossiped indiscreetly. To protect Beatriz, whom he loved, Morón explained that Don Diego was an astrologer who could summon up demons and who knew the past and the future. Don Diego did not deny this claim. In fact, when María's father Leonardo came up to them, he was predicting an impoverished husband for her. The father, having had experiences with magicians, did not believe in them, and he would have unmasked Don Diego if Morón had not cleverly saved his master from disclosure.

Don Diego's friends, passing on the story, convinced Doña Violante of Don

Diego's powers, and she begged him to materialize the absent Juan. To his protest that his power could not cross water, she replied that, according to a letter just delivered by Don Carlos, he was in Zaragoza. At Don Diego's prompting, Doña Violante wrote Juan a letter inviting him to visit her. The note, mysteriously delivered by Don Carlos, brought Juan to her house. There he frightened her and he himself became thoroughly confused, since he knew nothing about the pretended astrologer.

Juan was more eager than ever to see María. Since Leonardo did not know him, he presented himself as a friend of Leonardo's brother, just arrived from Zaragoza. María gave him a ribbon with a costly pin and told him to sell it in order to provide himself with spending money. Then, scheming to bring him back to her, she told her father that the pin had been stolen. Leonardo hurried to consult Don Diego. Since Beatriz had already babbled the new developments to Morón, Don Diego appeared to have miraculous powers, and Leonardo went in search of Juan. Discovered and fearing for María's reputation, Juan confessed to the theft. Angered, Leonardo refused Juan's request to marry María.

His supposed magic prowess brought Don Diego nothing but trouble. Even his servant was claiming a share in his strange powers and was trying to send another servant on an aerial journey to his home town. Then Don Diego angered Doña Violante by refusing her a spell that would kill Juan and María. Meanwhile, he was no further advanced in his own courtship. The conflicting prophesies he had given, hoping that some might come true, caused everyone to turn against him. Then Beatriz explained how he had secured his information. Finally, the mock astrologer renounced all claims to magic powers, but not before he had accomplished one good deed. His action in the jewel robbery reunited María and Juan after the whole truth had been revealed.

MONKEY

Type of work: Novel
Author: Wu Ch'eng-en (c. 1505-c. 1580)
Type of plot: Fantasy
Time of plot: Seventh century
Locale: China, India, and various mythical regions
First published: Sixteenth century

Principal characters:
MONKEY, a monster with miraculous powers
BUDDHA, the founder of Buddhism and Lord of the Western Paradise
KWAN-YIN, a Bodhisattva (commonly known as the Goddess of Mercy)
HSÜAN TSANG (TRIPTITAKA), a Chinese Buddhist priest
T'AI TSUNG, the great Chinese emperor of the T'ang Dynasty
PIGSY, and
SANDY, monsters, Triptitaka's disciples

Critique:

Known in Chinese as the *Hsi Yu Chi* (*Record of a Journey to the West*), *Monkey* was inspired by the pilgrimage of the Chinese priest Hsüan Tsang to India in the seventh century. Except for the priest and a few other historical personages, the novel is fantastic, with the whole mythical universe as its background. It is interpreted as a satire, with the rebellious monkey against the bureaucratic heavenly

MONKEY by Wu Ch'eng-en. Translated by Arthur Waley. By permission of the publishers, The John Day Co., Inc. Copyright, 1943, by The John Day Co., Inc.

government, and as an allegory, a Buddhist *Pilgrim's Progress*. For centuries, however, the Chinese, adults and children alike, have loved this absurd story of monsters simply because of its imagination, humor, and profound nonsense. Arthur Waley has translated thirty out of the original one hundred chapters, omitting many of the calamities the pilgrim and his disciples encountered. The story before the start of the pilgrimage is preserved almost in its entirety and this alone makes interesting reading. Wu Ch'eng-en was a sixteenth-century magistrate as well as a novelist.

The Story:

In the beginning there was a rock. The rock gave birth to a stone egg and the egg developed into the shape of a monkey. The monkey became alive and played with other monkeys. He was made their king.

One day, troubled by the thought of death, he bade farewell to the monkey tribe and set out on a journey to seek immortality. He became a pupil of the Patriarch Subodhi, from whom he learned seventy-two transformations and the cloud trapeze. When he showed off his newly learned magic of transformation by changing into a pine tree, this public display of magic enraged his master, who disowned him. Monkey went back to his cave. But now he did not have to travel over mountains and rivers. One leap carried him head over heels a hundred and eight thousand leagues.

He killed the demon who had molested his "little ones" during his absence. He got the magic iron staff from the Sea Treasury of the Dragon King. The weapon could reduce, at his will, to the size of an embroidery needle. In spite of all these powers, however, his allotted life span of 342 years had come to an end. In a dream he was taken to the Land of Darkness. Furiously, he crossed out his name in the Registers of Death, together with whatever names of other monkeys he could find.

His disturbance at the Palace of the Dragon King and the Court of Death having been reported to the Jade Emperor, Monkey was summoned to Heaven so that he could be constantly watched. At first he was happy to have an appointment from the emperor, but upon learning how humble his position as groom in the heavenly stables really was, he returned to his monkeys.

As a rebel, he called himself "Great Sage, Equal of Heaven," and he defeated the heavenly hosts sent off to arrest him. The Jade Emperor consented to appoint him to the rank he wished. Then he disturbed the Peach Banquet, to which he was not invited. By the joint effort of the gods he was caught and imprisoned in the crucible of Lao Tzu, where for forty-nine days he was burned with alchemical fire before he escaped. It seemed nothing could stop him until Buddha came to help the heavenly powers. Monkey was placed under a five-peaked mountain, originally the five fingers of Buddha's hand, where he was to serve his penance.

Now Buddha wished that some believer from sinful China would come to the Western Continent to fetch the True Scriptures. Kwan-yin volunteered to help the man accomplish his journey.

The man was Hsüan Tsang. His father, a young scholar, had been murdered while on his way to take up his duties as governor of Chiang-chou. The murderer, a ferryman, assumed the dead man's name and took his wife and office. The wife would have committed suicide but for her unborn child. Immediately after the boy was born, she tied him to a plank with a letter written in blood tucked to his breast, and pushed the plank into the river. The child was picked up by the abbot of a temple, who learned the tragic story of the boy's birth from the blood-letter.

Hsüan Tsang was brought up as a monk. He did not know of his parentage until he was eighteen years old; then he met his mother and made plans to avenge

his father. The false governor was executed, on the spot where he had committed his evil deed. Suddenly a body came floating up through the water. It was Hsüan Tsang's father, whom everyone had thought dead, but who had been saved by the Dragon King of the River. Thus the family was reunited. Hsüan Tsang chose to remain a monk.

The Emperor T'ai Tsung of T'ang made a visit to the World of Darkness. He had promised to celebrate a great mass for the salvation of the hungry ghosts, and Hsüan Tsang was chosen to preside over the ceremonies. Kwan-yin, appearing in the disguise of a ragged priest, interrupted the service by pointing out that there were Three Baskets (or Triptitaka) of Mahayana scriptures for a pilgrim to bring from India. Then she revealed herself in her glory and vanished. Hsüan Tsang volunteered to undertake the quest in spite of the length and perils of the journey. His request granted, he was given a new name, Triptitaka.

He had passed several dangers before he arrived at the mountain where Monkey had been imprisoned for five hundred years, waiting for the man who, according to Kwan-yin, would release him and whom he was to follow and protect and obey as his master. When Triptitaka said a prayer, the seal of the prison was lifted into the air and Monkey was freed.

Three other monsters had received similar instructions from Kwan-yin to wait for the priest of T'ang at three different places. Because they did not know the man when they saw him, they had to be defeated in battle before they joined the pilgrimage. A young dragon devoured Triptitaka's horse, but, learning his mistake, he allowed himself to be changed into a horse to serve the priest. Pigsy, a banished marshal of the heavenly hosts, now reincarnated in the shape of a pig, had to be driven away from his human wife and father-in-law. The last to join was Sandy, a man-eating monster with red hair and a blue face, also a banished heavenly marshal.

Monkey and Pigsy sometimes created trouble. Pigsy was cowardly, lazy, self-indulgent, clumsily shrewd, and jealous of the much more powerful Monkey. But he seemed to be Triptitaka's favorite. The brilliant Monkey could not be a paragon of obedience and on several occasions he quarreled with his master. But the priest needed only to say a certain spell, and the fillet on the monkey's head began to hurt him by becoming tighter. He had been tricked into wearing the cap with the fillet and now he could not take it off. This was the only control Triptitaka, with Kwan-yin's help, held over unruly Monkey.

The travelers passed the kingdom of Cock-crow, where a Lion Demon had murdered the king and, disguised as the monarch, usurped the throne. The ghost of the dead king asked help from Triptitaka. After the king had been fished up from a well and miraculously revived, the usurper was forced to flee. He turned out to be the gelded lion in the service of the Bodhisattva Manjusri.

The travelers came also to Cart-slow Kingdom, where Taoists were the privileged class and Buddhists were persecuted. Monkey challenged three Taoist magicians, who had won full confidence of the king, to a contest of miracles. The first magician could not recover his head, chopped off in the contest, and he fell dead, leaving the corpse of a headless tiger. The second magician was found to be only a white deer, now dead, since he was not able to close his ripped-open belly. The third was fried to death in boiling oil, leaving in the caldron the bones of a ram. Monkey survived every one of the ordeals.

Monkey and Pigsy changed into a boy and a girl as bait for the Great King of Miracles, who demanded annual human sacrifice. Although the monster proved no match for Triptitaka's disciples, he captured the priest and brought him down to the River That Leads to Heaven.

There the monster, caught at last, in Kwan-yin's basket, turned out to be a golden fish. A big turtle carried Triptitaka across the river. The turtle had been perfecting himself for more than one thousand years, but he was worried because he could not yet achieve human form. Triptitaka promised to ask Buddha about the turtle's wish.

The travelers, finally arrived in the Blessed Region of Buddha, began to carry the scriptures to China. But Triptitaka had forgotten to ask about the turtle's prospects. The turtle, annoyed, took a dive, leaving the pilgrims, who had been riding on his back to recross the river, and the scriptures in the water. The pilgrims were all saved, but a part of the scriptures was lost. This was the "eighty-first calamity."

Carried back to paradise after completing their mission, Triptitaka and Monkey were both made Buddhas and Pigsy was promoted to be Cleanser of the Altar. Sandy, Golden Bodied Arhat, and the white horse, who had also aided Triptitaka, were set among the eight senior Heavenly Dragons. And Buddhism prospered in China.

MONSIEUR D'OLIVE

Type of work: Drama
Author: George Chapman (c. 1559-1634)
Type of plot. Romantic comedy
Time of plot: Seventeenth century
Locale: An imaginary dukedom near France
First presented: 1604

Principal characters:
VANDOME, a gentleman
MONSIEUR D'OLIVE, a fop
ST. ANNE, a count
MARCELLINA, a countess
EURIONE, her sister

Critique:

The most entertaining part of this drama is the subplot, which is concerned with the action, or inaction, of d'Olive, a fluent, self-assured fop. D'Olive's ill-fated mission to France is a satire on certain English embassies of the seventeenth century that were distinguished by magnificent preparations and long delays. Also ridiculed is King James's wholesale creation of knights. Although these events are of little interest today, Chapman's treatment of them retains its power to amuse, mainly because of the delightful character of d'Olive.

The Story:

On returning home after three years of travel, Vandome was greeted with two pieces of bad news. First, he heard that his friend Marcellina, the wife of Count Vaumont, had gone into voluntary exile: shutting herself in her curtained chamber, she had resolved never again to be seen in the light. This unusual behavior had been her response to the unjust accusations of her husband. Before Vandome left on his travels, Marcellina had carried on with him a circumspect and perfectly acceptable platonic affair. When he left, she had spoken of him with such passion that Vaumont had been filled with jealousy and had asserted that the relationship went beyond the purely spiritual. Vaumont later realized that he had made an error, but it was too late to dissuade Marcellina from her action.

Vandome's second piece of bad news concerned the equally eccentric behavior of the Count St. Anne. St. Anne's wife, who was Vandome's sister, had died. His

devotion to her was so great that he refused to have the corpse buried. Instead, he had her body embalmed and placed in a chair in his chamber. With sad music playing in the background, he was weeping out his life at her feet. When Vandome learned of these problems, he determined to find solutions.

Forcing his way past the servants, he entered Marcellina's chamber. He called her course of action stupid and implored her to abandon it, but she was unmoved and refused to answer him. Sharing her isolation was her sister Eurione, who had been a close friend of St. Anne's wife. Eurione claimed that she had gone into seclusion in honor of the dead woman. In reality, however, she had become a recluse because of her love for St. Anne, a love that developed from her observation of the amazing fidelity of the bereaved husband for his dead wife. Eurione now revealed to Vandome her feeling toward St. Anne, and asked his help.

Meanwhile, measures to help St. Anne were being contemplated in another quarter. Duke Philip had decided to ask the King of France to intervene. He planned to petition the king, who was the uncle of St. Anne's wife, to demand the burial of the corpse. Since it was necessary to send an emissary to the king, Monsieur d'Olive was recommended for the post. Two courtiers, Roderigue and Mugeron, had suggested d'Olive, partly for selfish reasons and partly for amusement. D'Olive—an idler, wit, and man about town—had agreed to consult with the duke, mostly for amusement. In his interview with Duke Philip, d'Olive declined to accept advice about the mission. Instead, he gave a learned talk on the advantages and disadvantages of using tobacco. Duke Philip, pleased with his wit, appointed him the ducal envoy.

Vandome, who had a marked physical resemblance to his dead sister, used this fact to establish a bond with St. Anne on his first visit to the widower. While St. Anne readily accepted the friendship of Vandome, he was deaf to suggestions that he seek a new love or that he bury his wife's body. On his second visit, Vandome declared love for Eurione and appealed to St. Anne for his help. The count, out of affection for his brother-in-law, agreed to visit Eurione and try to advance the suitor's cause.

D'Olive proceeded slowly with his preparations for his journey. Having dismissed St. Anne's affliction as stupidity, he turned his attention to the more important business of forming a retinue. He had no difficulty in collecting followers; in fact, they soon became a nuisance to him. Many people felt that a trip to France as members of an embassy would revolutionize their lives, that they would return with exquisite manners and newfound wisdom. After Mugeron had collected bribes from the applicants, d'Olive assigned them, according to his whim, to the rank of gentleman or yeoman.

When St. Anne visited Eurione, she adroitly succeeded in acting and speaking as the dead woman had done in life. Suddenly St. Anne discovered that all his deep emotions had been transferred to Eurione. After leaving her, he spoke aloud to himself of his passion, and was overheard by Vandome. Vandome, after first calling St. Anne a traitor, revealed that he had only feigned love for Eurione, that she was, in reality, in love with St. Anne.

All the attention that d'Olive had received as a result of his ambassadorship began to go to his head. While he was congratulating himself on his great fame Roderigue came and told him that the trip had been canceled because St. Anne had buried his dead wife. Mugeron rebuked d'Olive for having taken such a long time with his preparations. D'Olive, after first refusing to believe the news, decided to sever completely his connection with the court. His followers, he said, could take care of themselves.

Roderigue and Mugeron, who profited from having d'Olive in the court, were now faced with the problem of getting him back. They decided that his most

vulnerable side was his interest in women. Accordingly, they forged a love letter to him from Hieronime, a lady of the court whom he liked. The letter told him to come in disguise to her chamber between two and three o'clock.

Vandome, having successfully solved St. Anne's problem, now turned his attention to Marcellina. Standing outside her window, he shouted that he brought bad news and that she must come out. When she had reluctantly come from her room, he told her that her husband had become a libertine. With help from Eurione, he fabricated a lurid story of Vaumont's activities. He claimed that Hieronime was the current object of his lasciviousness, and that she, disliking his attentions, was planning to expose him to public shame. When it was suggested that Vaumont might suffer castration or death for his behavior, Marcellina decided that she would break her vows in order to save him.

When Vandome's group arrived outside Hieronime's chamber, d'Olive was there, preparing to enter. Hidden nearby were Mugeron, Roderigue, and Duke Philip. Now that Marcellina's vows were fully broken, Vandome revealed his trickery, but to insure that she did not hurry back to her room he told Duke Philip that she had come out of seclusion to see the duke's wife, who was ill. When Mugeron and Roderigue revealed themselves to d'Olive, he was furious with them. The duke brought peace by stepping forth and assuring d'Olive that his services would be desired in the future.

MOTHER

Type of work: Novel
Author: Maxim Gorky (Aleksei Maksimovich Peshkov, 1868-1936)
Type of plot: Naturalism
Time of plot: First decade of the twentieth century
Locale: Russia
First published: 1907

Principal characters:
PELAGUEYA VLASOVA, a revolutionary heroine
PAVEL VLASOV, her son
ANDREY,
RYBIN,
NIKOLAY IVANOVICH,
SOFYA,
SASHENKA, and
NATASHA, the Vlasovs' revolutionary friends

Critique:

Although Maxim Gorky wrote primarily about the proletariat and in a naturalistic vein, he was not fundamentally concerned with politics, and his works exhibit a marked lyric talent that gives his writing a haunting poetic quality. Gorky's basic concern was with strong, vital, memorable characters rather than with dogma or morality. He envisioned a future in which these vigorous people would free themselves from their economic degradation and live as free, independent spirits. He was a visionary rather than a dogmatist. This fact is particularly evident in his novel *Mother*, in which Pelagueya Vlasova, through the love of her son, becomes converted to the revolutionary cause and gradually comes to love all the people as her children. Gorky was strongly attracted to these self made people, to men and women with the courage to carry out their plans, and he makes the reader admire them as well. The lyric sweep

of Gorky's vision in this novel is compelling.

The Story:

The factory workers in the small Russian community of Nizhni-Novgorod were an impoverished, soulless, brutal lot. Their work in the factory dehumanized them and robbed them of their energy; as a result they lived like beasts.

When Michael Vlasov, a worker, died, his wife Pelagueya felt that her son Pavel would lead the same anguished, brutal life. But gradually she noticed with joy and apprehension that Pavel was turning out differently, that he was given to reading. One day Pavel informed his mother that he was reading subversive literature and that a group of his Socialist friends were coming one evening to visit him. Pelagueya was naturally frightened, but when his friends arrived she noticed that they were much warmer, much more gentle than the people she had lived with all her life. Though they engaged in heated arguments, no one seemed to get angry at the others. Pavel's friends seemed full of hope and vitality, and Pelagueya quickly warmed up to them. She liked Pavel's friend, Andrey, in particular, for he was big-hearted and full of laughter. She liked Natasha too, a frail, gentle girl who read aloud during the meetings. Other members of the group were Sashenka, a commanding girl who loved Pavel, and Vyesovshchikov, the village misanthropist. They were an idealistic crowd, hopeful about the future of the workingman, and prepared to put their ideas into action. Gradually Pavel's home became the center of their activities, and Pelagueya agreed to take Andrey in as a roomer out of her motherly love for him.

Eventually Pavel's house became the center of village suspicion as well. Pavel and his comrades had printed and distributed among the workmen leaflets which made plain their miserable conditions. Rumors were spread that the police were coming to search the house. Soon afterward the police dropped in unexpectedly and arrested Andrey and Vyesovshchikov. Several others had been arrested as well.

While the workers were generally hostile to Pavel because of his strangeness, he also inspired a certain confidence in them by virtue of his stern intelligence. Pelagueya was flattered that the sharp peasant, Rybin, an old bear of a man, should go to her son for advice. One day the workers were notified that their pay was going to be cut. The workers were behind Pavel when he made a speech to them and to the manager in protest against the cut; however, because of the speech, Pavel was arrested and sent to jail.

Pelagueya, distressed by her son's arrest, learned that about sixty others had been arrested along with him and that Andrey sent her his regards from prison. Deciding at last to become involved in her son's activities, she took a job as a caterer to the factory laborers and under cover of her work she distributed revolutionary literature. Meanwhile, she continued to see Pavel's Socialist friends.

Soon afterward Andrey was released from prison, and he returned to Pelagueya, who welcomed him with open arms. Rybin, claiming that the peasants were no better off than the workers, went to the country to stir up the peasantry against their oppressive masters.

With Andrey living in her house, Pelagueya felt happier, and under his friendly goading she learned to read and write. She visited Pavel in prison and slyly told him of her activities in distributing leaflets. Pelagueya's world expanded greatly now that she was involved in the Socialist cause; she had something to hope for beyond her selfish interests.

In the spring Pavel was released from prison. The Vlasov household continued to be the hub of the local Socialist activities, and Pavel announced his intention of marching with the banner in the coming May Day parade, even though to do so would mean another jail sentence.

Not long afterward one of Pavel's friends rushed in to report that a spy had been murdered in the street. At first Pelagueya feared that Vyesovshchikov had committed the crime; later Andrey revealed that he had accidentally killed the spy and felt guilty about his deed. After two weeks of inquiring into the matter the police gave up the investigation.

May Day arrived and Pavel and Andrey were up early. The crowds had gathered in the streets and the two men walked through them with Pelagueya close behind. After they had made an abortive attempt to rouse the workers with speeches and songs, soldiers appeared, forced back the crowd, and arrested Pavel, Andrey, and their companions.

Pelagueya felt depressed after their arrest. In answer to her loneliness Nikolay Ivanovich came to her and invited her to live with him in the city. She accepted his invitation and moved to his apartment. Nikolay and his sister Sofya were well-bred Socialists. They treated Pelagueya with affection and respect, and she came to love them as though they were members of her own family.

Pelagueya and Sofya dressed as pilgrims and in that disguise distributed propaganda throughout the city and surrounding countryside. While delivering books to Rybin, Pelagueya saw the hardships of peasant life and the cruelty of the masters. She proved useful in aiding Vyesovshchikov to hide out from the police after he had escaped from prison. She nursed a dying comrade and during a riot at his funeral she helped a wounded boy at some danger to herself. She also visited Pavel in prison.

Learning that many of her comrades had been arrested, she decided to go alone to deliver her pamphlets in the country village. On arriving there she saw that Rybin had been arrested and cruelly beaten. That night she stayed with sympathetic peasants and gave them copies of her leaflets.

Returning to the city, she aided a fugitive peasant and told Nikolay about her trip. Shortly thereafter she helped a comrade to escape from prison. Her efforts for the workers made her realize how family allegiances could interfere with loyalty to the cause; she understood now why Pavel would never get married.

After about six months in jail Pavel and his comrades were finally brought to trial. The judges were cold, impersonal, and aloof. Several of Pavel's friends declined to testify in his defense. As the trial proceeded Pavel made a rousing speech in which he denounced the decadence of the masters and praised the youth and vision of the Socialists. After Andrey had further taunted the judges, Pavel and his companions were finally sentenced to exile in Siberia.

In the meantime the police were hunting down the Socialists. Nikolay was arrested shortly after the trial. Pavel's speech had been printed and Pelagueya had promised to deliver copies to a remote town. On the train she recognized a police spy and knew she had been trapped. When the police tried to arrest her, she shouted to the other occupants of the train about her mission and their servitude. She opened her bag and handed out the leaflets even while the police were beating her.

MY LIFE AND HARD TIMES

Type of work: Autobiography
Author: James Thurber (1894-)
Time: Early twentieth century
Locale: Columbus, Ohio
First published: 1933

Principal personages:
JAMES THURBER
CHARLES, his father
MARY, his mother
HERMAN, and
ROY, his brothers
HIS GRANDFATHER

To say that there are two worlds—the World of Ordinary Men and another known as the World of Thurber, which orbits erratically through our atmosphere and occasionally bumps into the countryside or blunders down a city street like a low-flying blimp—is a cliché which would never be tolerated by Mr. Thurber himself, for one of the charms of his style is a scrupulous avoidance of anything resembling the trite. One suspects that among his many phobias there must exist the dread of turning a corner in a sentence without first myopically peering around to make sure there is no cliché about to waylay him. His precision of language and careful attention to detail are the qualities which give his writing its interest and charm, his ability to impose a world of fantasy on a world of reality and to achieve an inter-relationship of the external and the internal, the factual and the imaginative. Such Thurber touches are what his followers have come to expect in all his work.

In his preface to *My Life and Hard Times*, Thurber apologizes for writing an autobiography before he had reached the age of forty and for not conforming to Ford Madox Ford's dictum that one's memoirs should paint a picture of one's time. Thurber more or less admits that he has no time, that all he intends to tell is what happened to one writer. Since all that follows could happen to no one but Thurber, he thus admits, but without saying so, the existence of the Thurber world.

This world reaches beyond the boundaries of the real or the commonplace and extends into a region of fable, peopled by such figures as Emma Inch, the cook, and her asthmatic dog Feely; colored Della, who made cretonnes for the soup and whose brother worked in an incinerator where they burn refuge; Barney Haller, the hired man, whom thunder followed like a dog; and Walter Mitty, that frustrated, comic Prufrock with his impossible dreams of heroism and glory. Strange things happen in this world because James Thurber sees it that way: an old woman with a parasol is seen to walk through a truck; a cat goes rolling across the street atop a striped barrel; an admiral in full uniform rides a bicycle across the highway in the path of an oncoming car. That these things are never what they seem but fragments of the ordinary world suddenly revealed in a new light or a different perspective is the secret of Thurber's humor. It is a form of humor little concerned with the conventional or the obvious. It arises quite naturally from a recognition of the inner, emotional chaos of a sensitive, individualistic man trapped in the affairs of the practical, demanding world, with no weapon of defense but his own resistances and inferiorities.

Hence that air of the fabulous which invests Thurber's drawings as well—the meek, rotund men whose poses are those of resignation and whose faces reveal long-thwarted efforts to think and act in a positive manner; the aggressive, rather frightening women who never seem disturbed by doubts as to *their* superiority; the huge, sadly patient dogs. They belong in a world in which life has grown complicated for men and animals, from which one way of escape leads into a Cloud-Cuckoo Land where the illogical becomes the logical and the fantastic reveals the dilemma of modern man facing the psychological confusion and insecurity of his place in a world almost devoid of sense and meaning.

Nowhere does James Thurber display to better advantage his genius for uncovering the incongruous in the everyday affairs of men, the daydream escapes from personal confusion or catastrophe, than he does in the nine episodes which center (perhaps the proper word is eccenter) around Thurber's youth in Columbus, Ohio, as told in *My Life and Hard Times*.

"The Night the Bed Fell" is about the night the bed did not fall on Thurber's father while he slept in the attic where grandfather was supposed to sleep. But grandfather, who refused to believe that the Army of the Potomac was not still trying to take Richmond, had wandered off some days before; eventually he would turn up with profane criticism of the campaign, its military leaders, and the administration in Washington. Actually, James Thurber rolled out of his cot; his mother was convinced that the bed had fallen on father and he must be pulled from the wreckage; a visiting cousin poured a glass of camphor over himself, and father was sure that the house was on fire. Mother, who always called it the night on which the bed fell on father, was looking on the bright side of things when she said she was glad grandfather had not been there.

"The Car We Had to Push" is about all sorts of things, but mostly about grandfather's brother Zenas, who contracted the chestnut tree blight and died of that strange malady in 1866.

"The Day the Dam Broke" is about the day the dam did not break. Expected catastrophes have a way of not happening in the Thurber world, but the effects are very much the same. The citizens of Columbus thought it had broken and they fled in panic, hysterical at the time but hilarious in the retelling.

The police were summoned to the Thurber household on "The Night the Ghost Got In," and grandfather shot one policeman in the shoulder under the hallucinated impression that the men in blue uniforms were deserters from General Meade's army.

"More Alarms at Night" deals with brother Roy's feigned delirium; even at the best of times Roy was likely to sing "Onward, Christian Soldiers" or "Marching Through Georgia" in his sleep. He awakened father in the small hours, called him Buck, and announced that his time had come. Father, a mildly nervous man, aroused his family. Everyone assured him that he had had a bad dream. The sketch also deals with another night when James awoke poor father to get help in remembering the name of a New Jersey city, Perth Amboy. Sure that his son had gone mad, father ran from the room.

"A Sequence of Servants" deals with just what the title indicates. There were 162 of these servants, including a colored one, Vashti, who told her lover that he must never tangle with her jealous stepfather, who had married her mother just to be near Vashti. But Thurber (the writer) cannot stay away from the negative; it turns out that Vashti had invented her stepfather to pique the lover.

A memorable Airedale named Muggs is "The Dog That Bit People." When he died, after biting almost everybody in Ohio—including Lieutenant-Governor Malloy—mother wanted to bury him in the family plot under "Flights of angels sing thee to thy rest" or some equally misappropriate inscription. The family dissuaded her, however, and Muggs was interred along a lonely road beneath an epitaph of Thurber's choice: "Cave canem." Mother was always quite pleased with the classic dignity of that simple Latin phrase.

"University Days" presents Bolenciecwcz, star tackle on the Ohio State football team, whom an economics professor tried to make eligible for the Illinois game by asking him to name one means of transportation; after hints, prods, and auditory and visual demonstrations by the professor and the whole class, Bolenciecwcz mentioned a train and the day was saved. There is also an agricultural student named Haskins, who wanted to be a journalist and whose beat

for campus news covered the cow barns, the horse pavilion, the sheep house, and the animal husbandry department in general.

The final sketch, "Draft Board Nights," finds Thurber being incessantly called before the board which always turned him down because of poor eyesight, and then, through some repetitive mistake, kept calling him back. He eventually drifted into service, not in the army, but as an unauthorized and undetected examiner of draftees—a pulmonary man, to be exact. What put a merciful end to it all was the Armistice.

For critics to debate the place of Thurber in contemporary literature is useless. His humor, which creates its effects according to the laws of its own logic and yet always with a savoring of common sense, is superbly his own, as his would-be imitators have discovered. His manner is nimble without being racy; it has poignance without sentimentality. His touch with words is delicate yet precise. Best of all, he illustrates his own books with his inimitable drawings which, like his prose pieces, distort the familiar into the fantastic without—again, this is Thurber's secret—losing touch with reality.

THE MYSTERIOUS ISLAND

Type of work: Novel
Author: Jules Verne (1828-1905)
Type of plot: Adventure romance
Time of plot: 1865-1869
Locale: An island in the South Pacific
First published: 1870

Principal characters:
CAPTAIN CYRUS HARDING, an engineer
NEBUCHADNEZZAR, his Negro servant
GIDEON SPILETT, a reporter
JACK PENCROFT, a sailor
HERBERT BROWN, an orphan
AYRTON, a mutineer
CAPTAIN NEMO, captain of the *Nautilus*

Critique:

The Mysterious Island is in a sense a sequel to Jules Verne's famous *Twenty Thousand Leagues Under the Sea*, for in this work Verne describes the death of Captain Nemo; but it is primarily a story of survival and a celebration of the adaptability and ingenuity of intelligent, hard-working, God-fearing man. Verne shows the great satisfaction that can be derived from personal accomplishment. The wealth of detail and description and the valid explanations of mysterious happenings create a sense of realism.

The Story:

On March 24, 1865, a balloon carrying five persons who were escaping from Richmond, capital of the Confederacy during the War Between the States, fell into the sea. Caught in a storm, the balloon had flown some seven thousand miles in five days. The five passengers were Captain Cyrus Harding, an engineer in General Grant's army; his Negro servant, Nebuchadnezzar; Gideon Spilett, a reporter; Jack Pencroft, a sailor; and Herbert Brown, the fifteen-year-old orphan son of one of Pencroft's former sea captains.

The balloon fell near an uncharted island, and Harding, together with his dog Top, was washed overboard. Its load lightened, the balloon then deposited the other travelers on the shore of the island. The next morning Nebuchadnezzar, who was known as Neb, went to look for his

master while the others explored the island.

The next day Herbert, Pencroft, and Spilett took stock of their resources, which consisted of the clothes they wore, a notebook, and a watch. They suddenly heard Top barking. The dog led them to Captain Harding who, having been unconscious, was at a loss to explain how he had arrived at a place more than a mile away from the shore.

When Harding was stronger, the group decided to consider themselves colonists rather than castaways, and they called their new home Lincoln Island. Harding found on the island samples of iron, pyrite, clay, lime, coal, and other useful minerals. The colonists made bricks which they used to construct an oven for the making of pottery. From Top's collar they were able to make two knives, which enabled them to cut bows and arrows. Eventually they were able to make iron and steel tools.

Under the brilliant direction of Harding, who seemed to know a great deal about everything, the colonists worked constantly to improve their lot. After discovering a cave within a cliff wall they planned to make this their permanent residence; they called it Granite House. They made a rope ladder up the side of the cliff to the door of the cavern, which they equipped with walls of brick, furniture, and candles made from seal fat.

One day Pencroft found washed up on the beach a large chest containing many useful items, including books, clothes, instruments, and weapons. On another occasion the colonists returned to Granite House to find that their home had been invaded by orang-utans, who suddenly became terrified at something and began to flee. The colonists killed all but one that they domesticated and called Jup.

The colony prospered. They domesticated various animals, used a stream to power an elevator to Granite House, and made glass windows. They built a boat designed by Harding and named it the *Bonadventure*. As they were sailing it they found a bottle with a message, saying that there was a castaway on nearby Tabor Island. Pencroft, Spilett, and Herbert sailed to Tabor Island, where Herbert was attacked by a strange wild man. Pencroft and Spilett succeeded in capturing the creature and they took him back to Lincoln Island, where he began to become civilized again. One day he confessed with shame that his name was Ayrton, that he had attempted mutiny on one ship, had tried to seize another, and had finally been put ashore on Tabor Island by one Captain Grant, of the *Duncan*. Ayrton, who repented his past life, was accepted by the colonists as one of them. He lived at a corral which the colonists had built some distance from Granite House.

One day the colonists sighted a pirate ship. A battle between the pirates and the colonists developed, and just when things were going badly for the colonists, the pirate ship seemed to explode. Later the colonists found the remains of a strange torpedo that had destroyed the ship.

A short time later the colonists discovered that the telegraph system which Harding had built to the corral had broken down. When they went to the corral to investigate, they were attacked by some of the pirates who had not perished with their ship, and Herbert was seriously wounded. Ayrton, moreover, was gone. While the colonists were trying desperately to keep Herbert alive, the pirates set fire to the mill and sheds close by Granite House and destroyed the plantation. By the time the colonists were able to make their way back to Granite House, Herbert had weakened seriously. The one thing needed for his recovery, sulphate of quinine, was lacking on the island, but on the crucial night, which might have been Herbert's last, the colonists found a box of quinine beside Herbert's bed, and the medicine enabled him to recover.

Finally the colonists set out to find their mysterious benefactor and to ex-

terminate the pirates. When the expedition arrived at the corral, they found Ayrton, who had been tortured by the pirates but who was still alive. Top then discovered the corpses of all the remaining pirates, who had been killed in a mysterious way.

The colonists made plans to build a ship large enough to carry them back to civilization. When they discovered smoke rising from the crater of the volcano, they redoubled their efforts to complete the boat.

One day the colonists received a call on the telegraph telling them to go to the corral immediately. There they found a note which told them to follow the wire that had been attached to the telegraph line. They followed the wire into a hidden cove, where they found the fantastic submarine *Nautilus* and its captain, their benefactor, Captain Nemo. He told them how he had been a rich nobleman in India, how he had been defeated in his fight for the independence of his country, and how he and his followers, disgusted with the ways of man, had built a gigantic undersea craft. His followers having died, Nemo, old and alone, had taken the *Nautilus* to Lincoln Island, where he had lived for the past six years, giving aid to the colonists because he believed them to be good people. After presenting Harding with a box of jewels and pearls and making a last request that he be buried in his ship, he died. The colonists sealed the *Nautilus* with Captain Nemo's body inside and then opened the flood valves to sink the ship.

Following some advice Captain Nemo had given him, Harding investigated the caverns beneath the island and saw that, as soon as the sea water penetrated to the shaft of the volcano, the entire island would explode.

The colonists worked with all haste to complete work on the boat. By March of their fourth year on the island the hull had been built, but on the night before the launching the entire island was shattered with a tremendous roar. All that was left of Lincoln Island was a small rock formation. The colonists had all been able to reach safety there, but their ship had vanished. The colonists stayed on the rock formation for nine days.

On March 24 they sighted a ship. It was the *Duncan,* which had come to rescue Ayrton after his exile of twelve years on Tabor Island. The colonists went to America, and with the treasure Captain Nemo had given them they bought land in Iowa. They colonized it and prospered in their new home.

NATHAN THE WISE

Type of work: Drama
Author: Gotthold Ephraim Lessing (1729-1781)
Type of plot: Philosophic humanism
Time of plot: Twelfth century
Locale: Jerusalem
First published: 1779

Principal characters:
NATHAN, a Jewish merchant
RECHA, his adopted daughter
SULTAN SALADIN, son of the ruler of all the Saracens
SITTAH, his sister
CONRAD VON STAUFFEN, a Templar who was spared by the Sultan
DAJA, a Christian woman and Recha's companion

Critique:

Nathan the Wise is a fitting climax to a great career, a deeply humane verse drama expressing Lessing's philosophy of enlightenment and tolerance. The pro-

tagonist, a rich Jewish merchant, is based on and a tribute to the playwright's good friend, the humanitarian Moses Mendelssohn, grandfather of the composer. The high point of this interesting play occurs when Nathan relates the famous folk parable, found in both the *Decameron* and the *Gesta Romanorum,* of the three rings which represent the three major religious faiths. The true faith (ring) is that one which best serves mankind, Lessing suggests, thereby writing an eloquent plea for religious tolerance and freedom.

The Story:

Nathan, a wealthy Jewish merchant, had just returned to Jerusalem from Babylon when Daja, the deeply prejudiced Christian companion to the Jew's adopted daughter, a girl orphaned during the Third Crusade, told him of the dramatic rescue of his beloved Recha from their burning house. Nathan, in spite of the fact that he had suffered severely at the hands of Christians and Saracens alike, wished to reward the young man who had so courageously saved the girl's life. His benefactor proved to be a young Templar who recently had been pardoned by the sultan.

Each day, at Recha's urging, Daja had attempted to thank and reward the brave young man as he made a daily visit to Christ's tomb, but each time he rudely repulsed her. Recha, as the result of shock over her narrow escape as much as from gratitude to her benefactor, suffered hallucinations in which she believed that the young Templar was her guardian angel. Nathan thought it miraculous that Sultan Saladin should spare a Christian knight's life or that the Templar would desire to be so spared. The truth was that the Saracen's leniency had been based on the young man's resemblance to his own dead brother Assad.

Daja, told by Nathan to seek out the young man and invite him to their home, found him in a bad mood after rejecting a friar's request from King Philip that he spy on and murder Saladin, a treacherous deed he vehemently refused to consider. The knight again told Daja that he had performed his rescue of Recha through whim and therefore would accept no reward. Nathan then met with and begged the youth, a penniless stranger in a strange land, to accept aid and friendship. Boorish though the young knight was, he offered to let Nathan buy him a mantle to replace his own burned in the fire. At this suggestion the Jew shed a tear and dissolved the intolerant Templar's disdain and suspicion. On this note they shook hands, friends. Nathan learned that the young man was Conrad von Stauffen, a name somehow associated in the Jew's mind with the name Filneck, but before he could inquire further the Jew received a message demanding his presence at the sultan's palace.

The young knight, in the meantime, called on Recha. Something immediately drew them together, some mutual feeling not unlike romantic love. He hastened off, however, to avert any disaster which might befall Nathan at the hand of Saladin, who had summoned the Jew to obtain from him money to replenish the treasury so that the war against the crusaders might continue. To put the Jew somewhat at a disadvantage, Saladin asked enlightenment from this man called the Wise (which Nathan denied he was) on the paradox of the several "true" religions.

Nathan then told the story of the father who possessed a ring traditionally passed on to the favorite son who would then be lord of the house. Since he loved his three sons equally well (as the Father in heaven loves us all, said Nathan), the father made exact copies of the ring and gave one to each son. None knew which was the true ring, and after the father's death a controversy arose. But the problem of the "true" ring could be resolved no more than the argument over the "true" faith—Jewish, Christian, or Mohammedan. A judge suggested that each son act as if his were the true ring and

live and rule as well as he could. Finally, generations hence, it would be decided in a higher, greater court, with religions as with the ring, which was the true one.

When Nathan returned from the palace, young Conrad von Stauffen asked for Recha's hand in marriage. Astounded, Nathan said that he could not consent without due reflection. Daja, on an amorous mission, told the Templar that Recha had been born Christian but had been reared as a Jewess, a crime punishable by death. The Templar assumed that she had been stolen from her proper parents. Dismayed by Daja's story, the knight guardedly asked counsel of the Patriarch of Jerusalem, who said that in such a case the Jew must die at the stake for holding back salvation from an innocent child. Perplexed and unhappy, the young man went to confer with the sultan.

Saladin, amazed at such accusations, refused to believe ill of Nathan and asked the Christian to exercise prudence and charity. As the young Templar left to save Nathan from the patriarch's wrath, the sultan and his sister remarked the resemblance the young man bore to their long-lost brother, believed dead.

In the meantime a friar sent to spy on Nathan revealed that eighteen years ago he, the friar, then a squire, delivered Recha to the Jew for his master, Lord Wolf von Filneck, who was later killed in battle; the child's mother, a von Stauffen, was already dead. Nathan confided that his own wife and seven sons had been killed by Christians only shortly before he adopted Recha as his own, an act which saved his sanity and restored his faith in God.

Saladin, who favored the marriage of the two young people, then learned from Nathan that Wolf von Filneck's breviary, turned over to Nathan by the friar, contained a strange story. Crusader Filneck's rightful name was Assad. The sultan's brother, having married a Christian and accepted her faith, had left his son to his deceased wife's brother, Conrad von Stauffen, after whom he was named. The boy's sister he left indirectly to Nathan. The Jewish child and the Christian child both were Mohammedans; their uncle was a sultan, and their godfather was a wise man and a Jew.

NEW ATLANTIS

Type of work: Essay
Author: Sir Francis Bacon (1561-1626)
Type of plot: Utopian voyage
Time of plot: Sixteenth century
Locale: New Atlantis, an island in the Pacific Ocean
First published: 1627

Principal characters:
THE NARRATOR, an English traveler
THE GOVERNOR OF THE HOUSE OF STRANGERS
THE FATHER OF SALOMON'S HOUSE

Critique:

For centuries writers have delighted in presenting their conceptions of the ideal state, and the English Renaissance produced two outstanding works of this type: Thomas More's *Utopia,* describing a communistic community, and Sir Francis Bacon's *New Atlantis.* As one would expect, since the author is regarded as one of the originators of the scientific method, the well-being of Bacon's model state depended upon the application of scientific experiments carried on by its wisest citizens. Bacon succeeded in giving *New Atlantis* a semblance of truth by writing it as an account of his personal experiences. Although the work lacks some of the force of *Utopia* because it is not aimed at the England of Bacon's time,

it is nevertheless fascinating for its speculations on society and science.

The Story:

Traveling from Peru to the Orient, the Narrator and his companions seemed hopelessly lost in the South Sea when they came upon an island and sailed into the harbor of one of its large cities. Its inhabitants stood on the shores with clubs, as if warning them not to land. A small boat came toward them, carrying a governmental official who presented them with a scroll inscribed in Hebrew, Latin, Greek, and Spanish, promising any assistance they might need, but forbidding them to land. Noticing with amazement and joy that the document bore the sign of the cross, the travelers asked permission to bring their sick companions to land. The voyagers offered merchandise in return for aid.

A few hours later another citizen, evidently of high rank, invited the whole company to land, if they would swear as Christians that they were not pirates and had killed no one in the past three months. They were given rooms in the city at the House of Strangers, where special cells and medicines were provided for the sick crew members.

The Governor of the House of Strangers, impressed by their gentlemanly behavior, invited them to remain in the city for six weeks and offered to answer their questions about his country. He was delighted when they inquired about his homeland's conversion to Christianity. He told them that one night, about twenty years after Christ's ascension, a large cross on a pillar of light appeared on the sea. The people of the city of Renfusa rowed out toward it, only to find that they could not move closer than about sixty yards away. A wise man prayed for an explanation of the sign and was able to sail on. The cross disappeared, but he found a chest containing the Old and New Testaments, even the books not written at that time, and a letter from Saint Bartholomew explaining that he had been ordered in a vision to send the ark to sea. The Testaments were themselves miraculous; they could be understood by everyone, no matter what his language, and through them the kingdom was converted.

On succeeding days the Governor told how his people knew the languages and literature of Europe, yet remained unknown to its inhabitants. About three thousand years before, he said, navigation was widespread, and his country traded with Phoenicia, China, and the mighty kingdom of Atlantis, later named America. But within one hundred years Atlantis was destroyed by flood and only a few mountain-dwelling savages survived. The bulk of New Atlantis' commerce ceased, and its wise king, Salomon, perceiving that his land was self-sufficient, forbade communication with foreigners. He set strict regulations on the entrance of strangers and allowed only a chosen few to visit other nations.

To improve the welfare of his country he established Salomon's House, a society of scientists named for the Hebrew king, to study all "the works and creatures of God," and he ordered that every twelve years six fellows of the House should go to gather information from other countries and bring back "books, instruments, and patterns of every kind." The Governor added that he was not permitted to tell how these men concealed their identity during their travels.

The Narrator was invited to a great family feast, given in honor of every man who had thirty living descendants. The tersan, the father, sat in state under a canopy of ivy decorated with silver and silk. As his family stood around him, a herald presented a scroll announcing honors from the king and a cluster of gold grapes, one for each descendant. The latter was given to the worthiest son, henceforth called the Son of the Vine.

A second outstanding occasion for the Narrator was a visit from a father of Salomon's House, who described his society, founded for "the knowledge of

causes and secret motions of things and the enlarging of the bounds of human empire to the effecting of all things possible."

Among the elaborate experiments the society used to extend knowledge were processes of refrigeration, the production of artificial metals, the study of soils, grafting, and crossbreeding of plants and animals.

The fathers of Salomon's House studied the weather from tall observation towers, heat, in a variety of furnaces; light and color in "perspective houses" in which they also developed powerful telescopes and fine microscopes. They conveyed sound in trunks and pipes over long distances, and they had "some degrees of flying in the air," as well as "boats for going under water." In Salomon's house each member was assigned a function: traveling, collecting experiments from books, making them, compiling results, finding practical applications for results, formulating laws and axioms from experimental data.

The father of Salomon's House completed his discourse, blessed the Narrator, and gave him permission to write down these revelations about his order.

NIGHT FLIGHT

Type of work: Novel
Author: Antoine de Saint-Exupéry (1900-1944)
Type of plot: Psychological realism
Time of plot: Early 1930's
Locale: South America
First published: 1931

Principal characters:
RIVIÈRE, director of the air-mail service
ROBINEAU, the inspector
FABIEN, the lost pilot
MME. FABIEN
PELLERIN, a pilot
ROBLET, a former pilot
THE WIRELESS OPERATOR

Critique:

A novel concerning the early days on the mail routes of South America, *Night Flight* deals with the dangers and difficulties of flying at night. The hero, Rivière, is a man determined to make night flying regular, despite the dangers of weather, disrupted communication, and inadequate machinery. The novel becomes a conflict between the sense of purpose and achievement in carrying out night flights and the warm, domestic comfort that nights spent with wives represent. The conflict finds a strong and dramatic focus within the character of Rivière, an unbending man determined to keep the mail route going but sensitive enough to venerate his pilots as men. The novel, written in a dense, evocative, poetic style, is in Saint-Exupéry's hands an excellent medium for combining the poetic and philosophic reflections with praise for a life of action and purpose. For this writer-flyer the pilots of the early, difficult days of the mail routes represented genuine heroes, men of achievement in terms of both thought and action.

The Story:

Fabien, along with his wireless operator, was flying at sunset, bringing the mail from Patagonia to Buenos Aires.

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Two other mail planes, one from Chile and one from Paraguay, were also headed for Buenos Aires, where another plane was to take off, about two in the morning, with a cargo of South American mail intended for Europe. Fabien's wireless operator, hearing reports of storms ahead, urged Fabien to land in San Julian for the night; but Fabien, looking at the clear sky and the first stars, refused and headed for Buenos Aires.

At Buenos Aires, Rivière, the head of the mail service, was pacing the airport. Worried about the safety of his three planes, he was pleased when the plane from Chile landed safely early in the evening. Pellerin, the pilot of the plane from Chile, told of flying through a great storm in the Andes. Although Pellerin had not experienced great difficulty, he was still shaken by his experience. Both men seemed certain, at this point, that the storm would not cross the Andes. Robineau, the inspector at Buenos Aires, somewhat resentful of Rivière's severity and unwillingness to relax discipline, revealed more pity for Pellerin's experience than Rivière had shown. Robineau went out to dinner with Pellerin, a meal over which they could chat about women and domestic concerns, away from the tension of the airfield.

When Robineau returned to the field, Rivière criticized him for making a friend of Pellerin. Rivière went on to point out that supervisors, who had to order men to what might be their deaths, could not become friendly with the men under them; the supervisors had to maintain discipline, impersonality, because the success of the project, the conquest of space at night, depended on firm and immediate control. Rivière, although mastering the pain in his own side only with great difficulty, maintained severe discipline on the airfield all the time. He deprived pilots of bonuses if planes were not on time, no matter what the reason; he disciplined old Roblet severely for any minor infraction, even though Roblet had been the first man in Argentina to assemble a plane; he fired an electrician for some faulty wiring in a plane.

The wife of the pilot who was to fly from Buenos Aires to Europe received a phone call. She awakened her husband and he prepared for the flight. She was aware, as he was dressing, that he was already part of another world, that he had already lost interest in home, domesticity, herself. He then reported to Rivière who reprimanded him for turning back on a previous flight. Rivière was severe, although he silently admired the man's skill.

Meanwhile, the plane from Patagonia, piloted by Fabien, entered a violent storm. As the storm became more serious, Fabien tried to find a place to land, for he could see nothing; but all the airfields nearby were completely closed in by the storm. Rivière became more and more concerned. Unable to contact Fabien by radio, he alerted police and emergency services throughout the country. Fabien's wife of only six weeks, accustomed to having him arrive for dinner by a certain hour, telephoned the airfield. Rivière, feeling strong emotion, tried to reassure her that all would be well, but knew he could not honestly say so.

When Fabien, in deep distress and thinking he might try a crash landing, threw out his only landing flare, he found that he had been blown off course by the storm and was now over the ocean. He turned sharply west. After a time he noticed a clearing above and climbed to it. The storm was still solid beneath him, however, and he could find no airfield open for a landing. He had gas for only thirty minutes. Buenos Aires informed him that the storm covered the whole interior of the country and that no airfield within thirty minutes' flying time was open. Rivière, realizing that Fabien could not fly to safety, could only hope for a lucky crash landing through the storm.

Mme. Fabien, distraught, arrived at the airfield. Rivière, knowing that he could not comfort her, was too wise to

try; but he sympathized with her distress as he tried to explain the enormous effort men must make in order to conquer the skies. He did not speak melodramatically to her; rather, he was matter-of-fact in what he said, and they understood each other.

At last they received a blurred message from Fabien reporting that he was coming down and entering the rain clouds. They did not know whether the fuel had already run out or whether he was attempting to guide the plane through the storm to some safe spot.

The plane from Paraguay, in the meantime, had arrived safely, just skirting the edge of the storm. Robineau watched Rivière closely enough to realize that Rivière was enormously concerned, that his sense of discipline was not callousness but a dedicated sense of the purpose in his mission. Robineau came into Rivière's office with some papers and, for a moment, there was a sense of understanding, of communion, between the two men.

As time passed, everyone realized that Fabien was lost. Although some sign of him might still turn up the next day, there was nothing to do now and little hope that he and his wireless operator could be found alive. The pilot of the plane from Paraguay passed the pilot of the plane going to Europe. They exchanged a few words about Fabien, but there was no sentimentality, for the pilots' world realized the necessity for carrying on with a minimum of expressed emotion. Rivière felt that this loss might be used as evidence for the governments to curtail night-flying operations. At the same time he believed strongly that these operations must continue, that man must, in spite of disaster, carry on. He ordered the next plane to take off on schedule.

THE NORTHERN LASS

Type of work: Drama
Author: Richard Brome (?-1652 or 1653)
Type of plot: Comedy of manners
Time of plot: Early seventeenth century
Locale: London
First presented: 1632

Principal characters:
SIR PHILIP LUCKLESS, an indiscreet gentleman
MASTER TRIDEWELL, Sir Philip's kinsman
MISTRESS FITCHOW, Sir Philip's fiancée
MASTER WIDGINE, her brother
ANVILE, Widgine's boastful tutor
SIR PAUL SQUELCH, a justice and friend of Mistress Fitchow
CONSTANCE, the northern lass, Squelch's niece
MISTRESS TRAYNWELL, her governess
CONSTANCE HOLDUP, a cunning prostitute

Critique:

Richard Brome, first the servant and later the friend of Ben Jonson, wrote fifteen plays, alternating between romantic comedy and comedy of manners. *The Northern Lass,* catalogued in the latter group, often borders on pure farce because of its ridiculous situations and practical jokes. The plot twists and winds until it appears impossibly complicated, but Brome manipulates its several threads with great skill. The play does not concern itself very actively with social comment, though its romantic situations involve some indirect gibes at marriage customs and standards among the English upper middle class.

The Story:

Sir Philip Luckless, engaged to marry the rich widow, Mistress Fitchow, refused to listen to the protests of his companion, Master Tridewell. Tridewell insisted that the lady was too old and too domineering for the match to be successful, but his warning made no impression upon his friend and kinsman. Doubts did begin to enter the mind of Sir Philip, however, when he was presently brought face to face with Master Widgine, the foolish brother of his bride-to-be, and with Widgine's equally foolish tutor, the braggart Anvile.

The encounter between this pair and Sir Philip was soon interrupted by the abrupt arrival of a stranger, Mistress Traynwell, who upset Sir Philip by the charge that, in marrying Mistress Fitchow, he was ignoring a prior marriage contract with a young girl under Mistress Traynwell's care. To strengthen this accusation, the gentlewoman handed him a note signed with the single name, Constance. Sir Philip, confused, immediately thought of a prostitute named Constance Holdup, with whom he had had some previous acquaintance; he hastily assumed that Mistress Traynwell was the prostitute's unscrupulous agent and unceremoniously dismissed her, calling her a bawd.

Meanwhile, Tridewell boldly decided to intervene in the affairs of Sir Philip by paying a visit to Mistress Fitchow. Hoping to find some way to block the impending marriage, he began to criticize the character and habits of Sir Philip; but Mistress Fitchow proved too clever to be taken in by his line of attack. Instead, she assumed an attitude of such sweet reasonableness and such devoted constancy to her lover that Tridewell, completely deceived, found himself falling in love with the woman whom he had previously scorned.

Sir Philip, still nervous from his interview with Mistress Traynwell, decided to forestall what he considered blackmail by hastening his marriage. Consequently, he took a coach to the house of his fiancée and sent in word of his desire to wed immediately. Somewhat surprised, but not unwilling, Mistress Fitchow made preparations to leave the house and join her lover in the coach. While completing her toilette she took the necessary time to inform her brother Widgine of her desire to marry him to a northern lass named Constance, the niece of Sir Paul Squelch, a well-known justice. Widgine, though he had never even heard of Constance before, became enthusiastic when he learned that the girl would receive a large dowry from her childless uncle.

The attractive subject of this conversation, the northern lass, was meanwhile being questioned by her governess, Mistress Traynwell. To the latter's chagrin, she discovered that the young girl had mistaken flowery compliments from Sir Philip for an actual marriage proposal. As they talked, they were disturbed by an odd train of events which they eventually perceived to be a hoax planned by Pate, Sir Philip's servant. Pate, having observed his master's treatment of Mistress Traynwell and concluding that she was of the same ilk as Constance Holdup and therefore to be held in light regard, had prompted the boorish Anvile to call upon Mistress Traynwell and make improper advances to her. Constance and her governess, resenting the affront, tricked him into entering a closet, where they held him prisoner while awaiting the arrival of Tridewell. The latter, who thoroughly detested Anvile, beat him until he confessed not only the hoax but also Sir Philip's hasty marriage. This news dismayed, for different reasons, both Tridewell and Constance; but Tridewell asked the women to trust him in his efforts to salvage the situation, especially since Sir Philip's marriage would not be irrevocable until it had been consummated.

When Sir Philip and his bride returned to her house, they were greeted by Sir Paul Squelch and others. Squelch, in a peevish mood because his niece was

not present, reaffirmed his intention of marrying her to Master Nonsense, a Cornish gentleman, instead of to Widgine. Disguised as masquers, Constance, Tridewell, Mistress Traynwell, and Anvile presently entered and entertained the company; after they had finished, Anvile lingered behind the others for the purpose of revealing their true identities. Learning that Constance had been present gave Sir Philip a shock; he quickly realized that it had been she, rather than Constance Holdup, who had fallen in love with him. Mistress Fitchow, so recently transformed into Lady Luckless, grew angry at Sir Philip's obvious interest in Constance and flounced off in a huff.

A note from Constance increased Sir Philip's feeling that his hasty marriage might have been a terrible mistake. A gleam of hope appeared, however, when he received the news, through Widgine, that Mistress Fitchow had barred her door against the bridegroom. Reacting swiftly to this information, Sir Philip and Tridewell began to confer, with the object of bringing about a divorce.

Even though Constance found Master Nonsense inarticulate and empty-headed, Squelch insisted that she yield to his suit; at Mistress Traynwell's importunity, however, it was decided that Constance could have more time to become amenable to this courtship. Squelch demonstrated his obstinacy in still other ways. Enamored of Mistress Traynwell, he had secretly intended to make her his wife. When, however, she had the misfortune to anger him inadvertently, his pique was so great that he decided to throw his fortune away on merrymaking and self-indulgence. Because of this fit of spleen, Squelch fell victim all the more easily to a practical joke which was planned and executed with elaborate care by Tridewell and Sir Philip. It involved the justice's deception by the prostitute, Constance Holdup, who was coached in her words and actions by the two jokesters.

While his reckless mood still prevailed, Squelch was persuaded that Constance Holdup, of whom he had been cleverly made aware, was a simple country girl who would accept his amorous advances. Installing her, soon afterward, in an inconspicuous apartment, he instructed her to assume the identity of his niece so that his visits to her would attract no comment. But Widgine, in his determination to win the real northern lass, succeeded in locating this hideaway of Constance Holdup. Since he had never seen Squelch's niece, the real object of his search, except as a masquer, he was now convinced that his pursuit had successfully ended. The prostitute, spying unexpected dividends from this turn of the game, responded to his advances and agreed to elope with him.

Meanwhile, her irritation with Sir Philip led Mistress Fitchow to declare that she would allow him to divorce her only after Constance—whom she suspected to be the real object of his affection—was safely married to someone else. This person, she hoped, would be her own brother. She was greatly pleased, therefore, when Tridewell brought her a report that Widgine and Constance had succeeded in eloping. Not so pleased, naturally, was Squelch, who had heard the same report but who, as yet, did not realize just which Constance had flown with Widgine. Squelch took the occasion to upbraid Mistress Fitchow for being her brother's accomplice; they occupied themselves in trading violent insults while Tridewell sought vainly to restrain them.

Squelch, disguised as a Spaniard, went to keep a previously made assignation with Constance Holdup. He still did not know that Widgine had spirited her away; least of all did he suspect that Mistress Traynwell, disguised, was waiting in her place as part of the plot to cozen him still further. By prearrangement, a constable broke in on them, arrested the supposed Spaniard and his companion, and took them to Squelch's own house for arraignment. There the rest of their acquaintances awaited them, masked as merrymakers.

After sufficiently enjoying Squelch's confusion, Mistress Traynwell disclosed her identity and persuaded him that she was, after all, the right mate for him. The others also unmasked and began to set straight their tangled relationships. First, Widgine purchased his freedom from Constance Holdup for a hundred pounds. Then both Sir Philip and Mistress Fitchow were surprised to learn that their marriage ceremony had been performed by a prankish impostor, rather than a licensed minister; consequently, both Sir Philip and Tridewell were free to wed the ladies of their choice.

NOTES ON THE STATE OF VIRGINIA

Type of work: Essays on American culture
Author: Thomas Jefferson (1743-1826)
First published: 1784-1785

Thomas Jefferson's universality is best evinced in his *Notes on the State of Virginia,* which he began writing in 1780 in answer to inquiries from the French government about conditions in Virginia. Then Governor of Virginia, Jefferson's far-reaching interests ranged over all of what he called America's empire of liberty. The *Notes* are not restricted, therefore, to the boundaries of Virginia as they existed before 1781, including, in addition to the present commonwealth the territory now covered by the states of West Virginia, Kentucky, Ohio, Indiana, Illinois, and part of Pennsylvania. The writing of the *Notes* was made easier because Jefferson for some twenty years had collected colonial maps, legislative journals, newspapers, and explorers' accounts. He had made and continued to make investigation of Virginia's institutions, economy, flora, fauna, fossils, meteorological conditions, and Indian culture. No dry, statistical account, although containing plenty of facts, the *Notes* deal with culture in its widest sense. They include so many of Jefferson's comments about social phenomena that they comprise in capsule his political and social philosophy, his intellectual, scientific and ethnic beliefs.

The book, with 260 pages of text and appendices, is arranged arbitrarily by the queries of François Marbois, secretary of the French legation in Philadelphia. Jefferson's essays in reply vary in length from one page each on Sea Ports and Marine Force to the forty-five pages accorded Virginia's Productions, Mineral, Vegetable and Animal. Essays between ten and twenty pages consider her Aborigines, Constitution, Laws, and Jefferson's Draught of a Fundamental Constitution.

Besides writing celebrated descriptions of Harper's Ferry and Natural Bridge, Jefferson speculated on the physical characteristics of beasts and mankind as well as on the natural resources of his state. He convincingly refuted the contention of the French naturalist Buffon that there were fewer species of mammals in America than in Europe and that the American ones had degenerated as a result of the inferior climate. With spirit, he contradicted Buffon's disparagement of the American Indian, hailing the noble red man as superior to the white in fortitude, as equal in physical conformation, and as potentially equal in sexual prowess and mental talent. The Indian's limitations were, insisted Jefferson, only those which resulted from inadequate diet and a cultural lag which he compared with that of the Gauls before the Roman conquests north of the Alps. In response to the Abbé Raynal's lament that America had produced no good poet, mathematician, or scientist, Jefferson asserted with pride his claims for Franklin in physics, for Rittenhouse in astronomy, for Catesby in ornithology, and for the Indian Logan in eloquence. As for other cultural achievements, Jefferson pleaded for time in

which American liberty might achieve what he considered its certain promise.

Although Jefferson did not write a separate essay on the subject of education, he outlined fully his views in the *Notes*. In doing so, he concealed with typical modesty the personal role he had played in the reform of the College of William and Mary and in proposing a system of primary and grammar school education. Preoccupation with religion at the college was transferred during the Revolution to emphasis on science; at the same time Latin and Greek gave ground to modern languages, but interest in mathematics and moral philosophy was continued. Jefferson's schemes for pre-college education were not so extreme as is sometimes thought. He did urge free education of all children in the Three R's and in mathematics, but only the best student of a school district six miles square would study at the state's expense in an intermediate or grammar school, whose six-year curriculum afforded instruction in Greek, Latin, geography, and mathematics. By the end of the second year of grammar school, the unfit were to have been rigorously pruned. At the end of the sixth year the upper fifty percent would have been selected by examinations and given scholarships for college. At any stage in this educational pyramid, a prosperous parent could continue his child's education at private expense if the child did not meet the high standards set for state scholars.

Similarly, Jefferson praised the disestablishment of the colonial Church, but he failed to mention his own part in that accomplishment. Reliant on reason, sure that a neighbor's belief in plural gods or in none could hurt no other, he was happy at the increasing sectarian diversity of the Old Dominion, but he urged suspicion of zealots, whom he believed always responsible for persecutions in the name of uniformity. Jefferson's eloquence in the cause of freedom of conscience was later on turned against him, and his enemies twisted his statements in the *Notes* to condemn him as an anti-Christ.

The ideal of a simple, frugal, agrarian republic is nowhere better stated than in Jefferson's essays on Manufactures. His conviction that "those who labour in the earth are the chosen people of God" was accompanied by the corollary that "the great mobs of great cities" corrupted both humans and governments. To preserve Virginia's arcady, therefore, he discouraged construction of "satanic" mills and factories, saying "let our work-shops remain in Europe." As a scientific farmer, he gleefully asserted that on the eve of the Revolution Virginia had so diversified her economy that wheat almost equaled tobacco as her staple, and he was by no means loath to see her primacy in tobacco pass to more southernly states.

On grounds of republicanism, incentive, and efficiency Jefferson admonished his fellow citizens that slavery was injurious to both master and slave, and he hoped for a voluntary increase in Negro emancipation and deportation to Africa, whither he would also have consigned Negro criminals at the expense of the state. More than six pages were devoted to consideration of Negroes in his essay on Manufactures, in the course of which Jefferson concluded that they were inferior to the white race when judged on their accomplishments, unlike the white slaves of Greek or Roman times, who had surpassed their masters in that respect. He lamented the lack of study of Negroes as "subjects of natural history," and he advanced the "suspicion only" that the Negro was indeed "inferior to the whites in the endowments both of body and of mind." Friendly to the plight of the Negro, anxious for his emancipation, this future president of that American Colonization Society which founded Liberia was adamant on one point: "When freed, he is to be removed beyond the reach of mixture."

Jefferson's policies as President of the United States were also foreshadowed in the *Notes*. Desiring to "cultivate the peace and friendship of every nation," he

wished "to throw open the door of commerce to all." With conviction in peaceful progress, he advocated minimum military or naval forces on two grounds: American financial resources could not maintain a force to stand against that of a European power without bankrupting the country; and the expenditure of such funds would be more beneficially applied to the improving of the arts and handicrafts of America.

In his essay on Virginia's Constitution, Jefferson provided a brief historical account of the Old Dominion, for which he also compiled a bibliography of charters and legislative acts. Stressing the continuum of Virginian history, he praised such historians as Captain John Smith and Robert Beverley. Doubtless he considered that he was more factual than a propagandist in insistence on his theme of royal and parliamentary subversion of legislative assemblies and those rights of freeborn Englishmen guaranteed by the ancient charters which he cited. He laid heavy emphasis on the injustice of James I's revocation of the Virginia Company charter, of the diminution of the colony's extent by proprietary grants made by the king out of her domain, and of Parliament's illegal assumption of control over colonial foreign trade during the 1650's. Indeed, contended Jefferson, the colonists had every right to believe that their capitulation to the Cromwellian military forces in 1651 had secured reaffirmation of ancient boundaries, upon which Maryland impinged, and of freedom in foreign trade. In view of contemporary disputation over Bacon's Rebellion in 1676, it is interesting to observe that Jefferson makes no reference to that event in this formal historical essay. As might be supposed, Jefferson, in bringing the history of the Old Dominion down to his own time, placed the heaviest blame for the wrongs she suffered on George III and his parliaments. Revolution in 1776 is presented as inevitable, as honorable resistance instead of unconditional submission to tyranny.

Jefferson has been in our history an ideologue claimed by almost all political parties. Unlike much of his profuse personal and official correspondence, his *Notes on the State of Virginia* was a formal, considered work, more important to knowledge of the man, his ideas, and his America than momentary effusions from his pen, such as private letters.

Jefferson's only other book published during his lifetime was his parliamentary *Manual*. The *Notes* were first published in English at Paris in 1785. During his lifetime he made corrections, emendations and addenda to that text with an eye to authorizing the new, corrected, and enlarged edition which was finally published at Richmond in 1853 and which will remain standard until the editors of the Princeton edition of *The Papers of Thomas Jefferson* publish their version of the *Notes* as one of the last of its fifty-odd volumes.

With good reason twentieth-century scholars have looked with renewed interest on the *Notes on the State of Virginia* as one of the first masterpieces of American literature and possibly the most important scientific and political book written by an American before 1785.

ODE TO APHRODITE

Type of work: Poem
Author: Sappho (fl. c. 600 B.C.)
First transcribed: Sixth century B.C.

The *Ode to Aphrodite,* a representative introduction to the poetry of Sappho, may be summarized thus: The poetess, Sappho, invokes the attention of Aphrodite, goddess of love, and invites her to leave the house of Zeus, mount her chariot, and let her doves bear her to the earth. The poetess imagines their meeting: the

goddess will inquire who it is that troubles Sappho by fleeing from her, by refusing to reciprocate the ardors of love. That person—Sappho imagines the promise of the goddess—will soon suffer as Sappho now suffers. The vision, briefly and movingly expressed, concludes, and in the last lines Sappho takes up the prayer with which the poem begins. It is a prayer to an absent being—a goddess who may or may not be gracious.

This ode, a brilliant specimen of the six hundred lines of Sappho's poetry that remain, is characteristic of a body of work very distant from us and yet modern. Sappho's poetry once consisted of nine books of some twelve thousand lines, but all except a few fragments are supposed to have been destroyed by Church leaders in Constantinople and Rome. Some of her work, fortunately survived because it was quoted by grammarians who used her passionate verse to illustrate a syntactical point. Other fragments, written on papyrus, were discovered in 1897 at Oxyrhyncus in Egypt. Ancient coffins had been lined and stuffed with Sappho's living verse.

Out of such materials scholars have labored to reconstitute the reputation and the effect of a woman whom the Greeks called "the poetess" just as they called Home "the poet." Plato, in the *Phaedrus,* declared that she was worthy to rank with the nine muses. Out of references in the poems and also from confusing, transmitted tradition, some sort of biography of the writer may be put together, and is not uninteresting to us because the voice of passion is always the voice of a living person. Born shortly before the beginning of the sixth century B.C. on the island of Lesbos in the Aegean, Sappho grew up in a civilization that was rich and relaxed, epicurean before the time of Epicurus. The luxury of the life which her class enjoyed stirred the merchants of the island to revolt; they supported a "tyrant" named Pittacus. Sappho was twice exiled from her native town, the second time as far away as Sicily. During her exile she married, bore a daughter, was widowed, and returned to Lesbos. Here, for a time at least, she put masculine affection behind her, even though her fellow exile, Alcaeus, had expressed a warm interest in her. Instead, Sappho set up a sort of academy; here she was the mistress and guiding spirit of young women whose self-cultivation and loves she supervised. The charms of the young women were celebrated in Sappho's verse; and their departure to other places or to the marriage altar caused Sappho to lament. Of this section of her mature life the *Ode to Aphrodite,* the *Ode to Anactoria,* the *Farewell to Anactoria,* and other poems seem to speak.

There is also a record of Sappho's objection to the marriage her brother made with an Egyptian courtesan. Ancient tradition also tells how Sappho, no longer preoccupied with her group of lovely girls, leaped from a cliff because Phaon the sailor would not respond to her affection. Yet another fragment touchingly shows us Sappho pointing to her wrinkles when someone speaks to her of love.

Whatever her tastes, Sappho was certainly "love's creature"; she tells us she served a goddess who could make the limbs sweat and tremble as well as stir with joy. When Sappho speaks of a girl as the sweet apple remaining alone on a high twig, perceived by the gatherer but unreached, or when she tells us of a girl who cannot mind her spinning because her fingers ache with love's desire, Sappho is initiating a tradition of sensual frankness in Western poetry. Moreover, when Sappho's laments mark the departure of Atthis or some other friend from the charmed and charming circle of girls who used to wander through the gardens of Lesbos, we can hear in Sappho's lines the authentic voice of passion and desperation.

At such moments, Sappho's odes and fragments do not testify to mere convention. They record an experience of life that is as fresh and troubled today as it was six centuries before Christ. "Never

shall I see Atthis again. If this is so, should I not die?" Human devotion, distressed attachment—a whole significant part of the possible human adventure is explored in Sappho's poems.

OLD FORTUNATUS

Type of work: Drama
Author: Thomas Dekker (c.1572-1632?)
Type of plot: Allegorical comedy
Time of plot: Tenth century
Locale: Cyprus, Babylon, England
First presented: 1599

Principal characters:
FORTUNATUS, a foolish man endowed by Fortune
ANDELOCIA, his worldly younger son
AMPEDO, his virtuous older son
AGRIPYNE, daughter of the King of England
FORTUNE
VIRTUE
VICE

Critique:

A story of a father and son who could not escape the attraction of money, *Old Fortunatus* contains excellent passages of poetry, of wit, and of humor. Structural weaknesses, however, keep it from being a great play. The plot was impaired by revisions that were made for a special performance before Queen Elizabeth, and even greater damage resulted from Dekker's own uncertainty of purpose. An uneasy marriage of morality and farce, the play is too moralistic to be wholly amusing, too farcical to be seriously moral.

The Story:

Fortunatus had never assiduously pursued virtue. He had been compelled, however, by his poverty to lead a life of patience and temperance. One day, after wandering for three days in a forest and sustaining himself by eating nuts, he unexpectedly encountered the Goddess Fortune. This meeting was to transform his life. The goddess, who enjoyed both the praises and the curses of men as tokens of her power, chose to smile on the old man. Of her six gifts—wisdom, strength, health, beauty, long life, and riches—she offered him one. Believing that all other blessings would naturally flow from it, Fortunatus chose wealth. To effect his wish, she gave to him a magic purse that would always contain ten pieces of gold, no matter how frequently he drew from it. This gift, she told him, would last until he and his sons died. After reproaching him for his foolish choice, she sent him on his way home.

At home, Fortunatus found his sons, Ampedo and Andelocia, in a despondent mood. Andelocia, the worldly son, had been lamenting his lack of food and money, while his more virtuous brother, Ampedo, had been greatly worried about their father's plight. Fortunatus, returning in rich attire, told them they need sorrow no longer, for he was presenting them with four bags of gold and would give them more when it was gone. Then he announced his intention to travel and associate with the mighty men of the world.

Meanwhile, Fortune was joined in the forest by Virtue and Vice, goddesses who had come to Cyprus to plant trees of good and evil. Virtue's tree had withered leaves and little fruit, while Vice's flourished. Although Virtue had experienced defeats and was forced to endure the taunts of Vice, she had resolved once

again to seek fertile ground for her tree. Fortune, who advanced both the virtuous and the vicious, cared not whose tree flourished, but agreed to judge the contest and declare the sovereignty of the winner.

Fortunatus, once scorned, now found himself honored in every court. Among other rulers, he visited the Soldan of Babylon, who had heard of the purse and wished it for himself. The crafty Fortunatus said that he had given away three of the purses and would make another for him. In gratitude, the soldan proposed to show the old man the wondrous sights of Babylon. He started with his most highly valued possession, a hat which carried its wearer wherever he wished to be. Tricking the soldan into letting him try on the hat, Fortunatus wished himself in Cyprus and disappeared.

Convinced of the supreme value of money, he returned home at the height of his triumph. His self-congratulations were interrupted, however, by a second encounter with Fortune, who, this time, decreed his death. His dying wish that his sons might have wisdom instead of wealth was denied. Bequeathing them the purse and the wishing hat, he asked that the two gifts be kept together and shared equally. No sooner had he died than Andelocia insisted that they be exchanged each year.

Andelocia, in possession of the purse, followed the example of his father by going to court. His first destination was England, where he planned to test the effect of gold on the beautiful Agripyne, daughter of King Athelstane. When Athelstane observed the lavish spending of Andelocia, he advised his daughter to try to discover the source of this wealth. With ease she drew the secret from the foolish young man, then drugged him and took the purse.

Awaking and discovering the theft, Andelocia, discouraged, determined to return home, steal from his brother the wishing hat, seek out the dwelling place of Misery, and there make his home. He carried out his resolution to possess the magic hat; but, instead of seeking Misery, he returned to England, abducted Agripyne, and carried her away into the wilderness. But again she was able to outsmart him, this time accidentally gaining possession of the hat and wishing herself in England.

The hapless Andelocia, after having eaten an apple, discovered that he had grown horns. The Goddess Vice stood before him and mocked him, for it was her apple that had caused his deformity. Virtue also stood before him, grieving and offering him apples that would remove the horn. He accepted Virtue's apples and pledged himself to be her minion.

But his resolve was short-lived, for his love of money was much more compelling than his promise to Virtue. He returned to England, determined to recover the purse and hat. Disguised as Irish costermongers, he and his servant peddled the apples of Vice which he had brought with him. By falsely representing the effect of eating the apples, he sold them to Agripyne and two courtiers, Longaville and Montrose. While thus employed, he was discovered by his brother Ampedo, who had come to England to find the purse and hat and to burn those sources of grief and shame.

Longaville, Montrose, and Agripyne grew horns; and Agripyne found herself promptly deserted by all but one of her many suitors. After they discovered that the horns grew back after being cut, they sought the help of a French physician, who was, in reality, Andelocia in another disguise. By using a medicine taken from the apples of Virtue, he removed Longaville's horns. As he turned to treat Agripyne, he spied the magic hat. Warning everyone to look the other way so that his cure would work, he grabbed the hat, took Agripyne by the hand, and wished himself with his brother.

After he had recovered the purse, An-

delocia removed the horns from Agripyne and released her. But he was not destined to enjoy his possessions long. Ampedo, according to his pledge, burned the hat. Soon afterward Longaville and Montrose found Andelocia and took the magic purse. Seeking revenge for the indignities they had suffered, they placed the brothers in the stocks, where Ampedo died of grief and Andelocia was strangled.

Longaville and Montrose then turned to quarreling between themselves over the purse, but were interrupted by the arrival of members of the court and the three goddesses. The purse was reclaimed by Fortune, and the two courtiers were condemned by Vice to spend their lives wandering with tormented consciences.

Again a quarrel broke out between Virtue and Vice. This time Fortune turned to the audience for judgment. For her judge, Virtue singled out Queen Elizabeth. And at the sight of this paragon of virtue, Vice fled, Fortune bowed to a superior force, and Virtue admitted that she, by comparison, was a mere counterfeit.

ON LIBERTY

Type of work: Philosophical essay
Author: John Stuart Mill (1806-1873)
First published: 1859

John Stuart Mill, the English Utilitarian, here concerns himself with the problem of defining the limits of the power of the state in interfering with the liberty of persons. The result is one of the most important statements in the history of Western democracy. The essay is distinguished by its clarity and the orderly arrangement of its persuasive argument. Throughout the book can be discerned Mill's interest in the happiness and rights of men everywhere and his serious concern lest that happiness be threatened by governmental power unwisely used.

Mill states concisely that:

> The object of this Essay is to assert one very simple principle, as entitled to govern absolutely the dealings of society with the individual in the way of compulsion and control, whether the means used be physical force in the form of legal penalties, or the moral coercion of public opinion. That principle is, that the sole end for which mankind are warranted, individually or collectively, in interfering with the liberty of action of any of their number, is self-protection. That the only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others.

Another statement of the author's intention is found in the last chapter, "Applications," in which Mill states that two maxims together form "the entire doctrine" of the essay. The first maxim is "that the individual is not accountable to society for his actions, in so far as these concern the interests of no person but himself," and the second is "that for such actions as are prejudicial to the interests of others, the individual is accountable, and may be subjected either to social or to legal punishment, if society is of the opinion that the one or the other is requisite for its protection."

It would be an error of interpretation of Mill's intention to suppose that he is explicitly objecting to all efforts of government to improve the condition of its citizens. What Mill objects to is the restriction of human liberty for the sake of human welfare; he has nothing against welfare itself. On the contrary, as a Utilitarian, he believes that a right act is one which aims at the greatest happiness of the greatest number of persons; and it is precisely because the restriction of human liberty is so destructive to human happi-

ness that he makes a plea for a judicious use of restrictive power, justifying it only when it is used to prevent harm, or unhappiness of whatever sort, to others than the person being restricted.

Restricting a man's liberty for his own good, for his happiness, is not morally justifiable. Mill permits, even encourages, "remonstrating" and "reasoning" with a person who is determined to act against his own best interests, but he does not approve of using force to keep him from it.

After reviewing some of the acts which a person may rightfully be compelled to do—such as to give evidence in court, to bear a fair share of the common defense, and to defend the helpless—Mill asserts that society has no right to interfere when a man's acts concern, for the most part, only himself. This statement means that a man must be free in his conscience, thought, and feeling, and that he must have freedom of opinion and sentiment on all subjects. This latter freedom involves freedom of the press. In addition, each man should be free to do what he likes and to enjoy what he prefers—provided what he does is not harmful to others. Finally, each man should be free to unite with others for any purpose—again, provided no one is harmed by this action.

Certainly this theme is pertinent, for at any time there is either the present or the possible danger of government interference in human affairs. Mill admits that his principal thesis has the "air of a truism," but he goes on to remind the reader that states have often felt justified in using their power to limit the liberty of citizens in areas which Mill regards as sacrosanct. In the context of Mill's philosophic work, *On Liberty* remains one of his most important essays, sharing honors with his *Utilitarianism*.

In perhaps the most carefully articulated part of his argument, in Chapter II, "On the Liberty of Thought and Discussion," Mill considers what the consequences of suppressing the expression of opinion would be if the suppressed opinion were true; and then, having countered a series of objections to his arguments against suppression, he continues by considering what the consequences of suppressing opinion would be if the opinion were false.

Suppressing true opinion is clearly wrong, particularly if the opinion is suppressed on the ground that it is false. Silencing the expression of opinion on the ground that the opinion is false is a sign of an assumption of infallibility. A moment's thought shows that the assumption may be mistaken, and that suppressing opinion may very well make discovery of error impossible.

In response to the objection that it is permissible to suppress opinion, even true opinion, because the truth always triumphs, Mill answers that the idea that truth always wins out is a "pleasant falsehood" proved false by experience. To the objection that at least we no longer put men to death for expressing their opinions, Mill counters with the argument that other kinds of persecution continue to be practiced, destroying truth and moral courage.

If the opinion suppressed be false, Mill continues, the prevailing and true opinion, lacking opposition, becomes a dead dogma. When ideas are not continually met by opposing ideas they tend to become either meaningless or groundless, or both. Beliefs which at one time had force and reasons behind them may come to be nothing but empty words.

The argument in favor of freedom of opinion and the press closes with the claim that most opinions are neither wholly true nor wholly false, but mixtures of the two; and that only in free discussion can the difference be made out.

In order to reinforce his central contention—that it is always wrong to hinder the freedom of an individual when what he does is not harmful to others—Mill devotes a chapter to an argument designed to show that development of in-

dividuality is essential to man's happiness. Since there is nothing better than happiness, it follows that individuality should be fostered and guaranteed. Mill supports Baron Wilhelm von Humboldt's injunction that every human being aim at "individuality of power and development," for which there are two prerequisites: "freedom and the variety of situations."

There is a refreshing pertinence to Mill's discussion of the value of individuality. We are reminded of Emerson's defense of nonconformism when we read that "Originality is the one thing which unoriginal minds cannot feel the use of," and "He who lets the world, or his own portion of it, choose his plan of life for him, has no need of any other faculty than the ape-like one of imitation." Mill argues that only if uncustomary acts are allowed to show their merits can anyone decide which mode of action should become customary; and, in any case, the differences among men demand that differences of conduct be allowed so that each man can become what is best for him.

In his discussion of the harm that results from a state's interference with the rights of an individual to act in ways that concern only himself, Mill reviews some of the consequences of religious intolerance, prohibition, and other attempts to restrict liberty for the common good. In each case, he argues, the result is not only failure to achieve the goal of the prohibitive act, but some damage to the character of the state and its citizens.

As if he were writing for our times, Mill closes by saying that ". . . a State which dwarfs its men, in order that they may be more docile instruments in its hands even for beneficial purposes—will find that with small men no great thing can be accomplished. . . ."

ON THE ORIGIN OF SPECIES

Type of work: Biological study
Author: Charles Darwin (1809-1882)
First published: 1859

Charles Darwin's *On the Origin of Species*—originally titled *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*—belongs to that category of books which almost every educated person knows by title and subject but which the average person has never read. This is a circumstance to be regretted, for probably no other book written in modern times has had so powerful an influence on contemporary thought, either indirectly or directly. For Darwin's report on his biological investigations came to have far-reaching importance beyond the field of biology; the evidence he presented and the implications and principles it involved came eventually to influence psychology, sociology, law, theology, educational theory, philosophy, literature, and other branches of man's intellectual endeavor.

The ideas contained in this work were not entirely new in Western culture, as Darwin himself realized. It was he, however, who put theory in definitive form, and his writings caught the public's attention, so that in the public mind his book, together with his name, came to be a symbol for an empirical, positivistic approach to problems and their study.

Scholarly opinion is somewhat divided as to Darwin's contribution to biological science. He built on the researches of his predecessors, as all scientists do, but to his studies he brought immense labors of his own. More than twenty years prior to the publication of *On the Origin of Species* he had contemplated the theory that species were not immutable. As a naturalist he had spent five years in scientific study during the voyage of H.M.S. *Beagle*. During that time he had unusual chances to observe flora and

fauna around the globe; those observations led him to believe that species did change, for what he observed caused him to see the probability of common descent for all living organisms. As early as 1837 he had begun a systematic study to determine whether such hypotheses were correct, and by 1842 he had a rough draft of his theory of evolution. Wishing to conduct as exhaustive investigations as he could before publication of his theory, he postponed public statement. In 1858 a manuscript setting forth the same ideas came to him from A. R. Wallace. The two men, working independently, had come to similar conclusions. Darwin then felt obliged to publish a statement of his own work in July, 1858, at a meeting of the Linnaean Society. *On the Origin of Species* was published a little over a year later. His later books —*Variation of Animals and Plants under Domestication* (1868), *The Descent of Man* (1871), and other writings—elaborated particular aspects of the general theory promulgated in the first book.

The possibility of evolution of species goes back in the history of thought to classical times; even Aristotle hinted at it in his writings. Darwin opened his book with an account of previous thinking on the theory of evolution in which he outlined earlier statements, beginning with Buffon, in modern times, and noting such men as Lamarck, Geoffroy Saint-Hilaire, W. Herbert, von Buch, Haldeman, the anonymous author of *Vestiges of Creation,* and others. In his introduction he also exercised care in warning the reader what to expect. He wrote:

> This Abstract, which I now publish, must necessarily be imperfect. I cannot here give references and authorities for my several statements; and I must trust to the reader reposing some confidence in my accuracy. No doubt errors will have crept in, though I hope I have always been cautious in trusting to good authorities alone. I can here give only the general conclusions at which I have arrived, with a few facts in illustration, but which, I hope, in most cases will suffice. No one can feel more sensible than I do of the necessity of hereafter publishing in detail all the facts, with references, on which any conclusions have been grounded; and I hope in a future work to do this. For I am well aware that scarcely a single point is discussed in this volume on which facts cannot be adduced, often apparently leading to conclusions directly opposite to those at which I have arrived. A fair result can be obtained only by fully stating and balancing the facts and arguments on both sides of each question; and this is here impossible.

Again, in his final chapter titled "Recapitulation and Conclusion," Darwin told his readers that the book is "one long argument" in favor of the theory of mutability and evolution of species in both the plant and animal worlds. He pointed out that all the evidence had not been gathered and that even the likelihood of someday having all the evidence is so slight as to be wholly inconceivable. Darwin pointed out that there have been too many gradations, especially among broken and failing groups of organisms, including those which have in past eras become extinct.

The vast amount of information Darwin laid before readers of *On the Origin of Species* can be appreciated only by actually reading the work itself in its entirety. A partial list of the chapter headings does give an indication, however, of the kinds of evidence Darwin accumulated and presented for the reader. There are chapters on both variation in nature and under domestication; there are chapters on the struggle for existence, on natural selection, on the principles of variation, on instinct, on hybridism, and on the geographical distribution of flora and fauna. There are also chapters on various objections to the general theory of evolution, on the mutual affinities of organic beings, and on the imperfections of the geological record of the succession of organisms. These chapters, more or

less interdependent, cast light on all varied aspects of the theory of progressive evolution of species. For this reason the chapters do not lend themselves to separate study. Darwin's organization of his material is as complex as it is excellent.

Darwin's theory of progressive evolution has been misunderstood at times. Despite the fact that he did his best to avoid misunderstanding, there were misinterpretations. Although Darwin pointedly expressed his view that natural selection had been the *principal* means by which variation occurred, some critics objected that his theory rested on saying that natural selection was the *only* means by which variation occurred. The grossness of such misinterpretations, now that the theory can be approached in most quarters without emotion, should be obvious to any careful reader.

In spite of its length and the weight of its content, *On the Origin of Species* is a remarkably easy book to read. The credit must go to the care with which Darwin organized his materials and the lucid style in which he wrote. His writing is scientific writing at its best. Each sentence is carefully worded so that prolixity is seldom encountered. The ideas flow naturally from sentence to sentence and paragraph to paragraph. To characterize this style, one can say of it figuratively that it is lean and muscular. Living in an age when superlatives and prolixity abound, the twentieth-century reader may find himself pleasantly surprised in reading Darwin's prose.

ORFEO

Type of work: Poetic drama with music
Author: Politian (Angelo Ambrogini, 1454-1494)
Type of plot: Mythological tragedy
Time of plot: Remote antiquity
Locale: Sicily
First presented: 1480

Principal characters:
ORPHEUS
EURYDICE
ARISTAEUS,
MOPSUS, and
THYRSIS, shepherds
PLUTO
PROSERPINA

Critique:

To a city dweller, life in the country, when he is not compelled to live there, has always held a poetic charm. As far back as the third century B.C., Philetas, on the island of Cos, collected a group of young poets to hymn the joys of rustic existence. One was Theocritus (305?-c.250 B.C.), of Sicily, whose bucolic poems have survived. They inspired the *Eclogues* of Vergil (70-19 B.C.). Prose writers, too, were attracted by this theme. No writer, however, was moved to put these idealized shepherds on the stage until a young Tuscan, Angelo Ambrogini, born in Montepulciano in 1454, was asked by Cardinal Francesco Gonzago, of Mantua, to help in a gala entertainment for Duke Galeazzo Sforza. Drawing on his classical training in Florence, in two days this eighteen-year-old wrote *Orfeo,* a play in verse with music. The play is short, for the amateur playwright failed to wring all the drama from his material. The characters in the first act drop out of sight and the final act has nothing to do with the original problem. The death of the new protagonist comes, not from some flaw in his character, but

because he angered a crowd of drunken women. However, one must remember that *Orfeo* was both the world's first pastoral drama and the first Italian nonreligious play. Also, since music was provided for some of the speeches, it was a forerunner of Italian opera.

The Story:

While looking for a lost calf, old Mopsus came upon Aristaeus and his servant Thyrsis. They had not seen the animal, but Aristaeus sent the young man in search of it. Meanwhile, he told Mopsus that he had seen a nymph more beautiful than Diana in the woods. Although she had been accompanied by a youthful sweetheart, Aristaeus declared that either he must win her love or he would die. Mopsus tried to warn him of the desolation and unhappiness caused by love, but without success; the return of Thyrsis with word that the girl was still in the woods sent Aristaeus hurrying to find her. Both shepherds were convinced that he was mad.

After finding the nymph, Aristaeus tried to make love to her, but she fled. A moment later another nymph appeared with news that the lovely Eurydice had just died of a serpent bite by the riverside. She called on her sister dryads to join in a dirge "to set the air ringing with the sound of wailing." As they sang, they saw Orpheus, her sweetheart, approaching with his lyre. The dryad took it upon herself to break to him the sad news of Eurydice's death.

When Orpheus' song about the exploits of Hercules was interrupted by the nymph bearing "crushing tidings," the desolate poet called on sky and sea to hear him lament his bitter fate. At last he vowed to go to the gates of Tartarus in an attempt to win back his dead love —perhaps the magic of his lyre would move even Death to pity. The satyr Mnesillus, who had been listening, had his doubts.

In Tartarus, Orpheus' lyre of gold and his beautiful voice "moved the gates immovable." In fact, Pluto acknowledged that everything stood still at his melody. Proserpina was so charmed by it that she seconded Orpheus' request that Eurydice should be returned to him. Pluto agreed on condition that the poet return to earth without looking behind. But in spite of his promise to the king of the underworld, his doubts betrayed him. Orpheus looked back and saw Eurydice drawn again toward Tartarus. When he tried to follow her, Tisiphone refused to let him pass.

While he was lamenting his woes and expressing his determination never again to desire a woman's love, Orpheus was overheard by a chorus of Maenads. One of the Bacchantes, angered that a man should scorn love, exhorted the others to take revenge, and the fierce creatures tore him to pieces in their rage, so that every twig close by was soaked with his blood.

ORLANDO INNAMORATO

Type of work: Poem
Author: Matteo Maria Boiardo (c. 1440-1494)
Type of plot: Chivalric romance
Time of plot: Eighth century
Locale: France, India, Africa
First transcribed: 1486-1495

Principal characters:
CHARLEMAGNE, King of France
ORLANDO, his nephew, a paladin of France
ANGELICA, Princess of Cathay
UBERTO, in reality Argalia, her brother
RINALDO, a paladin of France

MALAGIGI, a magician, Rinaldo's brother
BRADAMANT, a maiden knight, Rinaldo's sister
ROGERO, a noble young Saracen
FERRAÙ, a Spanish knight
ASTOLPHO, an English knight
AGRAMANT, King of Africa

Critique:

The second of three Italian chivalric romances based on the legendary history of Charlemagne and his paladins, Boiardo's poem unites the Matter of France with the Arthurian by introducing a love story which tells of Orlando's passion for the bewitching Angelica. The poem, consisting of sixty-nine cantos in *ottava rima* and left incomplete when Boiardo died in 1494, was stylistically revised in the popular edition of Francesco Berni (c.1497-1535); Boiardo's own manuscript was not recovered until the nineteenth century. This work served as the model for *Orlando Furioso* (1516-1532) by Ludovico Ariosto (1474-1533). The predecessor of Boiardo's work was *Il Morgante Maggiore* (c.1482), by Luigi Pulci (1432-1484), a romance more farcical and less heroic than *Orlando Innamorato,* concerned as it is with the Christianizing of a famous magician of folklore and filled with tales of ridiculous encounters with giants and sorcerers. In the characters of Bradamant and Rogero, both Boiardo and Ariosto tell of the adventures and love of the supposed ancestors of the great medieval house of Este. Also, both writers blend a world of chivalry and a realm of fantasy. In *Don Quixote,* Cervantes' hero was made quite as mad reflecting on these chivalric adventures as ever were the mock heroes of the older romances.

The Story:

King Charlemagne summoned all his paladins and vassal barons to a court plenar in Paris, an occasion to be celebrated with magnificent tournaments and great feasts in which all friends and foes, Christians and Saracens alike, were invited to take part. To the banquet on the opening night of this fête came an unknown knight, a beautiful damsel, and four giants serving as bodyguards. The knight, who called himself Uberto, offered his lovely sister Angelica as the prize to any man who could defeat him in the jousts to be held the next day. He, in turn, would claim as his prisoner any knight whom he unhorsed. Seeing the beautiful damsel, Orlando, the greatest paladin of Charlemagne's court, was immediately stricken by love; and it was only respect for the monarch that kept Ferraù, a Spanish knight, from snatching her up and carrying her away in his arms. Even great Charlemagne was affected by her charms. The only person unmoved was Malagigi, a magician, who sensed in the visitors some purpose quite different from that which they claimed.

After the damsel and her brother had retired, Malagigi summoned a fiend who informed him that Uberto was in reality Argalia, the son of Galaphron, King of Cathay, sent with his sister to demoralize the Christian knights. With Angelica as his lure, protected by a magic ring that would ward off all enchantment or make him invisible if placed in the mouth, Argalia planned to overcome the Christian knights and dispatch them as prisoners to distant Cathay. Armed with this knowledge, Malagigi mounted a magic steed and flew through the air to the stair of Merlin, where Argalia and Angelica were asleep. There he cast a spell over the watchers which caused them to fall into a deep slumber. As the magician approached Angelica with the intention of killing that damsel who was as false as she was fair, he himself became enslaved by her beauty and clasped her in his arms. Angelica awoke with a shriek. Argalia, aroused by her scream, ran to her assistance and together they overcame

Malagigi. Angelica then summoned fiends and ordered them to carry the magician to Cathay. There King Galaphron confined him in a dungeon beneath the sea.

In the meantime dissension had broken out among the knights of Charlemagne's court, for all wished to try their skill against the strange knight in order to win such an enchanting prize. At length lots were cast to determine the order of combat. The first fell to Astolpho, the second to Ferraù, and the third to the giant Grandonio. Next in order came Berlinghier, Otho, and Charlemagne himself. Orlando, much to his indignation, was the thirty-seventh on the list.

At the running of the first course Astolpho was jolted from his saddle. Ferraù, who followed, was also unhorsed, but, contrary to the rules of the joust, he leaped to his feet and continued the fight on foot. After he had slain the giants who attempted to restrain him, he bore himself so fiercely that Argalia, even though he was protected by enchanted armor, finally called a brief truce. When the combat was renewed, Angelica suddenly disappeared, followed by Argalia. Ferraù pursued them into Arden forest but found no trace of the knight or the damsel. Rinaldo and Orlando also set off in pursuit of the fleeing maiden. Meanwhile, Astolpho had taken up the magic spear which Argalia had left behind; with this weapon he performed great feats of valor until, carried away by the excitement of the combat, he felled friends and foes alike. Finally, by Charlemagne's command, he was overborne and subdued.

Rinaldo, Ferraù, and Orlando, meanwhile, were wandering through the forest in search of Angelica. Rinaldo had a rather ironic success in his quest. Having drunk from a fountain which Merlin had created years before to relieve the love pangs of Tristram and Isolde, the knight no longer loved Angelica, but hated her. A short time later he fell asleep beside a nearby stream. Angelica, coming upon the stream, drank from its magic waters and immediately became enamored of the sleeping knight. When she pulled a handful of flowers and threw them over him, Rinaldo awoke and, in spite of her piteous pleas and avowals of love, fled from her in loathing.

Ferraù, riding through the forest, came upon Argalia asleep beneath a tree. The two engaged in fierce combat. Ferraù, finding a chink in his enemy's magic armor, struck him to the heart. Dying, Argalia asked that his body and armor be thrown into the stream. Ferraù agreed, keeping only the helmet of his adversary. As he rode on through the wood, he came upon Angelica and Orlando, who, having chanced upon the sleeping maiden, had thrown himself down by her side. Supposing that Orlando was her protector, Ferraù awoke the sleeping man with taunts and insults. Orlando, starting up, revealed himself, but Ferraù, although surprised, stood his ground. A duel followed, in the midst of which Angelica again fled. The combat of champions ended only when a strange maiden, Flordespina, appeared with news that Gradasso, King of Sericane, was ravaging the Spanish dominions. Ferraù, torn between love and duty, departed for Spain with Flordespina.

Gradasso, a mighty monarch who coveted whatever he did not possess, had invaded Europe in order to obtain possession of Durindana, the famed sword of Orlando, and Bayardo, the horse of Rinaldo. Charlemagne, assembling all the knights summoned to the tournament, dispatched a mighty army, under Rinaldo, to aid King Marsilius against the pagans. During a battle fought near Barcelona, Gradasso and Rinaldo engaged in single combat. Neither prevailing, they agreed to fight again on the following day under these conditions: if Rinaldo were the victor, Gradasso would release all the prisoners he had taken; if the victory went to Gradasso, Rinaldo would surrender Bayardo to the king.

Angelica, meanwhile, had returned to

Cathay. Deciding to use Malagigi as the mediator in her pursuit of the disdainful Rinaldo, she released the magician and promised to give him his complete liberty if he would bring Rinaldo to her. Deceived by his own brother, Rinaldo was decoyed away from his encounter with Gradasso. His troops, left leaderless, returned home. Gradasso then invaded France and took Charlemagne and his knights prisoners. Offered his liberty and the restoration of his lands if Durindana and Bayardo were surrendered to the conqueror, Charlemagne agreed. When he sent to Paris for the horse, which had been returned from Spain, Astolpho, refusing to give up the animal, challenged Gradasso to a duel. Using the enchanted lance, Astolpho overthrew the king. Gradasso, true to his promise, released his prisoners and returned to Sericane.

Orlando, continuing his wanderings, learned that Agrican, the king of Tartary, had sought the hand of Angelica in marriage. Angered by the girl's refusal, Agrican besieged Albracca, the capital of Cathay; he had sworn to raze the city if need be in order to possess the princess. News of the war having spread far and wide, Orlando, Astolpho, and Rinaldo journeyed by different routes to the kingdom of Cathay. There Orlando and Astolpho ranged themselves on the side of the defenders, while Rinaldo, still filled with loathing for Angelica, joined the forces of King Agrican. Orlando, riding to the defense of King Galaphron, met Agrican in single combat and slew the Tartar king. Later Orlando and Rinaldo engaged in furious combat. When night fell, each withdrew in expectation of resuming their struggle on the following day; but that night lovesick Angelica, scheming to save Rinaldo from his kinsman's fury, sent Orlando on a quest to destroy the garden of Falerina in the kingdom of Orgagna.

In the meantime Agramant, the young King of Africa, was preparing to lay siege to Paris in revenge for the killing of his father. One of his advisers prophesied failure in his efforts, however, unless he could obtain the help of Rogero, a gallant young knight held prisoner by the magician Atlantes on the mountain of Carena.

After Orlando had set out on his quest, Rinaldo with several of his companions left the camp before Albracca and started in pursuit, Rinaldo still eager to continue their quarrel. On the way Rinaldo encountered a ruffian with whom he fought until both plunged into a lake and disappeared beneath the waves. While these events were taking place, the messenger of Agramant returned with word that he had been unable to find Rogero. Irked by the delay, Rodomont, a vassal king, decided to embark with his forces on the invasion of France. Agramant was told that the garden of Atlantes was invisible and that the young knight could be freed only by possession of Angelica's magic ring. A dwarf, Brunello, offered to obtain the prize for his master.

Orlando, having accomplished his quest, arrived at the lake where Rinaldo had been carried under the waves. Seeing his kinsman's arms stacked by the shore, Orlando determined to avenge his former companion in arms. He and the guardian of the place fought a mighty battle in which Orlando was victorious. From the enchanted garden beneath the lake he freed all the prisoners held there by Morgana, the sorceress. All the knights except Orlando then returned to France to aid in the defense of Christendom. Orlando, now reconciled with Rinaldo, turned back toward Albracca. On the way he encountered Brunello, who had in the meantime stolen Angelica's magic ring.

With the ring to dispel the mists of enchantment, Agramant came at last to the castle where Atlantes held Rogero in duress. At Brunello's suggestion the king issued an invitation to a tournament. Joining in the tourney, Rogero was wounded but revenged himself on his assailant. His wounds miraculously healed, he returned to the tourney, whereupon Agramant recognized him and made him his knight. Meanwhile, Rinaldo and Rodo-

mont had engaged in single combat in a great battle between Christians and pagans. When they were separated during the fighting, Rinaldo, in pursuit of his enemy, rode once more into the forest of Arden.

On his arrival in Albracca after his perilous quest, Angelica prevailed upon Orlando to help her in her escape from the beleaguered city and to escort her into France. Orlando, not suspecting that her real purpose was the pursuit of Rinaldo, immediately agreed. After many adventures they embarked for France and at length arrived, hot and tired, in the forest of Arden. There Angelica drank from the waters of hate; at the same time Rinaldo drank from the waters of love. When they met a short time later the circumstances of their love were reversed. Angelica now fled from Rinaldo in disgust, while he pursued her with passionate avowals. Again Orlando and Rinaldo fought. In the midst of their struggle Angelica fled. When she took refuge in Charlemagne's camp, the king, hearing her story, gave her into the keeping of Namus, Duke of Bavaria.

Agramant, joined by Gradasso, began the siege of Paris. In the ensuing battle Bradamant, a maiden warrior and the sister of Rinaldo, became enamored of Rogero and went over to the side of the Saracens. When she removed her helmet and allowed her hair to fall down, Rogero was struck by love for the valiant maiden. At that moment they were attacked from ambush and Bradamant, unhelmeted, was wounded slightly in the head. Rogero avenged her hurt by routing their enemies, only to be separated during the pursuit from the woman who would one day become his wife and the mother of the illustrious line of Este, the noble family whom Boiardo, the poet, served.

THE ORPHAN

Type of work: Drama
Author: Thomas Otway (1652-1685)
Type of plot: Domestic tragedy
Time of plot: Seventeenth century
Locale: Bohemia
First presented: 1680

Principal characters:
ACASTO, a nobleman living in the country
CASTALIO, and
POLYDORE, his twin sons
SERINA, his daughter
CHAMONT, a young soldier
MONIMIA, an orphan, Chamont's sister and Acasto's ward

Critique:

Though not so highly regarded as his *Venice Preserved* (1682), Otway's *The Orphan* held the stage until the early nineteenth century and still receives a few kind words from critics. The language abounds in Shakespearian echoes, particularly of *Romeo and Juliet,* and the character of Chamont, the hot-headed brother, is very reminiscent of Laertes. The plot, supposedly founded upon an actual incident, turns upon a highly improbable situation; but such improbabilities were common in the drama of the period. The tone of the play also points forward to the sentimental drama of the next century. Otway, now an almost forgotten writer, was highly admired in his own day, and Goldsmith considered him next only to Shakespeare in tragedy.

The Story:

Somewhere in the Bohemian countryside there lived a nobleman, Acasto, who had served the emperor well before his

retirement from military service and the life of the court. In his household were his twin sons, Castalio and Polydore, and his daughter Serina, as well as a young noblewoman, Monimia, who had been left as his ward upon the death of her parents. It was Acasto's purpose to keep his sons at home, for he had seen enough of the intrigues and disappointments of court life. The two sons, however, restless and unoccupied, had both fallen in love with Monimia.

Previously they had been close friends and sharers of each other's secrets, but now their love for the same woman came between them. Castalio, whose weakness was an excessive scrupulousness, made the great mistake of minimizing his passion for Monimia when talking with his brother; he claimed that he had no desire for marriage and that he would not object to watching Polydore press his own suit. This conversation was repeated to Monimia by a page. Since she genuinely loved Castalio, she misunderstood his attitude and really believed that his love had cooled. Thus it was that Castalio, in his desire to be fair with Polydore, allowed him and Monimia to be alone together under circumstances which allowed the less scrupulous Polydore to make dishonorable proposals to her.

A short time later Chamont, Monimia's brother, returned from the wars in which he had been engaged for many years. In his first interview with his sister, he told her of a strange and ill-omened dream he had had: a vision of Monimia surrendering herself to two lovers. Further, on his journey to Acasto's estates, he had been warned by an old crone to hasten in order to protect his sister's honor. Although Monimia convinced him that she really loved Castalio and that his intentions were thoroughly honorable, her brother nevertheless warned her against Castalio and all men and made her promise to treat her lover coldly, so as to try him. But when she and Castalio met, they smoothed out their misunderstandings, and the course of true love seemed again to be running smoothly.

Almost immediately the household was thrown into confusion by the sudden illness of Acasto, who had been entertaining his friends at a feast. Thinking that he was about to die, the old nobleman assembled his family and told of his plans to divide his estate among them and to dower Monimia. He also gave Chamont permission to marry Serina. After the old man and his family had left the room, Chamont found out from the family chaplain that that priest had just married Monimia and Castalio but that the marriage was still a secret because of their fear of Acasto's disapproval. Chamont, disliking the secrecy of the marriage, felt that it was ill-omened, but that his sister's honor was now safe.

Castalio, in the meantime, was urgently begging his bride to allow him to spend the night with her; she demurred, on the grounds that her room was next to that of Acasto and every sound would be heard. It was finally agreed, however, that Castalio was to come, was to make his presence known by three light knocks upon the door, and that not a word was to be spoken during the night. So the newly-married pair parted, not knowing that Polydore, lurking in the background, had overheard their plan. That dishonorable man, who was of course ignorant of the marriage, instantly decided to take his brother's place, and this unworthy plan he carried out. When Castalio arrived at his wife's bedroom, he was denied admittance because the maid thought him to be Polydore.

The next morning, when Castalio, who had been in a frenzy of despair all night, met Monimia, he threw her from him. The bride, thinking that she had spent the night with her husband, could not understand this treatment and complained to her brother. Chamont, always the impetuous soldier, demanded justice of Acasto and told him of the marriage, of which the nobleman did not approve. Next, the wretched Monimia met Polydore and the tragic horror was made com-

plete when he, in his vanity, told her that it was he, not Castalio, who had spent the night with her. When she told him that he had slept with his brother's wife, he was as horror-struck as she; and they both agreed to spend the rest of their lives in expiation of their sin.

For Castalio, still ignorant of the truth, there was to be no peace. His father told him of Chamont's demand for justice; the young soldier, also ignorant of the truth, wished to fight. He and Castalio were parted only by Acasto. Then news was brought by the servants that Monimia was running distractedly through the house calling for Castalio. When husband and wife met, she told him that she must leave him forever, but did not reveal the terrible deception practiced by Polydore the previous night. A short time later the frantic Castalio met his brother, and Polydore, by insults, forced a fight upon his twin, then, dropping his own sword, ran upon Castalio's blade. Dying, and having expiated his sin, Polydore told Castalio of the events of the night before. His only reproach, and a just one, was that, had Castalio trusted him and told him of the marriage, the tragedy would have been averted.

The tragedy was heightened when Monimia revealed that she had taken poison. She died, the innocent victim of circumstances. But this was not the end of the tragedy, for Castalio killed himself with a dagger and Polydore died of his wound. Only stricken Acasto, Chamont, and Serina survived the ruin of the family whose great tragedy was caused by excessive scrupulousness.

THE OTHER ONE

Type of work: Novel
Author: Sidonie Gabrielle Claudine Colette (1873-1954)
Type of plot: Psychological realism
Time of plot: 1920's
Locale: Franche-Comté and Paris
First published: 1929

Principal characters:
FAROU, a playwright
FANNY, his wife
JANE, their secretary-companion and Farou's mistress
JEAN FAROU, Farou's son by a former mistress

Critique:

The Other One is one of Colette's last major novels. Her sensibility having widened by this stage to an awareness of human motivation beyond the love relationship, her incisive and ironic analysis of the loving wife who prefers keeping the former mistress of her beloved and polygamous husband to facing loneliness without her, is one of the most poignant examples of the major theme in Colette's writing: the portrayal of a woman's ruling passion. Colette's characters always take things in their stride—even to the edge of heartbreak. This novel is an excellent example of her comprehension of the forces which mold individual lives and control their relationships to other people.

The Story:

Fanny's and Jane's ways of waiting for a letter from Farou, who was in Paris, made explicit the contrast between them. The beautiful, heavy Fanny, whose dark Mediterranean beauty had long ago won Farou's devotion, slept on the sofa, while

THE OTHER ONE by Colette. Translated by Roger Senhouse. By permission of the publishers, Farrar, Straus & Cudahy, Inc. Copyright, 1960, by Martin Secker & Warburg, Ltd.

Jane, a thin, nervous, ash-blond girl of nearly thirty, stood weeping quietly on the veranda. Fanny's stepson Jean awoke her when the letter arrived. Farou wrote enthusiastically about a young lady who was obviously his new mistress. Fanny was amazed at Jane's violent reaction to this news and wondered why, in spite of her companion's affection and indispensability, she still did not regard Jane as a close friend.

Their lives quickened with Farou's return. Jane was happy and busy taking dictation as Farou worked on his play. To Fanny, Farou's roaring voice and the murmur of the bees sounded in the heat like the office of the Mass. Farou's immense presence completely absorbed them. When Fanny was alone with him, it was clear that she both depended upon and supported him. He was her one love, and in this knowledge she was very proud.

Jean and Farou, however, were uneasy together. Jean had developed an unhappy passion for Jane and watched her and Farou very closely. When Jane went for a walk he would climb into the lime tree to see where she would go.

Farou's establishment dated from the time before his plays became established successes. In that lean period Jean had contracted typhus, Farou's last play had failed, and his secretary had left. At that psychological moment Jane arrived. She nursed Jean, she worked for Farou, and with Fanny she soon established an easy relationship of affection and respect. When she could have left, Jane begged to stay, and the Farous were glad to keep her on as a secretary for Farou and a companion for Fanny.

Soon afterward they left for their first summer in the Franche-Comté. They were now spending their second summer in the country. During the hot days Fanny, whose intelligence consisted of emotional awareness more than of intellectuality, found herself unable to consider Jean and his father objectively. The household revolved around Farou and they all rejoiced when he sold a play. Their practical dependence on Jane continued. This awareness increased Jean's restlessness, and at last he won Farou's unwilling permission to leave France for South America after the summer.

Once, from the balcony, Jean and Fanny heard Jane and Farou talking in the garden. Jean leaped to the wall to watch them. Fanny joined him. Both were suddenly aware of the intimacy of Jane's relationship with Farou. But as soon as Farou returned to the balcony Fanny felt only an unaltered devotion toward him. She subsequently felt vulnerable, and indignant that she should herself be involved in an affair of Farou's. This realization, however, did not significantly alter her affection for Jane.

Fanny slept little that night. At dawn she heard Jane also moving about. Fanny realized that she was disturbed by the fact that Jane suffered with her over Farou, and that no longer did she alone, as it were, possess his unfaithfulness. The sight of Farou sleeping intensified her emotions of hurt and tenderness, and emphasized her need for self-control.

One morning Fanny found Jean lying on the path leading from the village where she had been to shop. He had fainted from the heat and from his agony over Jane and Farou's relationship. He was scornful of the telegram Fanny was bringing, a message which summoned Farou to Paris, and he mocked its theatricality. Farou, meeting them, called Jane to arrange their return to Paris. Fanny became convinced that her moral duty was to feel wounded, but instead she was afraid of possible disruption in their lives. Jean was angered by her obvious lack of pride and emotion.

Surprisingly, Fanny was regretful when they left the house the next day. Farou teased Jane, who immediately told him to help Fanny. Suddenly, Fanny remembered how often Jane had done that. In the train Jane tried to settle Fanny to reading or sleeping, but Fanny declared that she was managing very well. Then

she was surprised to find what she had said was true.

In Paris, Fanny entertained the friends that gathered around toward the end of rehearsals for Farou's new play. Farou was harsh and demanding with Jane. Fanny scolded him and defended Jane—terrified that their relationship would somehow be exposed. The women dined together after Farou had left for the theater. When Jean found them amicably reading, he taunted Jane for her endless companionship with Fanny, a relationship he despised because he thought it hypocritical.

Farou's nervousness and Fanny's jealousy and feeling of responsibility increased as the confusions of the rehearsals continued. For the first time, as she returned from her dressmaker, Fanny saw Farou kiss Jane. She realized then that she would have to face the fear of desertion within her own home, which previously had been inviolate. Hoping that they had not seen her, Fanny pretended to be ill. Jane and Farou were most solicitous, but Jean, because of his own obsession with Jane, was anxious only to learn what exactly had upset Fanny. When Farou returned home exhausted from the rehearsal, Fanny pretended to be asleep instead of soothing him; her loss in that situation was at least as great as his.

By the time of the dress rehearsal Fanny was utterly exhausted, and Jane and Jean were tense. Farou fast approached the boredom that he always suffered when a new play was finally out of his hands. At the rehearsal critics pronounced the play strong, direct, and dynamic. Fanny wondered whether Farou's reputation, if he had been small and wiry instead of being massive and having the head of a pagan god, would have been for subtlety and insight instead of force and power.

On the way home Fanny feared that the relaxation after weeks of strain might precipitate a crisis in the taxi. She dreaded this happening before she could have time to prepare herself for it, or while she was not protected by the familiarities of her home.

The next day Fanny reluctantly told Jane that she knew that Farou was her lover. She was discountenanced by Jane, who saw the matter as a joint problem. They kept reasonably calm while Jane vacillated between appeals of friendship mixed with bitter explanations that she no longer was Farou's mistress and reproaches because she had helped to create the situation by disregarding Farou's infidelities in the past. Farou interrupted them and, discovering the situation, wondered why Fanny had spoken up at all. He reminded her that it was she who had always commanded his greatest passion and devotion. Ironically, this fact gave him confidence that Fanny would be able to reorder their lives satisfactorily.

During the rest of that evening Fanny and Jane were together. As Jane prepared to leave, Fanny realized that she could not bear to be so alone; she would be abandoned to Farou's moods, absences, and frequent inarticulateness. Gently, and with few words, it was arranged that Jane should stay and that in this solution would lie a measure of security for them all.

PARADISE REGAINED

Type of work: Poem
Author: John Milton (1608-1674)
Time: First century
Locale: The Holy Land
First published: 1671

Principal characters:
JESUS OF NAZARETH
SATAN

Paradise Regained is a masterpiece which is little read and little liked by the mass of general readers in the twentieth century. Of course, students of Milton in various colleges and universities are required to pay it a small tribute of study; and among scholars of the period it has a substantial number of admirers. It is, however, overshadowed by its colossal predecessor, *Paradise Lost;* and it lacks the appeal of the earlier and more graceful, less austere *Comus.*

The poem is concerned with triumphant resistance to temptation. Much of our popular literature today is concerned with surrender to temptation. When Satan, in his conference with the powers of darkness, dismisses with contempt the idea of sexual temptation, he wipes out with a single stroke a horde of readers. The temptations which Jesus is required to face are lack of faith, hunger, desire for glory, desire to overthrow the enemies of his people by violence, and pride in being declared the beloved Son of God. These temptations are not remote from the life of modern man, though they have less attention on the screen, in books, or on the air than the more romantic and flamboyant temptations of sex.

Like the Biblical story of Samson, the Biblical story of the Temptation in the Wilderness furnished Milton with a story outline; but only a Milton would have found *Samson Agonistes* and *Paradise Regained* in his sources. *Paradise Regained* is composed of four books averaging about five hundred lines of blank verse each; the poem, therefore, contains over two thousand lines. The Gospel story in *Luke,* Milton's principal source, is contained in seventeen verses spread over two chapters.

The poem begins with an invocation to the Holy Spirit. The first incident is the baptism of Jesus by John the Baptist. This rite is attended by Satan, the Adversary, cloaked in invisibility. Thunderstruck by the pronouncement from Heaven that Jesus is the beloved Son of God, Satan hastily assembles a council of his Peers. They choose "their great Dictator" to attempt the overthrow of this new and terrible enemy. God, watching Satan set out on his evil mission, foretells to Gabriel the failure of that mission. (The poet here abandons the popular literary device of suspense.) The angels sing a triumphant hymn.

Led by the Spirit, Jesus enters the desert and pursues holy meditations. In retrospect he examines his life up to this point, considers his destiny, but does not wish for revelation of his future until God chooses to give it. For forty days he wanders unharmed through the perils of the desert; then for the first time he feels hunger. Just at this moment he meets an aged man in rural clothing. This old man explains that he was present at the baptism, then expresses amazement at the lost and perilous situation of the wanderer. Jesus replies: "Who brought me hither will bring me hence, no other Guide I seek." The old man then suggests that if Jesus is really the Son of God, he should command the stones to become bread. In his refusal Jesus asks: "Why dost thou then suggest to me distrust, knowing who I am, as I know who thou art?" At this discovery, Satan abandons his disguise and enters a dispute attempting self-justification. Overcome in the argument, he vanishes as night falls.

The other newly baptized people and Mary the Mother of Jesus are distressed at his absence, but do not allow themselves to despair.

Satan calls a fresh council of war. He dismisses Belial's suggestion, "Set women in his eye and in his walk," and receives a vote of confidence for his own plan of using honor, glory, and popular praise combined with relief from the suffering of physical hunger.

Jesus dreams of the ravens who fed Elijah by Cherith's Brook and the angel who fed him in the desert. Awakening, he looks for a cottage, a sheepcote, or a herd, but finds nothing. Suddenly Satan appears again in a new form, but does not attempt to conceal his identity. He discloses a table loaded with delicious

food and invites Jesus to eat. Jesus refuses the food, not because the food itself is unlawful, but because it is the offering of Satan. Disgruntled, Satan causes the food to vanish and returns to the attack, offering wealth with which to buy power. When this is declined as an unworthy aim of life, Satan proposes the career of a glorious conqueror. Jesus retorts with references to Job and Socrates, as justly famous as the proudest conquerors, and he declares that desire for glory, which belongs to God, not man, is sacrilege. Satan then attempts to relate conquest to the freeing of the Jews from their Roman oppressors. Jesus replies that if his destiny is to free his people from bondage it will come about when God chooses. He then asks another of his penetrating questions: why does Satan hasten to overthrow himself by trying to found Christ's everlasting kingdom? This question tortures Satan internally, but he takes refuge in hypocritical assurances that he has lost hope of his own triumph. Then, remarking that Jesus has seen little of the world, he takes him to the top of a mountain and shows him the terrestrial kingdoms, in particular the empires of Rome and Parthia, one of which he advises him to choose and to destroy the other with it. But Jesus refuses earthly empire. Then Satan tries a particularly Miltonic temptation: he offers the empire of the mind — philosophy, learning, poetry, particularly those of Greece and Rome. Against these Jesus places the sacred literature of the Hebrews. Satan, baffled again, returns Jesus to the desert and pretends to depart. When Jesus sleeps again, Satan disturbs him with ugly dreams and raises a fearful storm. With morning and the return of calm weather, Satan appears for a last, desperate effort, no longer so much in hope of victory as in desire for revenge. He seizes Jesus, flies with him to Jerusalem, places him on the highest pinnacle of the Temple, and cries out:

> There stand, if thou wilt stand; to stand upright
> Will ask thee skill. . . .
> Now show thy Progeny; if not to stand,
> Cast thyself down; safely if Son of God:
> For it is written, He will give command
> Concerning thee to his Angels, in their hands
> They shall uplift thee, lest at any time
> Thou chance to dash thy foot against a stone.
> To whom thus Jesus: also it is written,
> Tempt not the Lord thy God, he said and stood.
> But Satan smitten with amazement fell. . . .

Surely this climax is exciting enough to produce a thrill of triumph. After Satan's second fall a host of angels fly to the Temple, take Jesus to a fertile valley, and spread before him a table of celestial food. After they sing another hymn of triumph, Jesus returns home to his mother's house.

This "brief epic," a type according to Milton best illustrated by *The Book of Job*, is a marvelous synthesis of the poet's wide reading in Hebrew, Greek, Latin, Italian, and English literatures. It is also a distillation of his earlier works, notably *Comus, Lycidas,* and *Paradise Lost.* Since the dating of the composition of *Samson Agonistes* is uncertain, we do not know whether that great tragedy or *Paradise Regained* was the last composition of the blind poet. Perhaps most readers would prefer *Samson Agonistes* as the more appropriate final work. But either creation is worthy of the titan who kept his strength to the end.

PARALLEL LIVES

Type of work: Biography
Author: Plutarch (c. 45-c. 125)
First transcribed: 105-115

Principal personages:

JULIUS CAESAR, Roman general and statesman
ALEXANDER THE GREAT, King of Macedon
MARC ANTONY, Roman statesman
DEMETRIUS, Macedonian king
MARCUS BRUTUS, Roman statesman
DION, statesman of Syracuse
DEMOSTHENES, Greek orator and statesman
CICERO, Roman orator and statesman
ALCIBIADES, Athenian general
CORIOLANUS, Roman leader
SOLON, Athenian lawgiver
POPLICOLA, Roman lawgiver
THESEUS, legendary Athenian hero
ROMULUS, legendary founder of Rome

The collection which is today known simply as Plutarch's *Lives* is derived from the *Parallel Lives,* a work in which Plutarch presented a large number of biographies (of which forty-six survive), alternating the lives of eminent Greeks with comparable lives of eminent Romans. A number of shorter essays compared the lives accorded biographical treatment. The collection as it survives includes some biographies written independently of the *Parallel Lives,* as, for example, the biographies of Otho, Galba, Artaxerxes and Aratus.

Plutarch considered the lives of famous men important for their moral implications, and his treatment shows his concern to apply the ethics of Aristotle to the judgment of those whose lives he reports. His treatment is more personal than political; like the biographer Suetonius, whose *Lives of the Caesars* lacks the moral emphasis of Plutarch's work, Plutarch was interested in great figures as human beings liable to the errors and inevitable temptations which confront all human beings. Also, like Suetonius, Plutarch delighted in anecdote and used various tales concerning the Greeks and Romans partly for their intrinsic interest and partly to suit his moral intention. Although there are inaccuracies in the *Lives,* the charm and liveliness of Plutarch's style give the biographies a convincing appeal which more than compensates for errors in fact. In any case, all history is the result of an attempt to make an intelligible statement about a past which must be reconstructed from the perspective of its writer; and if one is constrained to say that in the *Lives* we see the famous Greeks and Romans only as they appeared to Plutarch, then we must say of any history or biography that it is the past only as it appears to its author. The conclusion might be that since biographies are sensible only relative to their authors, the character and the ability of the author are of paramount importance; and if the *Lives* are judged in this manner, then again Plutarch survives, for his work expresses the active concerns of a sensitive, conscientious, and educated Greek writer.

An accidental but none the less fortunate consequence of the appearance of the *Lives* was that through Sir Thomas North's translation Shakespeare found the dramatic inspiration and factual basis for his *Julius Caesar, Antony and Cleopatra, Coriolanus,* and *Timon of Athens.*

The comparisons which Plutarch made between his Greeks and Romans have sometimes been dismissed as of minor historical importance. The error behind such judgment is that of regarding the comparisons as biographical and historical. Plutarch's comparisons are not attempts to recover the past, but to judge men as he reported them; and if in the biographies we come closer to the subject matter of the *Lives,* in the comparisons we come closer to Plutarch himself. In the com-

parisons the moralist is at work, and whatever the truth of the biographies, we come close to the truth about the moral climate of Plutarch's day. Another way of putting it is that in his biographical essays Plutarch defined men of the past; but in the comparisons he defined himself and the men of his age.

Thus, in comparing Romulus, the legendary founder of Rome, with Theseus, the Athenian hero of Greek mythology, Plutarch first of all considers which of the two was the more valiant and the more aggressive for a worthy cause. The decision is given to Theseus, who voluntarily sought out the oppressors of Greece —Sciron, Sinnis, Procrustes, and Corynetes—and who offered himself as part of the tribute to Crete.

But then Plutarch finds both heroes wanting. "Both Theseus and Romulus were by nature meant for governors," he writes, "yet neither lived up to the true character of a king, but fell off, and ran, the one into popularity, the other into tyranny, falling both into the same fault out of different passions." Plutarch then went on to criticize both men for unreasonable anger, Theseus against his son, Romulus against his brother. Finally, he severely took Theseus to task for parricide and for the rapes he committed.

Even from this brief comparison we learn a great deal about Plutarch. Although he had an inclination to favor the Greeks, he gave the Romans their due, achieving a near balance of virtues and vices. He honored courageous action provided it was motivated by a love of country and of man; and he approved the ancient morality which called for respect toward parents and faithfulness to friends and brothers.

Plutarch was aware of the difficulty and the dangers of the biographical tasks he undertook, and he gives the impression that the presence of the comparisons was intended both to unify and to justify the book as a whole. At the outset of his biographical survey of the adventures of Theseus he compares those biographies of men closer to his own time with biographies such as that of Theseus, in which he was forced to deal with fictions and fables. He wrote, "Let us hope that Fable may, in what shall follow, so submit to the purifying processes of Reason as to take the character of exact history"; but he recognized the possibility that the purifying process might not occur, and so begged the indulgence of the reader. He then compared Theseus and Romulus briefly, showing parallels of position and fortune in their lives, in order to justify his having decided to place their biographies side by side and to undertake a comparison of their moral characters.

Other comparisons which survive are those of Numa Pompilius, Romulus' successor as King of Rome and originator of Roman religious law, with Lycurgus, the Spartan lawgiver; of Poplicola, or Publius Valerius, the Roman ruler who converted a despotic command to a popular one, thus winning the name "Poplicola" or "lover of the people," with Solon, the Athenian lawgiver; of Fabius, the Roman leader who was five times consul and then dictator, who harassed Hannibal with his delaying tactics, with Pericles, the Athenian soldier and statesman who brought Athens to the height of its power; of Alcibiades, the Athenian general, with Coriolanus, the Roman leader; of Timoleon, the Corinthian, the opponent of Dionysius and other Sicilian tyrants, with Aemilius Paulus, the Roman who warred against the Macedonians; of Pelopidas, the Theban general who recovered Thebes from the Spartans, with Marcellus, the Roman consul who captured Syracuse; of Aristides, the Athenian general who fought at Marathon, Salamis, and Plataea, with Marcus Cato, the Roman statesman who disapproved of Carthage and destroyed the city in the third Punic war; of Philopœmen, the Greek commander of the Achaeans who defeated the Spartan tyrants Machanidas and Nabis, with Flamininus, the Roman general and consul who freed Greece from Philip V of Macedon; of Lysander, the Spartan who

defeated the Athenians and planned the government of Athens, with Sylla, the Roman general who defeated Mithridates VI, sacked Athens, and became tyrant of Rome; of Lucullus, who continued Sulla's (Sylla's) campaign against Mithridates and pursued him into Armenia, with Cimon, the Greek who defeated the Persians on both land and sea at Pamphylia; of Crassus, one of the First Triumvirate with Pompey and Caesar, with Nicias, the Athenian who was captured by the Syracuse forces which repelled the Athenians; of Sertorius, a Roman general who fought in rebellion against Pompey in Spain, with Eumenes, the Greek general and statesman who was opposed by Antigones; of Pompey, the Roman general who became Caesar's enemy after the formation of the First Triumvirate, with Agesilaus, the Spartan king who fought the Persians and the Thebans without preventing the downfall of Sparta; of Tiberius and Caius Gracchus, the Roman statesmen and brothers who fought and died for social reform in the effort to assist the poor landowners, with Agis and Cleomenes, the Spartan reformer kings; of Demosthenes, the Greek orator and statesman, with Cicero, the Roman orator and statesman; of Demetrius, the Macedonian who became king after numerous campaigns and after murdering Cassander's sons, with Antony, Caesar's defender and the lover of Cleopatra; and of Dion of Syracuse, who attempted to introduce Dionysius and his son to Plato, with Brutus, the slayer of Caesar.

The most important of the remaining biographies are those of Alexander the Great and Julius Caesar. Acknowledging the difficulty of his task, Plutarch declared his intention to write "the most celebrated parts," and he added that "It must be borne in mind that my design is not to write histories, but lives. And the most glorious exploits do not always furnish us with the clearest discoveries of virtue or vice in men; sometimes a matter of less moment, an expression or a jest, informs us better of their characters and inclinations. . . ."

Plutarch wrote at the beginning of his biography of Timoleon that he had come to take a personal interest in his biographies, and he explained that "the virtues of these great men" had come to serve him "as a sort of looking-glass, in which I may see how to adjust and adorn my own life." Over the centuries readers have responded with respect to Plutarch's moral seriousness, thus testifying to his power both as biographer and commentator.

THE PARLIAMENT OF FOWLS

Type of work: Poem
Author: Geoffrey Chaucer (c. 1343-1400)
Time: Fourteenth century
Locale: The dream world
First transcribed: c. 1380

Principal characters:
CHAUCER, the dreamer
SCIPIO AFRICANUS, his guide
DAME NATURE
THE FORMEL EAGLE
THREE TERCEL EAGLES, the highest-ranking birds

The Parliament of Fowls is one of the most delightful of Chaucer's early poems, written in the manner of the French romances, but at the same time gently satirizing the courtly love tradition that produced them.

The poem opens with comments on the hardships of love, which, the poet

assures his reader, he knows only through his books; and books, he says, are the source of all men's new discoveries. Just now he is reading Cicero's "Somnium Scipionis" in Macrobius' commentary, one of the most popular books of the Middle Ages. Chaucer tells the reader how, in his book, Scipio Africanus appears to the younger Scipio in a dream and shows him all the universe, pointing out how small the earth is in comparison with the whole. He advises the younger man to live virtuously and with knowledge that he is immortal, so that he may come swiftly to heaven after death.

Darkness forces the poet to put his book aside; and, falling asleep, he dreams that the same Scipio Africanus comes to him and leads him to the gate of a beautiful garden. Over one half of the gate is a message promising happiness to whoever enters; above the other half, a warning of pain and sorrow within. As the dreamer deliberates, his guide pushes him through, explaining that neither motto applies to him since he is not a lover, but adding that he may discover there something to write about.

The two men find themselves in a garden filled with every kind of tree and bird. Deer, squirrels, and other small beasts are playing there. Music and fragrant breezes permeate the atmosphere. Around the garden are the familiar personifications found in *The Romance of the Rose* and imitations of it: Cupid, tempering his arrows, Pleasure, Beauty, Youth, Jollity, Flattery, and many others. Nearby stands a temple of brass upon pillars of jasper. Women are dancing around it, and doves sit on the roof. Before the doors sit Dame Peace and Dame Patience "on a hill of sand."

When he enters the temple, the dreamer sees the goddess Jealousy, the cause of the great sighing he hears around him; Venus and the youth Richess; Bacchus, god of wine; and Ceres, who relieves hunger. Along the walls are painted the stories of many unhappy lovers.

Returning to the garden, the dreamer notices Dame Nature, so fair that she surpasses all others as much as the sunlight does the stars. Around her are all the birds, ready to choose their mates, for it is St. Valentine's Day. She decrees that the tercel eagle, the bird of highest rank, shall have first choice.

He asks for the lovely formel eagle who sits on Dame Nature's own hand, but immediately two other high-ranking fowls interrupt; they, too, love her. A lengthy debate follows: one has loved her longest; another says that he has loved fully as deeply, if not so long. This kind of discussion was popular in court circles in Chaucer's day, but others had their own ideas about such conversations. The other birds, thought by scholars to represent different levels of English society, the clergy, peasants, and the bourgeoisie, soon weary of the debate, since they want to pick their own mates. They decide that each group shall elect a spokesman to give its opinion of the "cursed pleading."

The birds of prey, no doubt the nobility, pick the tercelet falcon, who suggests that the formel wed the worthiest knight, the bird of gentlest blood. The goose, speaking for the water fowls, says simply, "If she won't love him, let him love another." The gentle turtle dove dissents, the seed fowls hold that a lover should serve his lady until he dies, whether or not she loves him in return.

The duck offers a saucy retort: "There are more stars, God wot, than a pair." The tercel chides him for having no idea of love; then the cuckoo gives the verdict of the worm fowls, probably the peasants — give us our mates in peace and let the eagles argue as long as they wish; let them be single all their lives if they can reach no decision. One of the noble birds insults the cuckoo, calling him a murderer because of his usual diet, and Dame Nature has to intervene to keep peace.

Since none of the birds' opinions has provided a solution, she orders the formel eagle to choose the one she loves best.

Although she advises the formel to wed the royal tercel, since he seems noblest, she says that the bird herself must make a choice. The formel pleads that she is still too young to marry; she would wait a year to decide. Dame Nature agrees, and at last all the birds are permitted to choose their own mates. Before they depart they sing a charming roundel.

The noise the birds make as they fly away awakens the poet, who immediately picks up other books, hoping that some day he will read something that will give him a dream to make him fare better.

It is impossible to do justice to *The Parliament of Fowls* with a summary alone. Much of its charm lies in the poetry itself, moving swiftly along, despite its stanzaic form. The catalogue of trees, with a few words about each one; the description of the garden and the birds; the courtly debate of the eagles; the humorous comments of the duck and the goose — all are delightful. One of the most attractive passages is the birds' final song:

Now welcome, somer, with thy sonne softe,
That hast this wintres wedres overshake,
And driven away the longe nyghtes blake!

Saynt Valentyn, that art ful hy on-lofte,
Thus syngen smale foules for thy sake:
Now welcome, somer, with thy sonne softe,
That hast this wintres wedres overshake.

Wel han they cause for to gladen ofte,
Sith ech of hem recovered hath hys make,
Ful blissful mowe they synge when they wake;
Now welcome, somer, with thy sonne softe,
That hast this wintres wedres overshake,
And driven away the longe nyghtes blake.

Much of the excellence of the poem lies in the characterization; even when Chaucer's characters are birds, he can picture a cross section of society. He knew and understood many different kinds of people, and here he presents them and their ideas humorously, impartially, and with his never-failing good sense.

THE PASSION FLOWER

Type of work: Drama
Author: Jacinto Benavente y Martínez (1866-1954)
Type of plot: Tragedy
Time of plot: Early twentieth century
Locale: Castile, Spain
First presented: 1913

Principal characters:
ESTEBAN, a well-to-do Spanish peasant
RAIMUNDA, his second wife
ACACIA, her daughter
RUBIO, a family servant
JULIANA, another servant
NORBERT, Acacia's former fiancé
FAUSTINO, engaged to Acacia

Critique:

The first two acts of *The Passion Flower* are violent melodrama. Then comes the philosophical third act with its action confined to the hearts of two women who love the same man, one consciously, one unconsciously. When the

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translated version of this work was first performed in the United States, critics wrote rave notices contrasting its full-blooded story with the anemic American theater of the time. Also, the play was partly responsible for the award to Benavente in 1925 of the Nobel Prize for literature "for the happy way he pursued the honored traditions of the Spanish drama." Actually, Benavente was one of the least Spanish of recent Spanish dramatists, having been especially influenced by Ibsen, Shakespeare, and Molière, as well as by Levedan and other French playwrights of his time. *The Passion Flower* is in many ways more universal than Spanish. One Spanish critic has called it "a tragic drama on classical lines, written without any real national bearing or spirit."

The Story:

There was much excitement in the home of Esteban, a wealthy peasant living in an outlying section of a small town in Castile, Spain. The engagement of his stepdaughter Acacia to Faustino, son of Tío Eusebio, a friend of Esteban, had just been announced, and friends of Raimunda, her mother, were calling to talk over the event. Acacia, after turning down several suitors, had finally consented to Faustino's suit. The women were wondering whether she still thought about Norbert, who some time before had broken off his engagement to her without explanation.

Fidelia, one of the callers, said that she had seen Norbert going away angrily with his gun after the engagement was announced that afternoon. Another, Engracia, shrewdly suspected that the girl had accepted Faustino to get away from Esteban, against whom she had borne a grudge for marrying Raimunda so soon after the death of her first husband. But Raimunda assured her friends that she had seen no signs of ill feeling except in Acacia's unwillingness to call him father. Certainly Esteban had been most generous to both of them.

Night was coming on. Faustino and his father, who lived in the next village, would have no moonlight for their journey, and hungry husbands would soon be demanding suppers; so the party ended. Esteban offered to accompany his friends to the edge of the village.

Raimunda, still not certain how her daughter felt about the coming marriage, began questioning her, but she was reassured by her daughter's replies. Only the servant, Juliana, struck a sour note as she began to tidy the house after the party. She wished that Acacia's real father had lived to see this day.

Milagros, a friend who had stayed to see Acacia's hope chest after the departure of the others, also asked the girl how she felt toward Norbert. When she suggested that Acacia was still in love with him, Acacia's answer was to tear his last letter into bits and throw it out the window into the darkness.

At that moment a gunshot was heard outside. Raimunda sent Juliana to investigate. The servant returned with villagers carrying the body of Faustino. None had seen the shot fired, but the women were sure Norbert was the assassin.

At the court trial unbiased witnesses gave Norbert an unbreakable alibi, but weeks later the village was still arguing about the affair. Esteban moped about the house and talked so much about the killing that Acacia was almost frantic. At last Raimunda sent Juliana after Norbert. She was sure she could learn the truth from him.

In the meantime Rubio, the servant, was becoming increasingly drunk and impudent, and he tried to keep Eusebio from calling on Esteban to discuss the murder. Eusebio's boys, disgusted with what they regarded as a miscarriage of justice, were threatening to shoot Norbert. Their father hinted that even if the young man was innocent, rogues can be hired to assassinate or family servants can act through loyalty. Raimunda told

him she prayed every day that God would reveal and punish the murderer.

After Eusebio's departure, Juliana sneaked Norbert into the house. He assured Raimunda that he was completely innocent of the crime. Bernabé, another servant, arrived with accounts of Rubio's drunken boasting that he was now master in Esteban's house. The servant also repeated a song, heard in the tavern, calling Acacia the Passion Flower because she inspired an unholy love in men. Norbert confessed that he had broken off his engagement to her because he had been threatened and because he was a coward.

When Acacia appeared, Raimunda, to test her suspicions, accused her of being in love with her stepfather. The girl replied that her father was in the cemetery and that she hated the man who had taken his place. The arrival of Esteban brought further denunciation from Raimunda. Let him get Rubio's help to murder Acacia and her, if he wished, but she would kill him if he approached her daughter. Norbert, trying to leave the house in spite of Bernabé's warning, was shot by Eusebio's boys.

The peace of the household had been shattered. Norbert was recovering, but an atmosphere of hatred hung over all that was said or done. Raimunda and Juliana talked over the time when Esteban came courting and wondered whether he had loved Acacia then. Juliana warned that great hatred like Acacia's might contain the germ of great love.

Rubio, insolent in his demands, proved that Esteban had never actually told him to murder Faustino. The master had only audibly hoped that no one would take Acacia from his house. There was still love between Esteban and Raimunda, however, and to preserve it they decided that it would be wise to send Acacia briefly to a convent and then try to find a husband for her. Acacia, who had been listening outside the door, burst in with the announcement that she would not leave the house. Esteban acquiesced; since he was the cause of all the trouble, he should be the one to go. At that Acacia broke down. Esteban must not go; she loved him.

Raimunda's screams denouncing him brought the neighbors to the scene. The trapped Esteban shot Raimunda, who died happy because Acacia had turned to her at the end as she lay dying, and not to Esteban. Raimunda, by her death, had saved her daughter. Esteban could never have her now.

PATERSON

Type of work: Poem
Author: William Carlos Williams (1883-)
First published: 1946-1951

Anyone who picks up a copy of William Carlos Williams' *Paterson* and gives it a hasty reading may arrive at the end of the poem with a feeling not unlike that of the traditional country bumpkin on his first trip to the big city: there are so many different things to look at, in so many different shapes and sizes, and all the people seem to be rushing about so haphazardly that the poor rustic winds up his day in bemused but happy confusion. Such a reaction to *Paterson* is part of Dr. Williams' purpose, for this poem interweaves the story of a city with the story of a man so that the two become interchangeable; and the jumbled kaleidoscope of city life turns and glitters like the conflicting ideas, dreams, loves, and hates that assail the mind of modern man. So much for a hasty reading of *Paterson*.

Looked at more closely, the poem be-

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gins to take on shape, like a city coming out from under a rolling fog or a man walking out of the shadows of trees in a park. Dr. Williams unifies his poem by letting the river that flows through the city serve as a symbol of life, both the city's and the man's. That life is like a river flowing somewhere safe to sea is certainly an image as old as poetry itself, but Dr. Williams' style and presentation are so fresh, so individual, that he seems to have invented the idea. The poem is divided into four books which correspond to four parts of the river: first, the river above the Falls; second, the Falls itself; third, the river below the Falls; and fourth, the entrance of the river into the sea.

Dr. Williams opens the first book, called "The Delineaments of the Giants," with these lines:

> Paterson lies in the valley under the
> Passaic Falls
> its spent waters forming the outline of
> his back. He
> lies on his right side, head near the
> thunder
> of the water filling his dreams!

Having quickly presented the blended image of city and man, the poet lets us know that there are also symbols for women: a flower, a cliff, the Falls. He then introduces one of the main concerns of *Paterson:* the search for a language by which human beings may "redeem" the tragedies of life. To counterbalance this somewhat abstract and nebulous idea, Dr. Williams intersperses his poem with many concrete passages, some in prose, which serve as an entrancing documentation of the background of the city and the man. In Book I, for instance, historical notes and newspaper clippings tell us of the finding of pearls in mussels taken from Notch Brook, near the city; of General Washington's encounter with "a monster in human form"; of the accidental drowning of a Mrs. Cumming at the Falls; of the death there of a stunt man named Sam Patch; and of a great catch of eels made by the local people when a lake was drained. Paterson the man is represented by letters written to him, one from a misunderstood lady poet. Dr. Williams rounds off Book I with a quotation from Symonds' *Studies of the Greek Poets.* Such diversity of material seems to call for a prestidigitator to make it all seem a part of the whole; Dr. Williams does it easily, for he is a master juggler who never quite lets his reader see all of the act, making him fill in some of the parts from his own imagination.

"Sunday in the Park," the title of Book II, concerns itself chiefly with love, including the many kinds of love-making found in a city park, and with poetry, for *Paterson* is as much a tribute to language as it is to a city or a man. Fittingly, this section ends with another long passage from a letter written by the lady poet who is struggling to fit together her work, her life, and her friendship with the "dear doctor" to whom she writes. Book III, "The Library," continues to probe the inarticulateness of tragedy and death, searching for some way that language may assuage, even prevent those things we accept so complacently as a part of existence. In these beautiful lines Dr. Williams has this to say about poetry:

> The province of the poem is the world.
> When the sun rises, it rises in the
> poem
> and when it sets darkness comes down
> and the poem is dark .

Book III also describes a great fire that sweeps the city, destroying the library. The poet continues to insert prose passages and one of these tells the story of Merselis Van Giesen, whose wife was tormented by a witch that appeared to her nightly in the form of a black cat. In telling the story, Dr. Williams throws in a few comments that display his sense of humor, a talent so lacking in many modern poets. When the witch is revealed to be a Mrs. B., "who lived in the gorge in the hill beyond," he comments, "Happy souls! whose devils lived

so near." Interspersing the tale with other witty remarks, the poet winds it up by having the husband shoot the cat with a silver bullet made from his cuff links. The shot is a difficult one because the cat is visible only to his wife, who must locate the target for him and direct his aim. He kills the cat and, in the tradition of witch stories, Mrs. B. suffers for some time with a sore on her leg.

Book IV, "The Run to the Sea," which opens with an idyl involving Corydon, Phyllis, and Paterson, also introduces that bugaboo of our times, the Bomb. The poem concludes when Paterson the man reaches the sea, but he, along with a dog found swimming there, is able to escape from this symbol of death and to head inland.

This poem, which Dr. Williams published in sections between 1946 and 1951, has been compared with Whitman's *Leaves of Grass,* MacLeish's *Conquistador,* and Hart Crane's *The Bridge.* It is certainly as good as anything written by Crane, but it lacks the eloquent brilliance of *Conquistador;* and to compare Williams with Whitman is stretching the superlatives until they become tenuous. Whitman writes like a great wind that sweeps you off your feet, buffeting you with words until you are exhausted; Williams wafts a far gentler breeze. And while *Paterson* is a poem filled with variety and surprises, it cannot match the symphonic effect created by Whitman in *Leaves of Grass.* There are times in this poem when Dr. Williams turns his kaleidoscope so quickly that you feel like quoting from his own work:

> . . . Geeze, Doc, I guess it's all right but what the hell does it mean?

On the other hand, passages of great lyrical beauty occur frequently in *Paterson* and a careful reading of the poem creates the feeling that you have visited a typical American city and been taken on a tour of it by a man who tells its history as you walk along. More important, you become acquainted with the man himself: he is clever, witty, sensitive, wise, and deeply concerned with the people of his city and with their problems. Thus does *Paterson* achieve its purpose; you make friends with a man and a city, both blended into one of the most fascinating poems of our time.

THE PATH TO ROME

Type of work: Travel sketches
Author: Hilaire Belloc (1870-1953)
First published: 1902

Hilaire Belloc—poet, novelist, essayist, biographer, historian, polemicist and propagandist—was a writer so prolific and versatile that it is almost impossible to designate any one of his works as best or even representative; but *The Path to Rome* is in many ways as typical as any in revealing his intellectual attitudes, the nature of his faith, his outlook on the world, and the qualities of his style.

The book is an account of a walking tour that Belloc made one summer from Toul, in eastern France, across the Alps in Switzerland, and down through northern Italy to Rome. Throughout the book Belloc provides a great many digressions: accounts of the people and the scenery, essays on society and character, stories told to divert the reader much in the manner that Laurence Sterne used stories in his accounts of his travels, observations on language, culture, universities, and poetry. But Belloc's principal digression from the theme of his walking tour is his constant reference to and discussion of the Roman Catholic faith. Although *The Path to Rome* is not a symbolic journey into Catholicism, it is an attempt to get at the essential meaning of experience by observing the area as closely as possible, just as, for Belloc, Catholicism was the religion which expresses the essential

truths of experience. Catholicism is an important theme in *The Path to Rome;* the religion gives the digressions a sense of direction, just as Rome itself provides the geographical direction of the tour.

Throughout, Belloc provides maps and sketches that he himself drew. The maps, all complete with directional arrows toward Rome, show the villages he passed through and the mountains he crossed in Switzerland. The mountains are drawn with faces, passes, and routes clearly shown. The sketches of buildings and churches that interested him along the way are also drawn with a great deal of careful detail. Twice, on his walking tour, Belloc persuaded himself to take short train journeys. In both instances, once just before he reached Milan and once not far from Siena, Belloc was almost out of funds. Had he continued walking, he would not have had enough money to buy the minimum amount of food to sustain him on his walking tour. Thus he saved time and took the train to the city where his money was waiting for him.

The Path to Rome is written in the first person. But Belloc frequently interrupts his monologue by means of a character called "Lector" who derisively jibes at the author for any pretentious statement or complains when the narrative is broken off to pursue one of Belloc's pet theories. The author answers Lector and often puts him down.

Lector is a convenient device for Belloc, a means of focusing the reader's attention on the particular point or digression the author is eager to make. For example, Lector's interruptions allow Belloc to go on about human pride and pride in the intellect, one of the sins that he finds most harmful among human beings. Lector is also a means of self-satire, for he sometimes complains after the author has indulged in a passage of purple descriptive prose, reminding the author of his original dedication to simple and careful writing. Lector, in other words, gives Belloc's account a wider perspective, allows the reader to see that the author, while strongly immersed in his own observations and point of view, is also wise enough to detect the possible relevant objections to and inconsistencies in his work.

Belloc, beginning his book with an assault on conventional proverbs and wise sayings, announces his intention to see and understand life fully and sympathetically; he refuses to be bound by the petty little guides for experience like "A penny saved is a penny earned." In rejecting such sayings, Belloc plans to devote himself to largeness, width of both understanding and expression. He has a kind of Rabelaisian appreciation of all sides of human activity; and during the course of his journey he has many opportunities to demonstrate this largeness. He is simple, kind, though shrewd when he needs to be, in all his dealings with the peasants and innkeepers he meets along the way. Frequently tattered and dirty from his walking, he is sometimes misjudged by the people he encounters. But he often shows, and is shown, kindness and friendship as well as a genuine ability to understand the forces that mold these people.

At one point, in Italy, he is arrested as a tramp, but he is generally able to find both inexpensive food and revealing conversation at places where he stays. His Rabelaisian quality is also evident in his appreciation of good food and good wine. He carries a quart of the wine of the area with him all the time, and he stops for at least one good meal each day. In addition, he demonstrates a real respect for the people who live close to the earth, whose constant and necessary preoccupations are with food and drink and the essentials of physical life.

Belloc's faith, however, dominates the book even more strongly than does his desire to understand people. He always makes a point of noticing whether the people he encounters are Roman Catholics, and, although he does not judge them on this basis, he feels strongly the

error of those who do not belong to his Church. He attends mass almost every morning on the entire journey. He praises the Germans he meets for their constant interest in things spiritual, and he frequently points to his own love of the richness of ritual. At one point, in a long digression on the values of attending mass, he asserts that the mass allows one to forget passions and cares, that ritual relieves the individual from the necessity of making judgments and controlling his own life, that man receives enormous satisfaction from acting as thousands before him have acted and formally releasing himself into the hands of a higher power.

Belloc, in frequent digressions of this sort, is able admirably to point out the value and necessity of his faith. He also praises religion from another point of view: he uses it as the antidote to the niggling, penny-pinching, narrow commercialism he so much deplores. At times he connects this commercialism with the rise of the middle classes historically, although, at other times, he praises the middle classes for their continuous and conventional devotion to religion as well as for their bravery in facing the hard and difficult circumstances of their lives.

Belloc's greatest enemy, however, is not commerce but the pride man often has in his intellect and powers of analysis. In his most bitter digressions, he attacks the pedants and the academics who, saturated with intellectual pride, find man the measure of all things. Such people, Belloc feels, are skeptical about religion, ultimately wicked, and unaware of all the various delights and depths of experience.

Throughout *The Path to Rome,* Belloc uses a rich, discursive, allusive style. Despite his promises to be brief and to the point, he rarely is; and part of the pleasure of the book is contained in the rich and highly discursive use of language. His style fits his long ramble, his frequent pauses to sketch, to observe, to ruminate. And his enjoyment of his own language parallels his enjoyment of people and places. His style is, perhaps, less effective when he is describing the magnificence of the scenery or the grand view from an Alpine peak. In such passages, his writing is likely to be florid, to deliver rhapsodies in conventional terms. Belloc, as writer and as observer, is best when dealing with people, when describing, from his firmly held but wide point of view, the ideas and reactions of the people he meets.

Belloc did not hold to all the firm resolutions with which he began his journey. He twice took a train; he did not (because of a snowstorm that drove him back) cross the Alps at the point that would lead him most directly to Rome. But consistency or allegiance to man-made resolutions was not the most important thing for Belloc. He did have a good time, and he did complete his physical, humane, and spiritual journey to Rome. He wandered, observed, and lectured along the way, fully appreciating the human and spiritual life he encountered on a journey that was both physically and spiritually rewarding.

THE PATRICIAN

Type of work: Novel
Author: John Galsworthy (1867-1933)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: England
First published: 1911

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Principal characters:

EUSTACE CARÁDOC, Lord Miltoun
MRS. AUDREY LEES NOEL, a woman separated from her husband
LORD VALLEYS, head of the Carádoc family
LADY VALLEYS, his wife
BARBARA CARÁDOC, their daughter
LADY CASTERLEY, Lady Valleys' mother
MR. COURTIER, a political liberal

Critique:

In this novel Galsworthy concerns himself with the traditions of English aristocracy and the possibility of a break with tradition when the individual attempts to assert himself. Although the author appears to be sympathetic to such a break, he never allows it actually to happen. He seems, rather, to be saying that we should continue in the patterns that are already set for us. It is something of a disappointment to the reader when he finishes the novel and realizes that all the lofty cries for liberty and freedom have not been heeded, and that much unhappiness results from them.

The Story:

After spending a pleasant weekend at Monkland Court, the county seat of the Carádoc family, Lord Valleys, the head of the house, returned to London for a Cabinet meeting called because of war threats facing the country at the moment. These scares had an added interest in the household because the eldest son, Eustace Carádoc, was making his first bid for a seat in Parliament. Family tradition demanded that he take such a step and also that he be a member of the Conservative Party and work to maintain the authority vested in society, or the English aristocracy.

Lord and Lady Valleys were concerned about young Eustace's career because his speeches too vividly reflected his very high ideals and also because he was seeing an attractive young woman, Mrs. Audrey Noel, who was rumored to be a divorcee. Because of her concern in these matters Lady Valleys had written to her mother, Lady Casterley, who would do everything in her power to keep her grandson from making a mistake dangerous to his career.

While Lord Valleys was motoring to London, Eustace was engaged in conversation with Mr. Courtier, the real power behind his opposition. The conversation, or informal debate, took place in Mrs. Noel's drawing room. Mr. Courtier took his usual stand in favor of freedom and liberty for the masses, while Eustace argued that authority should be left in the hands of the aristocracy whose education and training traditionally equipped them for running the country in the best way. That both of these gentlemen should be visiting Mrs. Noel was not surprising. Courtier had known her since she was a child, and Eustace was rapidly falling in love with her.

A few nights later Eustace was again visiting Mrs. Noel when word was brought to them that the villagers were "devilling" a man on the green. When they rushed to his aid they found that Mr. Courtier had been roughly treated, although his only injury was a badly sprained knee. Eustace, following the dictates of courtesy, at once took him to the Carádoc home, where he was to stay until he recovered. But damage had also been done to Eustace, for by allowing himself to be seen visiting a woman of a somewhat dubious reputation, his own reputation, and consequently his attempts to gain a seat in Parliament, also came under suspicion. His actions were duly reported by the local newspaper. The fact that Mr. Courtier ran in its next issue a statement to the effect that Mrs. Noel was the lawful wife of the Reverend Stephen Noel clarified but did not help the situation.

Eustace, because of a quick trip to London, did not learn of these developments until the day that Courtier's statement appeared, and then only when he went to propose to Audrey Noel. He was so much in love with her that he had neglected to find out her real story and he had assumed, like everyone else, that she was divorced. She had not discouraged his attentions because she thought he already knew the truth. Matters became even worse when Mrs. Noel's husband would not give her a divorce because of his religious beliefs, and Eustace, because of his own ideals, had to acquiesce.

Soon afterward Eustace was duly elected to Parliament. Although they had resolved to see no more of each other, Mrs. Noel followed him to London. Eustace worked night and day trying to keep from thinking of her until the strain of work and love proved too much for him, and he became ill. His younger sister Barbara, who had gone to see him in his rooms just before the fever took hold, decided to follow an impulse. Having heard from Mr. Courtier that Mrs. Noel was in London, she took her to Eustace so that she could nurse him back to health.

Barbara was sympathetic to the couple, partly because of her own youth and partly because of a strong temptation in her own life to break away from the traditions of family and society. Having come to know Mr. Courtier during his stay at Monkland Court, she could not help being attracted to him because of his handsome appearance and his belief in personal freedom for everyone. Barbara, beginning to feel the restraints of her position in society and dreading the prospects of marrying the man that everyone expected her to marry, was able to take Mrs. Noel to her brother with no qualms whatsoever.

Barbara did not tell her family about this step until after her brother had passed the crisis and was almost well. They then saw to it that he was moved to their family home in London. Soon after Eustace had recovered, an active love affair between him and Mrs. Noel began.

Being a man of the highest ideals, Eustace, when he had entered into an affair with Mrs. Noel, felt that he was no longer fit for his seat in Parliament. He reasoned that if he thought of himself as helping to establish the authority of the land he could not very well flaunt that authority; and so he resolved to resign his seat. His family, however, could not understand that kind of idealism and felt that he should keep his seat in spite of the affair, or else give up the woman. Also, Mrs. Noel had no desire for him to give up his career; she knew that he could never be happy outside of Parliament.

At last, after Lady Casterley had gone to see Mrs. Noel in London, the young woman agreed never to see her lover again. Eustace, although depressed, went on with his career; and Barbara, who also had come close to a break with tradition, married a man of her own class within the year. Mrs. Noel and Mr. Courtier, both foreign and detrimental to the tradition of the conservative, aristocratic class, quietly went away.

THE PEACE

Type of work: Drama
Author: Aristophanes (c. 448-c. 385 B.C.)
Type of plot: Satiric comedy
Time of plot: The Peloponnesian War
Locale: Athens
First presented: 421 B.C.

Principal characters:
TRYGAEUS, a citizen of Athens

HERMES
WAR
HIEROCLES, a soothsayer from Areus

Critique:

After a decade of fighting, both Sparta and Athens were ready to make some kind of peace between themselves, and the peace of Nicias was nearly complete. In this play Aristophanes joyfully looks forward to such a condition, although it was not to be achieved as quickly as he expected. Indeed, he anticipates herein some of the difficulties to be overcome within the various Greek states and, as usual, he shows that the farmers of the country will be most instrumental in bringing about the peace. However, an atmosphere of gaiety and hopefulness does pervade the play. Since Aristophanes is usually ribald when he is happy, this is one of his first plays in which we see the bawdy side of his nature.

The Story:

Being tired of the wars and hungry, Trygaeus, like most Athenian citizens, called upon the gods not to desert them. Unlike the others, however, Trygaeus searched for a way to gain entrance to the heavens so that he might make a personal plea to Zeus and thus save himself, his family, and his country. He had tried climbing ladders but had succeeded only in falling and breaking his head. Now he decided to ride to heaven on the back of a dung beetle, in the manner of Bellerophon on Pegasus.

This attempt to make his way to heaven succeeded, but when Trygaeus arrived at the house of Zeus he found that the gods had moved to that point farthest away from Greece so that they need see no more of the fighting among those peoples and hear no more prayers from them. Having afforded the Greeks an opportunity for peace, which they had ignored, the gods had now abandoned them and given the god of War, aided by his slave Tumult, full power to do with them as he pleased.

Trygaeus soon found out that War had already begun to carry out his plans. He had cast Peace into a deep pit and was now preparing to pound up all the cities of Greece in a mortar. Trygaeus watched him as he threw in leeks representing the Laconians, garlic for the Megarians, cheese for the Sicilians, and honey for the Athenians. Fortunately, this deed of destruction was momentarily postponed because War could not find a pestle. After several unsuccessful attempts on the part of Tumult to find one for him, War himself had to leave the mortar and go make one.

His departure gave Trygaeus the chance he needed to save Peace, and immediately he called on all the states of Greece to come to his aid. All came, but with noise enough to bring Zeus himself back from his retreat. Hermes, who had been left in the house of Zeus, was aroused and angered by the noise, and could only be cajoled into allowing them to go on with their work after many promises of future glorification.

Even at such a crucial moment the people refused to work together. The Boeotians only pretended to work; Lamachus was in the way of everyone; the Argives laughed at the others but profited from their mistakes; the Megarians tried hard but had not enough strength to do very much. The Laconians and the Athenians worked earnestly and seriously, but it was primarily through the efforts of the farmers that Peace was finally freed. With her in the pit were Opora and Theoria. Everyone was now apparently happy, and to ensure the peace Opora was given to Trygaeus as a wife and Theoria was sent to the Senate. All then descended to earth, where preparations for the wedding were begun.

Before going on with the wedding, Trygaeus decided to make a sacrifice to

Peace. During his preparations he was interrupted by Hierocles, a prophet from Areus. Trygaeus and his servant both tried to ignore the prophet because they felt he had been attracted only by the smell of cooking meat, but he was not to be put off so easily. When Hierocles learned to whom the sacrifice was being made, he began to berate them and gave them many oracles to show that this was not a lasting peace and that such could not be achieved. However, when they were ready to eat the meat, he was prepared to agree with anything they said in order that he might satisfy his own hunger. But Trygaeus, wishing to have nothing to do with the soothsayer, beat Hierocles and drove him away.

With peace newly restored to the country, the people of Athens seemed to enjoy the feasting and mirth before the wedding.

A sickle-maker approached Trygaeus and praised him for bringing back peace and prosperity, but he was followed by an armorer and various other personages representing those trades which had profited by the war. These people were unable to join in the festivities; theirs was not so happy a lot. Trygaeus, however, had no sympathy for them and offered only scorn. When they asked what they could do with their wares in order to regain at least the cost of manufacturing them, he mocked them. He offered to buy their crests and use them to dust the tables, and he offered to buy their breastplates for use as privies. He told them to sell their helmets to the Egyptians who could use them for measuring laxatives, and he told them to sell their spears as vine-props.

When Opora appeared, the whole party went off to the wedding singing the *Hymen Hymenaeus*.

PEDRO SÁNCHEZ

Type of work: Novel
Author: José María de Pereda (1833-1906)
Type of plot: Picaresque romance
Time of plot: 1852-1879
Locale: Santander and Madrid
First published: 1883

Principal characters:
PEDRO SÁNCHEZ, a provincial from the Cantabrian Mountains
AUGUSTO VALENZUELA, a politician from Madrid
CLARA, his daughter
SERAFÍN BALDUQUE, a former state employee
CARMEN, his daughter
MATA (MATICA), a student in Madrid
REDONDO, editor of *El Clarín* of Madrid
BARRIENTOS, Governor Pedro Sánchez' secretary

Critique:

In treatment of subject matter and in composition, *Pedro Sánchez* is one of Pereda's most finished works. It is a modern picaresque novel, an autobiography satirizing all the phases of the protagonist's life as office seeker, journalist, political agitator, revolutionist, social lion, and governor. Pedro's opinions of life and politics in Madrid doubtless reflect those of the author, who had followed a somewhat similar career in the capital before he yielded to homesickness and returned disillusioned to his native region. There is nothing heroic about Pedro. He is an ordinary mortal with a weak moral sense, yet he arouses sym-

pathy and pity when viewed in contrast to the snobbery and villainy of the people about him.

The Story:

Pedro Sánchez, a young provincial proud of his descent from Sancho Abarco, a tenth-century king of Navarre, had seen little of Spain when he left his father and three sisters to go to Madrid. Augusto Valenzuela, a visiting politician, had promised to look after his future in the capital. It was October, 1852, when Pedro took the coach from Santander. Among the passengers were a down-at-heels bureaucrat, Serafín Balduque, and his attractive daughter Carmen. From a student in the coach, Pedro learned of a cheap boarding-house where he hoped to stay until he could contact Valenzuela.

The politician proved hard to find. After settling in his lodgings, Pedro called at Valenzuela's house, where Pilita, his wife, and his daughter Clara gave the young man a cool reception. The politician, finally tracked down after a dozen visits to his office, vaguely promised to keep Pedro in mind if anything should turn up. However, the boy wrote his father an optimistic letter in which he lied about his reception by the Valenzuela family.

Pedro's acquaintances at the boarding-house were more helpful. Matica showed him around Madrid and, when Pedro's money gave out and he was about to return home, found him a job on the anti-government newspaper, *El Clarín*, at twenty-five duros a month. From the staff Pedro learned of the crookedness of Valenzuela. Occasionally Pedro saw Balduque. Mostly he spent his free time in efforts to become a writer.

In the autumn, when one of the *El Clarín* contributors entered government service, Pedro was advanced to writing reviews under his own name, which was announced as the pseudonym of a famous literary man. Redondo, the editor, hinted that plays and novels by friends in the party were to get preferential treatment, while literary works by members of the opposition were to be severely criticized. One of Pedro's first tasks was to criticize *Clemencia*, by Pardo Bazán.

Pedro's success went to his head. He abandoned his old friends, even Matica. He saw Clara and in spite of her disdain he found himself falling in love with her. Valenzuela, however, did nothing to help the young man get ahead in Madrid. Since all *El Clarín* employees were revolution-minded, Pedro caught the fever and wrote a fable attacking the government. Featured on the front page, it brought him much attention. Valenzuela sent for Pedro and offered him a meager job, which he refused, on a government publication. Warned by Balduque that his refusal would put the police on his trail, Pedro took refuge with Balduque and Carmen.

After the overthrow of the government in the revolution of July 17, 1854, there was no longer any reason for Pedro to stay in hiding. On his way from the Balduque house to the office of *El Clarín* he saw a mob burning government buildings. When they began shouting against Valenzuela, he diverted the rioters to the palace of Cristina, the queen mother, and rushed to save Clara. He was unwilling to admit, however, that he acted out of love for her.

Street fighting broke out, with Pedro in command of a barricade. He was joined by Balduque, who was eager to get revenge for the wrongs committed against him. When Balduque was killed, Pedro and Matica were forced to break the news to Carmen. She refused their offers of help.

Finally Espartero imposed peace on the troubled country. Valenzuela fled, and his family accepted an invitation to the country estate of the Duchess of Pico. Pedro was rewarded with a provincial governorship. Going to tell Clara goodbye, he found himself proposing to her. A fall marriage was arranged.

Through Pedro's efforts the government granted a pension to Carmen, but

when he went to tell her the news and to announce his approaching marriage, her lack of approval puzzled him. Matica, too, was unenthusiastic. Redondo was downright angry. The marriage was performed after Pedro had visited his father for the first time in three years.

Clara, her mother, her brother, and Barrientos, a secretary whom Pedro disliked from the first, accompanied him to the seat of his government. There everything went wrong. Clara's family was extravagant and snobbish. Pedro's secretary sneered at him and so did the citizens. Finally, from a friendly editor, Pedro got an explanation: his secretary was collecting bribes and his wife was exploiting her husband's political position. Returning home unexpectedly, Pedro surprised Barrientos in his wife's bedroom. When Pedro and Barrientos met in the street, they fought with sabers and Pedro was wounded.

At last a change of government cost Pedro his governorship. Ashamed to return to Madrid, he got Matica's promise to look after Carmen and gave up his political life.

The passing years brought many changes in Pedro's affairs. Valenzuela soon died, as did his wife. Barrientos was killed in a duel. Clara had several protectors and eventually died, leaving Pedro free to return to Madrid and marry Carmen. But evil luck still plagued him. His new wife and their small son died during an epidemic. When he tried to squander his money, Pedro became rich. Homesick for the mountains, he sold his business and returned to Santander, but there he found no happiness. His father was dead; the countryside and the people seemed strange. Unhappy, Pedro wrote his autobiography, ending it in true picaresque style, with the hope that the example of his disillusionment would serve as a warning to his readers.

PEÑAS ARRIBA

Type of work: Novel
Author: José María de Pereda (1833-1906)
Type of plot: Regional romance
Time of plot: Late nineteenth century
Locale: Santander, Spain
First published: 1895

Principal characters:
MARCELO, a young man from Madrid
CELSO RUIZ DE BEJOS, his eighty-year-old uncle
CHISCO, Celso's faithful servant
DOCTOR NELUCO
PEDRO NOLASCO, a mountaineer
MARI PEPA, his daughter
MARGARITA (LITA), his granddaughter

Critique:

Some have compared Pereda to Tolstoy in ability to probe the human soul, to reproduce human feelings, and to set down moral scruples and self-sacrifice and heroism. Among Pereda's novels, *Peñas arriba* (*Ascent to the Heights*) is equaled in craftsmanship only by his *Sotileza* (1884). The first deals with the mountainous region of northern Spain, the other with the seacoast at the foot of the mountains. Both reveal the author's artistry in describing nature and its moods. Published eleven years after the story of the Santander fisherfolk, *Peñas arriba* marks the height of Pereda's technical development. It is also outstanding

for the author's statement of his social philosophy and ethical convictions, the doctrine of the simple life.

The Story:

Marcelo, an epicure of Madrid, received eight or ten letters from his eighty-year-old uncle, Celso, who lived in the mountains of Santander. Celso was alone in the world and his thirty-two-year-old nephew Marcelo was his nearest relative; he wanted the young man to come and live with him. More out of pity for the old man than anything else, one October day Marcelo took the train for the heart of the Pyrenees. He was met by Chisco, a servant who explained in dialect that old Celso was the *mayorazgo* and a kind of beneficent patriarch of the mountain region.

Celso lodged Marcelo in a room used by the Bishops of Santander and León. On the first evening Marcelo met the not very bright village priest, Sabas Peñas, who had three different personalities: one for the Church, another for the mountains, and the third for the kitchen of the Celso manor house. Pedro Nolasco, a huge mountaineer, was another of the group. They talked about the simple pleasures of the region, none of which appealed to Marcelo, who, having sowed his wild oats in various parts of Europe, preferred the theaters and cafés of big cities. He foresaw monotony. The Tablanca house provided bread baked twice a week and one kind of meat, with occasional fresh milk. He could return to Madrid, however, only if he deserted his relative and his own obligation to carry on the family estate, or if the old man died.

Marcelo's first taste of rural wholesomeness was an exhausting climb to the loftiest peak in company with two hardy old citizens. More agreeable was the cordiality of the community, evident after he met Dr. Neluco and other villagers who idolized old Celso and worried about his wasting cough and worsening condition.

In the evening *tertulias* at the Big House, and during his excursions through the town, Marcelo expressed and listened to the philosophy of general helpfulness in a community of kindred spirits. Facing his new situation, he realized how unprofitable his soulless life had been to the needy world. As time passed, the moral and physical grandeur of his surroundings began to influence his thinking. He began to be part of them.

When Pito Salces took him on a bear hunt he saw the daring of the mountaineers. Chisco discussed his rivalry with Pepazos for Tanasia, the daughter of Topero. Also, Facia came to him for advice. In spite of objections by Celso and others, she had married a good-for-nothing who robbed a church, knifed a priest, and then disappeared, abandoning her and their daughter Tona. That was what the town knew. But to Marcelo she confessed that, hidden in the mountains, he was blackmailing her.

During one period when Celso could be left alone, Dr. Neluco rode with Marcelo to the town of Promisiones to meet others of the Ruiz family who had lost their family home through drink. One stormy day Celso showed his nephew the gold he had accumulated. It was all for Marcelo, his heir. Marcelo tried in vain to persuade him to have one of the other branches of the family put in charge of restoring the decaying ancestral home.

Winter came. Marcelo had seen snow on flat places in Madrid, Paris, and St. Petersburg, but in Celso's domain there was no flat place outside the house. The drifts piled on the peaks and in the valleys. When one of the servants disappeared, the villagers risked death to find him. The doctor came through dangerous drifts and even the old priest made the trip up the snowbound mountain as Celso lay dying.

At the funeral, attended by villagers from leagues around, one visitor told of finding several dead people in the snow, and Marcelo realized that Facia's problem had been solved. But he found no

solution for his own difficulties. At last he decided to confide in Dr. Neluco. The old man advised him to marry Lita, the granddaughter of Nolasco. Marcelo had not considered that possibility, but he approved. After a brief trip to Madrid for material to renovate the manor house, he invited the three generations of the Nolasco family to view the results. His proposal to Lita was interrupted, but he went to her house the next day and made formal request for her hand. He was accepted.

Years later Marcelo was able to say that he had lived so happily in the old house that he dreaded leaving it even for short trips.

PENSÉES

Type of work: Philosophical reflections on religious matters
Author: Blaise Pascal (1623-1662)
First published: 1670

Blaise Pascal, scientist and mathematician, became an active member of the society of Port Royal after his conversion as the result of a mystical experience in 1654. He was actively involved in the bitter debate between the Jansenists, with whom he allied himself, and the Jesuits, and the series of polemical letters titled *Provinciales* (1656-1657), is the result of that great quarrel. Wanting to write a defense of Catholic Christianity which would appeal to men of reason and sensibility, Pascal, about 1660, began to prepare his defense of the Catholic faith.

Like many other great thinkers whose concern was more with the subject of their compositions than with the external order and completeness of the presentation, he failed to complete a continuous and unified apology. When he died at thirty-nine he left little more than his notes for the projected work, a series of philosophical fragments reflecting his religious meditations. These form the *Pensées* as we know it. Despite its fragmentary character, the book is a classic of French literature, charming and effective in its style, powerful and sincere in its philosophic and religious protestations.

Philosophers distinguish themselves either by the insight of their claims or by the power of their justification. Paradoxically, Pascal distinguishes himself in his defense by the power of his claims. This quality is partly a matter of style and partly a matter of conviction. It was Pascal, in the *Pensées,* who wrote, "The heart has its reasons, which reason does not know," by which he meant not that emotion is superior to reason, but that in being compelled by a moving experience one submits to a superior kind of reason. Pascal also wrote that "All our reasoning reduces itself to yielding to feeling," but he admitted that it is sometimes difficult to distinguish between feeling and fancy; nevertheless, he believed that the way to truth is by the heart, the feeling, and that the intuitive way of knowledge is the most important, not only because it is of the most important matters but also because it is essential to all reasoning, providing the first principles of thought. Much of the value of the *Pensées* results from the clarity with which Pascal presented his intuitive thoughts.

A considerable portion of the *Pensées* is taken up with a discussion of philosophical method, particularly in relation to religious reflection. The book begins with an analysis of the difference between mathematical and intuitive thinking and continues the discussion, in later sections, by considering the value of skepticism, of contradictions, of feeling, memory, and imagination. A number of passages remind the reader of the fact that a proposition which seems true from one perspective may seem false from another, but Pascal insists that "essential" truth is "al-

together pure and altogether true." The power of skepticism and the use of contradictions in reasoning both depend upon a conception of human thinking which ignores the importance of perspective in determining a man's belief. Thus, from the skeptic's point of view nothing is known because we can be sure of nothing; but the skeptic forgets that "It is good to be tired and wearied by the vain search after the true good, that we may stretch out our arms to the Redeemer." Contradiction, according to Pascal, "is a bad sign of truth" since there are some things certain which have been contradicted and some false ideas which have not. Yet contradiction has its use: "All these contradictions, which seem most to keep me from the knowledge of religion, have led me most quickly to the true one."

Pascal had the gift of responding critically in a way that added value to both his own discourse and that of his opponent. Criticizing Montaigne's skepticism, he came to recognize the truth—a partial truth, to be sure—of much that Montaigne wrote. His acknowledgment of this is grudging; he writes that "It is not in Montaigne, but in myself, that I find all that I see in him," and also "What good there is in Montaigne can only have been acquired with difficulty." Yet, as T. S. Eliot has pointed out in an introduction to the *Pensées,* Pascal uses many of Montaigne's ideas, phrases, and terms, paralleling several parts of Montaigne's "Apology for Raimond Sebond."

Perhaps the most controversial part of the *Pensées* is Pascal's section on miracles. He quotes Saint Augustine as saying that he would not have been a Christian but for the miracles, and he argues that there are three marks of religion: perpetuity, a good life, and miracles. He writes, "If the cooling of love leaves the Church almost without believers, miracles will rouse them," and "Miracles are more important than you think. They have served for the foundation, and will serve for the continuation of the Church till Antichrist, till the end." Although there are other passages which assert the importance of faith which is in no way dependent upon miracles, as, for example, "That we must love one God only is a thing so evident, that it does not require miracles to prove it," Pascal does seem unambiguously to assert that miracles are a way to faith. This idea is opposed by those who insist that belief in miracles presupposes a belief in God and the Gospels. Pascal had been profoundly affected by a miracle at Port Royal, but his defense of the importance of miracles goes beyond that immediate reference with appeals to reason and authority as well as to feeling.

Pascal's "Proofs of Jesus Christ" is interesting not because it pretends to offer demonstrations which would appeal to unbelievers, but because it uses persuasive references which throw a new light on the question of Jesus' status. He argues that because of unbelievers at the time of Christ we now have witnesses to Him. If Jesus had made His nature so evident that none could mistake it, the proof of His nature and existence would not have been as convincing as it is when reported by unbelievers. Pascal emphasizes the function of the Jews as unbelievers when he writes: "The Jews, in slaying Him in order not to receive Him as the Messiah, have given Him the final proof of being the Messiah. And in continuing not to recognize Him, they made themselves irreproachable witnesses."

Pascal's famous wager is presented in the *Pensées.* He makes an appeal to "natural lights"—ordinary human intelligence and good sense. God either exists or He does not. How shall you decide? This is a game with infinitely serious consequences. You must wager, but how shall you wager? Reason is of no use here. Suppose you decide to wager that God is. "If you gain, you gain all; if you lose, you lose nothing." Pascal concludes that there is everything to be said in favor of committing oneself to a belief in God and strong reasons against denying God.

To the objection that a man cannot come to believe simply by recognizing that he will be extremely fortunate if he is right and no worse off if he is wrong, Pascal replies by saying that if an unbeliever will act as if he believes, and if he wants to believe, belief will come to him. This wager later inspired William James's *The Will to Believe,* in which the American pragmatist argued that Pascal's method is essentially pragmatic. James's objection to Pascal's wager is that the wager alone presents no momentous issue; unless one can relate the particular issue being considered to a man's concerns, the appeal of the wager is empty. If such proof would work for Pascal's God, it would work for any god whatsoever. However, James's use of the wager to justify passional decisions is much like Pascal's.

In a section titled "The Fundamentals of the Christian Religion," Pascal wrote that the Christian religion teaches two truths: that there is a God whom men can know and that by virtue of their corruption men are unworthy of Him. Pascal rejected cold conceptions of God which reduced Him to the author of mathematical truths or of the order of the elements. For Pascal the God of salvation had to be conceived as He is known through Jesus Christ. The Christian God can be known, according to Pascal, but since men are corrupt they do not always know God. Nature assists God to hide Himself from corrupt men, although it also contains perfections to show that Nature is the image of God.

In considering "The Philosophers," Pascal emphasizes thought as distinguishing men from brutes and making the greatness of man possible. "Man is neither angel nor brute," he writes, "and the unfortunate thing is that he who would act the angel acts the brute."

Thus in Pascal we find a man who is on the one hand eager to defend the Christian faith, on the other determined to indicate the shortcomings of men. He is remorselessly critical in his attacks on skeptics, atheists, and other critics of the Church, not simply because they err, but because they do so in disorder and without respect for the possibilities of man or the values of religion. In regard to skepticism he wrote that his thoughts were intentionally without order in order to be true to the disorderly character of his subject.

But it is not Pascal the bitter critic who prevails in the *Pensées;* it is, rather, the impassioned and inspired defender of the faith. Even those who do not share his convictions admire his style and the ingenuity of his thought, and much that is true of all mankind has never been better said than in the *Pensées.*

THE PEOPLE, YES

Type of work: Poetry
Author: Carl Sandburg (1878-)
First published: 1936

In these days when people everywhere shiver under the cloudy skies of the cold war, with its threat of bombs and radiation sickness, it is a pleasure to step suddenly into the bustling sunshine of Carl Sandburg's *The People, Yes.* Although Sandburg wrote this book during the depression of the 1930's, his strong voice is as cheerful and reassuring today as it was in the time of bread lines and soup kitchens. But Sandburg does not raise his voice to shout down the pessimists; he hymns America out of no sense of duty: his book arises from a genuine love of the plain people who will somehow survive their blunders, somehow find the answers to "Where to? What next?"

In the opening section of this volume

THE PEOPLE, YES by Carl Sandburg. Excerpts reprinted by permission of the publishers, Harcourt, Brace & Co., Inc. Copyright, 1936, by Harcourt, Brace & Co., Inc.

Sandburg lets these questions be asked by the children of workers who come to build the Tower of Babel and at the end, when the poet looks forward to the "Family of Man" and the time when "brother may yet line up with brother," the questions are still unanswered. In between, the poet makes his tribute to people in general and the American people in particular: here are the legends, the sayings, the slang, the tall tales, the dreams of twentieth-century America.

Two of the best (and most quoted) sections of the book are the one on Lincoln and the one on tall tales, beginning "They have yarns . . ." Sandburg is world famous as an authority on Lincoln; there are his great biography and many poems, speeches, and articles, but nowhere is he more successful than in this short poem which presents the many talents of a great man by asking a series of questions, such as "Lincoln? was he a poet?" and "Lincoln? was he a historian?" and then gives the answers from quoted speeches, letters, and conversations of the man himself. The tall-tales poem is an encyclopedia of laughs ranging all the way from the familiar "man who drove a swarm of bees across the Rocky Mountains and the Desert 'and didn't lose a bee'" to the not-so-familiar story of a shipwrecked sailor who has caught hold of a stateroom door and floated in near the coast; when his would-be rescuers tell him he is off New Jersey, he takes a fresh hold on the door and calls back "half-wearily, 'I guess I'll float a little farther.'"

Much of *The People, Yes* is in this same light-hearted tone, for Sandburg loves the American language and the twists we give to our sayings. For irony, he quotes from a memorial stone:

> "We, near whose bones you stand,
> were Iroquois.
> The wide land which is now yours,
> was ours.
> Friendly hands have given us back
> enough for a tomb."

For homespun wisdom, he offers this advice: "Sell the buffalo hide after you have killed the buffalo." And for unsophistication, he throws in: "The coat and the pants do the work but the vest gets the gravy." There are scores of other wisecracks and jokes, some new and some that wink at you like old friends from your childhood.

Sandburg has also filled his book with American people—the real, the legendary, and the anonymous. Among the real ones are John Brown, "who was buried deep and didn't stay so"; Mr. Eastman, "the kodak king," who at the age of seventy-seven shot himself to avoid the childishness of senility; and the Wright brothers, who "wanted to fly for the sake of flying." The legends include Mike Fink, John Henry, and, of course, Paul Bunyan, to whom Sandburg devotes a whole section, explaining how the people created this Master Lumberjack, his Seven Axmen, and Benny, his Little Blue Ox. Of the anonymous, there are hundreds, and Sandburg pays tribute to them all, from whoever first said "Wedlock is a padlock" to whoever first remarked, "No peace on earth with the women, no life anywhere without them."

If one fears that Sandburg will consistently handle the American people with the twin kid gloves of gentleness and affection, he can quickly put his mind at rest. When he feels like it, Sandburg puts on the six-ounce mitts of a prizefighter (as he has often done since his *Chicago Poems* was first published in 1916) and flails away at what he hates: the liars who do not care what they do to their customers so long as they make a sale; the torturers and the wielders of the rubber hose; the cynics who shrug off the unemployed; the crooked lawyers; the judges who can be bought and the men who boast that they can buy them; and, most of all, the mis-leaders who spit out the word "peepul" as if it were scum hocked from their throats.

Of the many books that Sandburg has written, both prose and poetry, *The Peo-*

ple, Yes comes closest to being his coda, his summing up of what he has tried to say in a lifetime. As if to indicate as much, he includes echoes from earlier poems: there is the hyacinths-biscuits combination that appeared first in one of his most famous definitions of poetry; he mentions the Unknown Soldier, "the boy nobody knows the name of"; and he includes the refrain from his "Four Preludes on Playthings of the Wind": "We are the greatest city, the greatest people. Nothing like us ever was." And certainly the themes in this book are the same as those that run through all of Sandburg's poetry: his love of America and its democracy, the mystery of man and where he is going, the hope that people everywhere will someday blunder through the fogs of injustice, hypocrisy, and skulduggery into a bright world of peace. Sandburg has put it all in *The People, Yes,* has expressed it perfectly in the fluent style that only he can master. No American poet has a better ear for the right combination of words and certainly none has ever matched his ability at writing dialogue, at putting on paper the way Americans really talk.

As in all books, there are caution signs for the reader to observe. No one should try to read *The People, Yes* at one sitting. It is not a narrative poem with suspense enough to carry one along breathless to the end. Some of the sections are repetitious and in places the Whitmanesque cataloging drones on monotonously. Perhaps these are flaws that Sandburg might have corrected by devoting more individual sections to the telling of a single story, as in the poems on Lincoln and Paul Bunyan. Sometimes one gets the feeling that over the years the poet has kept a gigantic notebook which he crammed with all the jokes and picturesque sayings he ever heard; then he sat down with notebook beside him and patiently strung them on the strings that are his central themes. Such a feeling can be ameliorated if the reader will treat this volume as a sort of reference book without the dryness the word "reference" usually connotes. Here is writing to be dipped into, savored for a time, and put aside, to be taken up again when a sense of humor is drooping, when faith in American democracy is limp and cold.

The people will live on.
The learning and blundering people
will live on.
They will be tricked and sold
and again sold
And go back to the nourishing earth
for rootholds . . .

. . . In the darkness with a great bundle of grief
the people march.
In the night, and overhead a shovel of
stars for
keeps, the people march:
"Where to? What next?"

PERSIAN LETTERS

Type of work: Satirical essays in letter form
Author: Charles de Montesquieu (1689-1755)
Time: 1711-1721
Locale: Paris, Smyrna, Venice, Ispahan
First published: 1721

Principal characters:
USBEK, a Persian in Paris
RICA, a young friend of Usbek
IBBEN, a Persian in Smyrna
RHEDI, a Persian in Venice
ZEPHIS,
ZACHI,
ZELIS, and

ROXANA, some of Usbek's wives in his seraglio in Ispahan
SOLIM, one of Usbek's servants in Ispahan
THE CHIEF BLACK EUNUCH, guardian of Usbek's seraglio

In these 161 letters written by various fictional correspondents, Montesquieu gives a sharp picture of many facets of Parisian society and the customs of the early eighteenth century. The correspondence also reveals much of the thinking of the time on comparative religions.

Although the writing is in a formal mode in keeping with the status of the correspondents, Montesquieu's tone and style never become stiff or artificial. The satire is by turns muted in the mellowness of friendly correspondence and proclaimed in the harshness of intentional criticism. Unlike many similar collections of letters, however, *Persian Letters* is entertaining, pleasant reading. The concise, clear sentences have a conversational tone. In spite of Montesquieu's title, the aim of the writing is not a sociological picture of life in a Persian harem. It is a subtle, accurate satire of French society, pointing up the decadent attitudes and loose morals, from 1712, in the last years of the reign of Louis XIV and the regime of Philip Duc de Orléans, during the minority of Louis XV. In *Persian Letters* there are numerous resemblances to Dufresney's *Amusements, The Spectator,* and the *Decameron,* writings known to have been among Montesquieu's favorite books.

Persian Letters, printed in Amsterdam and published anonymously in 1721, was an immediate success. As a friend of Montesquieu had predicted, copies of the work "sold like loaves."

Because of a thin thread of story, *Persian Letters* may be said to contain a sustained narrative. Usbek, from his youth a courtier, was given to sincerity in his resolution to remain uncorrupted by wordly concerns Finally the ministers came to question his intentions because he was not given to flattery. Persecuted, he resolved to go to Europe and eventually to visit Paris. Rica, a young friend, went as his companion. Other Persians with whom these two exchanged letters were Ibben, in Smyrna, and Rhedi, in Venice.

Letters to Usbek from his wives, the eunuchs, and other servants reported unrest in the harem. These letters told of the jealousies and the temperamental behavior of the wives, the inadequacies of underlings with responsibility but without authority, and the efforts of those persons to maintain their status through Usbek's support.

The revolt continued; violence grew. The wives wrote, variously proclaiming their devotion to, or their hatred of, Usbek. The chief eunuch was killed while attempting to maintain order in the harem. Roxana, the most recent of Usbek's wives, had been the instigator of that unrest and violence. Hers is the last letter in the book; in it, she tells of having betrayed Usbek. Personifying liberated womanhood (a transition apparent in eighteenth-century France), Roxana wrote:

> Yes, I have deceived you; I have led away your eunuchs . . . and I have known how to turn your frightful seraglio into a place of pleasure and delight. . . . How could you think that I was such a weakling as to imagine there was nothing for me in the world but to worship your caprices; that while you indulged all your desires, you should have the right to thwart me in all mine? . . . I have remodelled your laws upon those of nature; and my mind has always maintained its independence. . . .

Rica, good-humored and sardonic, represents the lighter side of Montesquieu's nature. Rica jibed at groups and individuals, at religion and government, at customs and beliefs. Nothing escaped his cynical eye. It was his observation that the King of France was much wealthier than the King of Spain; even though the

latter owned mines of gold and silver, the French king's wealth came from a more inexhaustible source, the vanity of his subjects. The gullibility of the French people, Rica wrote, was so great that should the king be short of money, he had only to suggest that a piece of paper was the coin of the realm, and the people were at once convinced of its value.

In Rica's estimation, the Christian religion consisted of an immense number of tedious duties. Among the tradespeople in Paris, he noted that a "good-natured creature will offer you for a little money the secret of making gold"; another "promises you the love of the spirits of the air, if you will see no women for a small trifle of thirty years"; "an infinite number of professors of languages, of arts, and of sciences, teach what they do not know; and their talent is not by any means despicable; for much less wit is required to exhibit one's knowledge, than to teach what one knows nothing of."

Rica disdained the pseudo-intellectual and everyone's apparent desire to write a book on any topic of conversation fashionable in the salons. "I am exasperated," he wrote, "with a book which I have just laid down—a book so big that it seems to contain all science: but it has only split my head without putting anything into it."

Although Usbek was as brilliant and on occasion as satirical as the younger Rica, he was graver and given more to meditation and reflection. Throughout his many discussions of religion in the letters, Usbek showed respect for all faiths. The social and the theological are as one, according to Usbek, because God established religions for man's happiness; and he can most surely please God by obeying the laws of society and by loving his fellow man. That all religions had their foundations in God was expressed in Usbek's prayer: "Lord, I do not understand these discussions that are carried on without end regarding Thee: I would serve Thee according to Thy will; but each man whom I consult would have me serve Thee according to his." Usbek did not believe that it was necessary to hate and persecute those of other faiths in order to serve God; nor was it necessary to try to convert them.

Although the Persian is Montesquieu's mouthpiece for philosophical viewpoint and discussion, Usbek is quite capable of cryptic analysis. In one letter he asserted that "a poet [is] the grotesquest of humankind. These sort of people declare that they are born what they are; and, I may add, what they will be all their lives, namely almost always, the most ridiculous of men. . . ." On another occasion, having been cornered at a party by a dandy who boasted of his successful conquests with ladies, Usbek told him that "If you were in Persia, you would not enjoy all these advantages; you would be held fitter to guard our women than to please them."

In *Persian Letters* communication is direct and immediate, character is self-portrayed, and ideas reveal the working of a shrewd, incisive mind that is always reflective of the author, yet in keeping with the personalities of the principals who are allowed to speak for him.

THE PHILIPPICS

Type of work: Orations
Author: Demosthenes (384-322 B.C.)
First transcribed: Fourth century B.C.

Occasionally in history, perhaps more often than we realize, genius and a crisis in human affairs unite to produce a great man whose name then rings down through the ages long after the particular events which produced him have faded into the dimness of antiquity. Such a man was Demosthenes. Almost every educated person has heard of him and knows that he was a famous Greek orator.

But the events and the crisis in ancient Greece which helped make him famous are unknown, except to students of ancient history.

As an Athenian lawyer and orator, Demosthenes might have won but little fame had it not been for Philip of Macedon, whose ambition was to conquer and rule as much of the world as he could; and to a great extent he succeeded in his aim. When the danger to Athens became great, Demosthenes did all he could to arouse his fellow Athenians to the defense of their city-state. The crisis was one that has recurred in various forms throughout history. On the one hand was Philip of Macedon, a tyrant who sought control of many lands and peoples: on the other, Demosthenes, a believer in democracy and local sovereignty who did all that one person could to arouse his contemporaries to fight against Philip and, later, his son, Alexander the Great. In this conflict between democracy and tyranny there is no doubt of Demosthenes' sincerity; it rings out from his orations almost as clearly today as it must have more than twenty-three centuries ago.

By common consent of his contemporaries and later generations, Demosthenes was the greatest of the Greek orators, in a culture that produced a great many able men in rhetoric and oratory. Scholars of all periods have praised his speeches, and the number of manuscripts found in Egypt containing fragments of his speeches has been second only to papyri containing fragments of the Homeric epics. In modern times we can see but dimly the greatness of the speeches from the standpoint of formal rhetoric as the Greeks knew and used it. What Cicero praised in the orations is now to be found only by the serious student of Greek language and culture.

On the other hand, modern readers can find something in the speeches that his admirers in the ancient world seem to have overlooked or ignored. We can see that Demosthenes was an able and sincere statesman laboring for democratic ideals at a time when his fellow citizens in Athens were inclined to do little to oppose the forces of tyranny led and symbolized by Philip of Macedon. Demosthenes knew human nature as he knew his art, and he brought the two together to speak out forcefully what he believed in. He spoke out, not for the sake of his rhetoric, but for the sake of Athens; he spoke not to a select group, to no aristocracy, but to all Athenians. He wished to persuade them to rise to the defense of their city and the way of life and government that it represented. In the orations there is, at least as they are translated, little flamboyance. Demosthenes spoke plainly and sincerely; his art was like all great art, hiding beneath the cloak of apparent simplicity great care in production. Demosthenes' tone is serious, even to the point of sobriety.

As in the case of so many ancient authors, the authenticity of work supposedly done by Demosthenes is open to question. More than sixty orations, as well as some letters and poems have been attributed to him; but scholars nowadays accept only about forty of the speeches as authentic. Many of the orations accepted as his are nonpolitical, having been composed for delivery in cases at law. These orations furnish a great deal of material about Greek culture, as Cicero's orations furnish information about Roman culture at a later time. Demosthenes' true fame rests on the speeches called the *Philippics*. These were not the only orations on political subjects that he made, nor were they the only speeches he gave which had to do with the threat of Philip to Athens. Quite a number of other orations, like the *Olynthiacs*, deal with Philip's depredations in the Greek peninsula and other portions of the eastern Mediterranean world.

The first *Philippic* was delivered in 351 B.C. At that time Philip, stopped at Thermopylae, had sent his armies into Thrace, dispatched a fleet to attack the

islands of Lemnos and Imbrus, and interfered with the commerce of Athens by attacking shipping. Demosthenes spoke that the Athenians might be made aware of the danger and take steps to defend themselves. The orator obviously felt that Athens in 351 B.C. had more to fear from the Macedonian king than its traditional enemy, Thebes, or from a combination of other unfriendly city-states. It was not as an alarmist that Demosthenes spoke; he spoke, rather, to awaken his fellow Athenians to an awareness of the need for watchfulness and preparedness. In this first *Philippic* he encouraged his city to meet the danger, pointing out its advantages and strengths. In practical fashion, he suggested ways in which the city could economically take steps to meet the danger, which at that time was not as great as it would become in passing years. It was not enough, as Demosthenes knew, merely to hope that Philip had died, as rumor had it. Demosthenes realized that failure to provide for defense through inaction sets up circumstances which are an invitation to strong-armed tyranny. Later history has shown that leaders have often failed to realize this truism of politics. Demosthenes realized, as leaders sometimes have failed to do, that free people do not have a choice between action and inaction. To oppose Philip, to warn him that Athens was prepared to defend itself, the orator suggested a military force of moderate size, with good officers to lead it. He recommended that at least twenty-five percent of the personnel be Athenians, the rest mercenaries. Knowing that to equip, pay, and keep in the field a large force was beyond the economic power of the city, he urged a small, but efficient military force. The answer to the problem, he said, lay in making the best use of what could be afforded, not in hitting blindly only at places where Philip had already struck.

Nothing was done by the Athenians. In 344 B.C., seven years later, he again spoke pointedly in the second *Philippic*. By that time Philip, allied with the Messenians, had become a more powerful threat to Athens. Demosthenes himself had headed an embassy to Messene and Argos to warn those cities against the oppressor, to no avail. Philip, in turn, had sent an emissary to Athens to complain about Demosthenes' charges and to vindicate his conduct. Demosthenes spoke to explain carefully what Philip was doing and what the pro-Macedonian group in Athens was doing to endanger the city. He ended by pointing out that Philip's conduct now made the Athenians' problem one of defending their city and homes, not merely of looking after claims and interests abroad. Philip's benevolence was shown to be double-edged.

In the third of the *Philippics*, delivered in 341 B.C., Demosthenes cried out that Athenians had to learn that a state of war existed, even though Philip talked of peace. Philip aimed at the Chersonese, which controlled the route of grain ships between Athens and the Euxine. Demosthenes urged that the Chersonese be protected as a means of protecting Athens. He was right in his predictions: Philip attacked the Propontine cities in the following year. The Athenians, to their credit and Demosthenes', played their part in resisting the tyrant. The fourth and last of the *Philippics* was also delivered in 341 B.C., just before Philip laid siege to the Propontine cities. In this oration, as he had in the third *Philippic*, Demosthenes urged resistance, even advocating an alliance with Persia. Although the fourth *Philippic* is generally accepted as authentic, some scholars have viewed it with suspicion, claiming for several reasons that it is spurious and not really a product of Demosthenes' own hand.

PHILOCTETES

Type of work: Drama
Author: Sophocles (c. 496-406 or 405 B.C.)
Type of plot: Classical tragedy
Time of plot: The Trojan War
Locale: The island of Lemnos
First presented: 409 B.C.

Principal characters:
PHILOCTETES, an abandoned Greek warrior
NEOPTOLEMUS, Achilles' son
ODYSSEUS, King of Ithaca
A SAILOR, disguised as a trader
HERAKLES, a Greek immortal
CHORUS OF SAILORS, under the command of Neoptolemus

Critique:

Philoctetes is Sophocles' penultimate play. It is interesting that it is in theme markedly similar to his last play, *Oedipus at Colonus*. In both plays the protagonist has become hateful to his society and has been rejected by it, and in both plays the hero again becomes necessary to the society which had cast him out, is restored by the gods, and resumes his powers. In this play the attitude of Odysseus to the sufferings of the hero, like that of Creon in the Oedipus plays, is completely inhuman. *Philoctetes* varies from all of Sophocles' other plays, however, in having a happy ending. This circumstance is achieved only after Philoctetes has been lovingly accepted as a fellow man by Neoptolemus. The myth of the Wound and the Bow, although it has not received the overwhelming attention that has been accorded the Oedipus myth, has interested modern writers and critics. The crux of the myth is the fact that the unacceptable man and his remarkable and essential powers are inseparable. Only when this fact is understood by others can he take his place and play his part in society.

The Story:

Odysseus had abandoned Philoctetes on the barren island of Lemnos after the warrior had been bitten on the foot by a snake while preparing to make a sacrifice at the shrine of Chrysa. The wound never healed, and the smell that came from it and the groans of suffering Philoctetes were the reasons Odysseus gave for making him an outcast. But Philoctetes, with his invincible bow, once the property of Herakles, had become indispensable to the Greeks in their war against Troy. Landing for the second time on Lemnos, Odysseus described the cave in which Philoctetes lived. Neoptolemus identified it by the stained bandages drying in the sun, the leaf-stuffed mattress, and the crude wooden cup he found.

Instructed by Odysseus, Neoptolemus was to lure Philoctetes on board with his bow by declaring that he too hated Odysseus because the king had deprived him of the weapons of his father Achilles. Neoptolemus was disgusted by this deception, but wily Odysseus pleaded necessity and promised him honor and glory after this one day. When Neoptolemus had agreed to obey, Odysseus left him.

The chorus of sailors reported that they heard the painful approach of Philoctetes. He asked who they were and whether they too were Greeks. Imploring their pity, he told them not to fear him, although he had become a savage through solitude and great suffering. Neoptolemus answered Philoctetes, who asked who he was and why he had come. The young warrior said that he was the son of Achilles and that he did not know Philoctetes, who replied that he must indeed be vile if no word of him had reached the

Greeks. His wound had grown worse and because he was alone on the island he had to use all his energy to keep alive. He shot birds with his great bow, and in order that he might drink in winter he was forced to build a fire to melt the ice. He cursed the Atreidae and Odysseus, who had abandoned him, and wished that they might suffer his agony. Neoptolemus, answering as he had been instructed, said that he too had cursed Odysseus, who had deprived him of his rights and robbed him of his father's arms. He asserted that he intended to sail for home.

Philoctetes, declaring that their grief was equal, wondered also why Ajax had allowed these injustices. He was told that Ajax was also dead. Philoctetes was certain that Odysseus was alive, and this fact Neoptolemus confirmed. After hearing of the death of other friends, Philoctetes agreed with Neoptolemus that war inevitably killed the good men but only occasionally and by chance killed the bad. Neoptolemus stressed his determination never to return to Troy. He then said goodbye to Philoctetes, who implored them not to abandon him and to suffer for one day the inconvenience of having him on board the ship on which Neoptolemus was sailing. When he begged on his knees not to be left alone again, the chorus expressed their willingness to take him with them. After Neoptolemus agreed, Philoctetes praised the day that had brought them together and declared himself bound in friendship to the young warrior for all time.

As Odysseus had planned, a sailor disguised as a trader came to help Neoptolemus in tricking Philoctetes. He said, hoping to persuade Philoctetes to go quickly on board, that Odysseus was pursuing him in order to compel him to rejoin the Greek army, for Helenus, Priam's son, had prophesied that Philoctetes was the one man who would defeat Troy. Philoctetes swore that he would never go with his most hated enemy, and the disguised trader returned to his ship.

Neoptolemus asked permission to hold the mighty bow while Philoctetes prepared to leave the island. Suddenly the wound in Philoctetes' foot began to pain him beyond endurance. He handed the bow to Neoptolemus and writhed on the ground until the abscess burst and the blood flowed. The sailors advised Neoptolemus to leave with the bow while the exhausted man slept. Neoptolemus refused, for the bow was useless without Philoctetes.

When Philoctetes awoke, Neoptolemus revealed to him that he had come to take the warrior to fight against Troy. Philoctetes refused to go. When Neoptolemus insisted on keeping the bow, Philoctetes, enraged and despairing, cursed such treachery and declared that he would starve without his weapon. Neoptolemus' loyalties were divided between duty and compassion, but before he had decided on the course to pursue, Odysseus arrived and demanded that Philoctetes should accompany them. When he remained adamant, Odysseus and Neoptolemus left, taking with them the bow.

The chorus of sailors assured Philoctetes that it would be best to fight with the Greeks, but out of pride he was determined not to fight with men who had made him an outcast. He begged for a sword to kill himself. Then Neoptolemus, followed by Odysseus, returned; he had decided to redress the wrong he had done Philoctetes and to return the bow. Odysseus, unable to change the young warrior's decision, went to tell the other Greeks of this act of treachery. Meanwhile, Neoptolemus again tried to persuade Philoctetes to join them. When Philoctetes again refused, Neoptolemus, in spite of the return of Odysseus, gave back the bow. He was then forced to keep Philoctetes from killing Odysseus.

When Odysseus had again left them, Neoptolemus revealed the whole of Helenus' prophecy, which foretold that the wound would be cured when Philoctetes returned and that, together with Neoptolemus, he would conquer Troy. Philoctetes, declaring Odysseus had been faith-

less once and would be so again, implored Neoptolemus to take him home, as he had first promised. But Neoptolemus was afraid that the Greeks would in retaliation attack his country. Philoctetes swore that he would defend the country with his bow.

Before they could leave, Herakles, from whom Philoctetes had inherited the bow, appeared on the rocks above the cave. He informed Philoctetes that Zeus had spoken: Philoctetes should return to the Greek army, where he would be healed. Also, with Neoptolemus, he would kill Paris and take Troy. Philoctetes, heeding the voice of the immortal, willingly left Lemnos to fulfill his destiny.

PHILOSOPHIAE NATURALIS PRINCIPIA MATHEMATICA

Type of work: Scientific and philosophical treatise
Author: Sir Isaac Newton (1642-1727)
First published: 1687

One of the most seminal and influential books in the English language has been Newton's *Philosophiae Naturalis Principia Mathematica* (*The Mathematical Principles of Natural Philosophy*). Published in 1687, the book immediately led to intellectual controversy among the scientists and philosophers of the day. Men as distinguished as Leibniz, Dr. Robert Hooke, and John Flamsteed, the British Astronomer-Royal, felt it necessary to argue with many of the propositions and conclusions Newton advanced. In spite of these arguments, the *Principia* remained the principal document in the field of physics for two hundred years and a highly revered work of philosophy throughout the eighteenth century. Newton became one of the most honored figures in Western culture, one of the first formulators of scientific method and the man whose work formed the basis for scientific study and application of principles. Physics, as a field of theory and knowledge did not exist before Newton's work.

Newton published a preface to the *Principia* in which he announced that he was interested in the laws of mathematics as a means of discovering nature, or getting at philosophical truth. He felt that mathematics was not a pure, abstract system, but rather a human and rational means for discovering the principles of the universe, for making a kind of universal order out of man's disparate experience. In fact, he felt this function of mathematics so strongly that, in the body of the *Principia*, every experiment or demonstration is concluded with a "Scholium." The "Scholium" is a short essay giving the philosophical implications or the speculative use of the mathematical or physical principle just demonstrated.

After the preface, Newton supplied a series of definitions for such terms as motion, force, and quantity, terms necessary for even an elementary understanding of his work. These definitions are still standard among students of physics. After the definitions, Newton stated his famous three axioms or laws of motion. These axioms, like the tendency of a body at rest to remain at rest or the fact that every action has an equal and opposite reaction, are still relevant in any account of the physical forces operating with respect to the earth. Newton stated these laws as axioms on which his whole account of the universe rested. It was not that he could prove them universally; rather, these axioms became the cornerstone of his system, the principles which explained the various facts and data that men found in physical phenomena around them. The axioms, like the definitions, were necessary beginnings, points which must be accepted in order that all the physical data could make rational sense. The axioms had six corollaries, proposi-

tions which could be established from the axioms and be used in turn to establish other propositions.

In the first book of the *Principia,* Newton deals with the motion of bodies. In order to simplify and explain his theories, in the first book he confines his observations and proofs to bodies moving in a vacuum. He begins with the more purely mathematical: establishing ratios (demonstrating the logic of the number system), determining the vectors of forces, tracing and proving how bodies move in various arcs, parabolas, and ellipses. For all these geometric demonstrations he gives mathematical proof by inventing and proving his equations and by making frequent reference to his many diagrammatic figures. He also develops and proves equations dealing with the ascent and descent of bodies, again confining his work to bodies in a vacuum. He also devises mathematical explanation for the oscillations of a pendulum. Finally, at the end of the first book, Newton deals with the attractions of bodies for one another, setting up equations to demonstrate this necessary and universal principle of attraction and repulsion.

In the second book he deals with the motion of bodies in resisting mediums. Because of the natures of the resisting mediums, such as water or air, the proofs become more intricate and complicated. Newton usually attempts to simplify his demonstrations by assuming that the medium is constant. These experiments allow Newton to calculate and, more important, to explain the resistance of substances like water or air to the motion of bodies. He gives further demonstrations of motion, analyzing some of the problems dealt with in his first book. He brings up, for example, the oscillations of the pendulum and charts the equations for the motion of a pendulum through air. His consideration of the resistance to bodies allows Newton to present and demonstrate the solution to other problems in the physical universe. In this section, dealing with means of determining the density and compression of fluids, he develops equations to explain the behavior of fluids: the density they offer as resistance and the force they exert when compressed. This work on fluids permitted Newton to establish his equations to determine the velocity of waves.

Newton called his third book the "System of the World," his specific intention in this book being to develop the philosophical principles which he believed followed directly from his mathematical proofs and his experimentation. He begins the book by stating his rules for accurate reasoning, based on his belief that there are no superfluous causes in nature. Each cause that man can talk of sensibly has direct effects which man is able to observe and subdue to order with his mathematical and rational equipment. In other words, Newton thought that the simplicity of the design of the universe is a basic rule; causes are never extraneous, only the basis for observable and frequently calculable phenomena. Another significant rule is Newton's belief that all conclusions are based on induction: Man reasons from the observable facts and always needs to refer his conclusions or theories to the observable facts around him. In this complete devotion to scientific method, to the necessity of constant reference of the theory to all of the data, Newton fully realized, however, that theories might well have to be altered to provide explanations for new or accumulated data. Changes in post-Newtonian physics would not have surprised Newton, for he always acknowledged that scientific theories could be no more than the best conclusions available from the data at hand at the moment the conclusion was made.

The third book sets forth Newton's mathematical demonstrations of the periodic times and movements of the planets. Again, he derives many new equations to demonstrate, with a good deal of accuracy, the movements of the planets and to correlate this knowledge with the system of time on earth. He also proves

that gravity applies to all bodies and calculates the ratio of gravity. Much of the third section is devoted to lunar motion, establishing equations and calculating, in terms of time, the various changing relationships between the moon and the earth. These matters lead Newton into consideration of the effect of the sun and the moon on the waters of the earth, and he devises means of measuring the tides. He also computes the times and ranges of recurrent comets.

In a long, final "Scholium" designed to tie the extensive parts of the *Principia* together, Newton develops the basis for his belief in God. He asserts that such a perfect, and perfectly simple, system must have, as its ultimate or final cause, a perfect, and perfectly simple, Being. This Being must embody all the intelligence, the rationality, the perfection, of the system itself. Newton views God as this ultimate principle, not as a personal God or a larger edition of a human being. Firm in his devotion to his principle, he answered, in later editions of the *Principia,* charges of atheism brought against his system. This principle, the final cause, is the perpetrator of the whole Newtonian universe, the perfectly rational origin of all the laws, mathematics, and reason that man can use in order to develop and describe the meaningful pattern in his universe. And God, the perfect Being, having set this vast plan in constant motion, is constantly at hand to make sure the universe does not run down, or to repair any defects in the system.

This concept of God became, during the eighteenth century, one of the principal concepts held by intellectuals. The religion of Deism, of viewing God as the perpetrator and final cause of a complete, perfect, mechanistic universe, was derived from Newton's thorough and systematic explanation.

As science and as philosophy, the *Principia* is one of man's great achievements. The book vastly increased the store of human knowledge and derived a sound and rational basis for making conclusions about the physical universe. In addition, Newton, in his *Principia,* both illustrated and defined the method by which man could continue to test his observations, developed a whole new and important area for the human intellect, and established a metaphysical system which governed a great deal of human thinking and scientific investigation for over a century.

PHILOSOPHY OF ART

Type of work: Aesthetic philosophy
Author: Hippolyte Taine (1828-1893)
First published: 1865

Hippolyte Taine, author of *The History of English Literature* (1863-1869) and of *The Origins of Contemporary France* (1875-1894), combined a historical interest in his subjects with a philosophical one. He was able to do this because he regarded both history and philosophy as sciences; he believed that a study of the nature of art and of art production could proceed, in the manner of any scientific study, by attention to the observable facts and by the framing of inductive generalizations Consequently, his *Philosophy of Art* is to some extent a description of some predominant art periods and to some extent an attempt to generalize philosophically from the data of his historical inquiries. Other Taine volumes present studies of the art of Greece, the Netherlands, and Italy.

Taine's working assumption is that no work of art is isolated and that the only way to understand a particular work of art or the nature of art in general is by attending to the conditions out of which works of art come.

This theory holds that the character of a work of art is determined by the artist but that the artist himself is what he is in virtue of a number of cultural

influences which are inescapable. Taine believed that works of art present, in perceptible form, the essential character of the time and place in which the artist works. In his words, "The work of art is determined by an aggregate which is the general state of the mind and surrounding manners." To illustrate his point, Taine refers to the art of Greece, reflecting in its nude statues the Grecian preoccupation with war and athletics and with the development of the healthy human animal; the art of the Middle Ages, reflecting the moral crisis resulting from feudal oppression; the art of the seventeenth century, reflecting the values of courtly life; and the art of industrial democracy, expressing the restless aspirations of man in an age of science.

The work of art itself is conditioned by the wholes of which it is a part and product. In the first place, according to Taine, the work of art exhibits the artist's style, that prevailing mode of aesthetic treatment which runs through all the works of an artist, giving them a family resemblance to one another. Secondly, the work of art reflects the prevailing manner of the school of artists to which the individual artist belongs. It expresses, in the third place, the world of the times, the social milieu of taste, conviction, and manners within which the artist must work and by which he must be affected. Taine believed, then, that "in order to comprehend a work of art, an artist or a group of artists, we must clearly comprehend the general social and intellectual condition of the times to which they belong."

In addition to the influence of taste and style, one must consider "moral temperature," the spiritual milieu, whether mystic or pagan or something foreign to both, which infects the artist and, consequently, his work. The philosophy of art, as Taine understood it, is the attempt to study the art of various countries and ages in order to discover the conditions under which the art of a particular place and time was created, and, finally, the conditions in general for any art whatsoever. A report of those general conditions would be a philosophy of art.

In examining actual works of art, the first step in scientific aesthetics, Taine found that imitation was an important feature of most works of art, particularly of works of poetry, sculpture, and painting. Taine wondered whether exact imitation was the end of art, for he was interested in arriving by inductive means at a theory of the nature of art. He concluded that it is not since exact imitation does not produce the finest works of art. Photography, for example, is useful as a means of making accurate reproductions of scenes, but no one supposes that it can be ranked with such fine arts as painting and sculpture. Another reason for concluding that works of art are not essentially concerned with exact imitation is that many works of art are intentionally inexact.

There is a kind of imitation, however, which is essential to art, according to Taine, and that is the imitation of what he calls "the relationships and mutual dependence of parts." Just as a painter, even when reproducing a human figure, does not represent every feature of the body, its exact size, color, and weight, but rather what might be called the *logic* of the body, so artists in general, in creating works of art, do not aim at deception through exact representation but, rather, at presenting the essential character of an object. Since the essential character of an object is simply the predominant feature of the object as affected by the place and time of its existence, we may say that the artist's objective, according to Taine's analysis, is to put into perceptible form that principal feature of the object. In painting a lion, for example, the important thing is to represent him as carnivorous; in painting the Low Countries the artist must imitate its alluvial character.

Taine was aware of the fact that the artist is often doing something quite different from making the dominant feature

of nature the predominant feature of the work of art, but he believed that all art can be explained as the imitation of essential quality. What the artist presents may be not the essential character of some physical scene or object; it may be the prevailing temper of his times. This view is made clear in Part II of the book, in which Taine considers artistic production. Part I, on the nature of art, concludes with the summary statement that "The end of a work of art is to manifest some essential or salient character, consequently some important idea, clearer and more completely than is attainable from real objects. Art accomplishes this end by employing a group of connected parts, the relationships of which it systematically modifies."

The law of art production—that a work of art is determined by the general state of mind and surrounding circumstances—Taine defends in two ways. He refers to experience in order to argue that the law of production applies to all works of art; and then he analyzes the effects of "a general state of mind and surrounding circumstances" in order to claim that the law reveals a necessary connection.

As an example, Taine considers the effect of melancholy as a state of mind, together with the circumstances which made melancholy characteristic of an age. He argues that in a melancholy age the artist is inevitably melancholy. As a result, the artist portrays all objects as being predominantly melancholy; he "paints things in much darker colors. . . ."

During a renaissance, when there is "a general condition of cheerfulness," the works of art will express a joyful condition. Whatever the combination of moods in an age, the art of that age will reflect the combination. It could not be otherwise, Taine argues, because the artist cannot isolate himself from his age.

As historical examples, the Greek period, the feudal age, the seventeenth century, and the nineteenth century are referred to.

A "general situation" resulting from a condition of wealth or poverty, or of servitude or liberty, or from a prevailing religious faith, or from some other feature of the society, has an effect on the individual artist, affecting his aptitudes and his emotions. Thus, "In Greece we see physical perfection and a balance of faculties which no manual or cerebral excess of life deranges; in the Middle Ages, the intemperance of over-excited imaginations and the delicacy of feminine sensibility; in the seventeenth century, the polish and good breeding of society and the dignity of aristocratic salons; and in modern times, the grandeur of unchained ambitions and the morbidity of unsatisfied yearnings."

The four terms of a causal series by reference to which the production of art can be explained are: 1. The general situation, 2. The tendencies and special faculties provoked by that situation, 3. A man, representing and embodying the tendencies and faculties, and 4. The material—such as sounds, forms, colors, or language—by the use of which the man gives the character sensuous form.

Taine argues that the artist imitates the prevailing quality of his age because he cannot escape being a part of his age, because nothing else would be accepted, and because the artist works for acceptance and applause.

Taine's *Philosophy of Art* is a clear and sensible defense of the idea that art reflects the spirit of the times. In opposition to his position there are those theories which emphasize the role of the extraordinary man, the eccentric who by his genius transcends the perspectives and sentiments of his age. The attempt to reconcile these two basic philosophical perspectives only hides the truth that resides in each. The moral seems to be to read Taine for an appreciation of the influence of the social milieu, and someone else, say Nietzsche, for an aesthetics in which the artist is shown as an individual rebel who falsifies nature.

PHINEAS FINN

Type of work: Novel
Author: Anthony Trollope (1815-1882)
Type of plot: Political romance
Time of plot: Mid-nineteenth century
Locale: The British Isles
First published: 1869

Principal characters:
PHINEAS FINN, a personable young Irishman
LORD BRENTFORD, an important Whig
LORD CHILTERN, his profligate son
LADY LAURA STANDISH, Brentford's beautiful daughter
MR. KENNEDY, a very rich Member of Parliament
VIOLET EFFINGHAM, a charming girl of large fortune
MADAME MARIE MAX GOESLER, a pretty and wealthy young widow
MARY FLOOD JONES, a pretty Irish girl

Critique:

Phineas Finn, the Irish Member is an objective account of the successful but brief parliamentary career of a guilelessly opportunistic young man who lacks the fortune which could give him independence from his party. The novel is rewarding for its dispassionate account of the passing of the important English Reform Bill, but the author's approach both to that and to his hero is so completely objective that it is difficult for the reader to feel much enthusiasm for either. As usual, Trollope's characterizations are excellent, but the loose and episodic plot structure prevents *Phineas Finn* from equaling the best of the Barsetshire series.

The Story:

Young Phineas Finn, just admitted to the bar, was tempted to postpone his career as a barrister by an offer to run for election as a member of Parliament from the Irish borough of Loughshane. Phineas' father, a hard-working Irish doctor, reluctantly agreed to give Phineas enough money to enable him to live, for a Member of Parliament received no salary and could only hope that his party, when in power, would reward him with a lucrative office.

Phineas was elected. Among those to whom he said goodbye before leaving for London was pretty Mary Flood Jones, a girl devoted to Phineas, but no richer than he.

Phineas' well-wishers in London included Lady Laura Standish, daughter of Lord Brentford, an influential Whig. Phineas, falling in love with Laura, saw a rival in the aloof and unprepossessing but rich Mr. Kennedy, also a Whig and a member of Parliament. Laura tried to encourage a friendship between Phineas and her brother Lord Chiltern, a violent young man who had quarreled with their father. Lord Brentford would be reconciled with his son if Chiltern were to marry rich, lovely, and witty Violet Effingham, a friend from childhood. Chiltern, loving her deeply, had proposed repeatedly; but Violet was level-headed and, though fond of Chiltern, she did not intend to ruin herself deliberately.

At Laura's recommendation, Phineas accepted an invitation to visit Loughlinter, the Kennedy estate in Scotland. There Phineas made friends with several Whig leaders and became the special disciple of Mr. Monk, a cabinet minister with independent views. Phineas proposed to Laura, who told him she was engaged to marry Kennedy. Against her father's wishes, she explained, she had exhausted her personal fortune by paying her brother's debts and was consequently obliged to marry someone with money.

Last-minute fright prevented Phineas from carrying out his elaborate plans for his first speech in Parliament. Laura, now several months married, began to find life with her strict, demanding husband oppressive. Chiltern, having unsuccessfully proposed to Violet once more, invited Phineas to hunt with him. Cared for by Phineas after a hunting injury, Chiltern became his intimate friend. The young nobleman confided that, although he could no longer hope for success with Violet, he would fight any other aspirant for her hand.

In the voting on the Reform Bill, the question of the ballot divided Parliament, and the government was dissolved. The capriciousness of Lord Tulla, who had insured Phineas' original success, prevented his running again for Loughshane. Lord Brentford, however, who had the English borough of Loughton "in his pocket," offered it to Phineas, who was easily elected.

Phineas, who had rescued Kennedy from two attackers late one night, was again visiting at Loughlinter. Gradually he had transferred his affections from Laura to Violet, but his plan to confide in Laura was prevented by her confession to him that life with her husband had grown intolerable. Phineas, despairing of an opportunity to see Violet, found his excuse in a letter from Chiltern which contained a conciliatory message for his father. Phineas took the letter to Lord Brentford, at whose house Violet was staying. Lord Brentford agreed to forgive his son if Chiltern resumed his courtship of Violet. Phineas sent this message to Chiltern and, to avoid duplicity, added that he himself hoped to win Violet's hand. He later found the opportunity to propose to Violet. Rejected, he felt that her negative answer was not really conclusive.

Because Phineas refused to give up his courtship of Violet, Chiltern challenged him to a duel. Though they fought secretly in Belgium, the news leaked out, partly because of Phineas' injury; he had been wounded before he could fire. At last Phineas confided in Laura, who was angered by his news—as much because of her own affection for him as because of her brother's claims on Violet.

Phineas met the beautiful and charming widow, Madame Goesler, who became interested in him. Phineas, who had been left a legacy of three thousand pounds, soon received an even more substantial income on being appointed to an office which paid one thousand pounds annually. Feeling she had wronged Phineas, Laura took it upon herself to urge his suit with Violet. But Violet, knowing that Phineas had first courted Laura, disliked being in second place. She refused when Phineas proposed to her again.

When the English Reform Bill was passed, redistributing parliamentary representation to conform to actual population, the borough of Loughton, among others, was voted out of existence. Phineas, having shown himself an able and loyal Whig, was promoted to a higher office paying two thousand pounds a year. Having no borough to run for, he despaired of keeping the office after the next election. But Loughshane was made available again by the caprice of Lord Tulla, and Phineas was assured success.

Chiltern proposed to Violet once more and was accepted, and he and his father were at last reconciled. Phineas, miserable over Violet's engagement, confided in Madame Goesler. He also told Laura of his heartbreak, but she chided him, saying he would soon forget Violet just as he had forgotten her.

Lord Brentford finally learned of the duel between his son and Phineas, whom he accused of treachery. Phineas discovered the real cause of Lord Brentford's anger: Chiltern and Violet, quarreling over Chiltern's unwillingness to work, had broken their engagement.

Madame Goesler had made a conquest of the elderly and all-respected Duke of Omnium. Though tempted to accept, she finally refused his proposal of marriage.

Not the least of her motives was her own attachment to Phineas.

Because he accused her of taking Phineas as a lover, Laura decided to leave her husband. Phineas again asked Violet to marry him. She answered that, although she and Chiltern had quarreled, she could not love anyone else.

Phineas caused a great sensation at home by bringing Mr. Monk to Ireland with him. Caught up with Mr. Monk in political fervor, Phineas pledged himself to support Irish tenant rights in Parliament. Mr. Monk had warned him against such promises, saying that Phineas, voting in opposition to his party, would be forced to resign his office. Then, without means of support, he would have to give up his promising career. Phineas confided this danger and his unsuccessful love of Violet to Mary Flood Jones, who now won him to herself completely. They became engaged.

After Laura had taken up residence with her father, Kennedy sought legal aid to get her to return to him. To escape persecution, Laura decided to live abroad. She confessed to Phineas that she had always loved him and worked for him, even though heartbroken when he had revealed his love for Violet. Laura urged him to assure his career by marrying Madame Goesler for her money. Phineas did not mention his engagement to Mary. When Madame Goesler offered her hand and money to Phineas, he could only refuse. His first feeling was one of bitter disappointment.

Chiltern and Violet were reconciled. The Irish Reform Bill was passed, abolishing Phineas' borough of Loughshane. Phineas' career in Parliament was over. The intervention of governmental friends, however, gave Phineas a permanent appointment, that of a poor-law inspector in Ireland. It paid a yearly salary of a thousand pounds, enabling Phineas and Mary to plan an immediate wedding.

PHINEAS REDUX

Type of work: Novel
Author: Anthony Trollope (1815-1882)
Type of plot: Political romance
Time of plot: Mid-nineteenth century
Locale: England
First published: 1874

Principal characters:
PHINEAS FINN, an Irish politician, a widower
MADAME MARIE MAX GOESLER, a wealthy and pretty widow
LADY LAURA KENNEDY, in love with Phineas
MR. KENNEDY, her estranged husband
LORD CHILTERN, Laura's brother
VIOLET CHILTERN, his wife
MR. BONTEEN, a conniving politician

Critique:

Phineas Redux is the second of Trollope's parliamentary novels. It is a sequel to *Phineas Finn,* which was an entertaining account of events which never seemed really momentous. *Phineas Redux* is even more entertaining; the characterization is equally good, and the well-constructed plot encompasses accusations of adultery and a trial for murder. These events fully exploit Trollope's genius for detailing the exasperatingly logical thought processes which lie behind false rumors and misinformation.

The Story:

The conservatives had been in control of the government for over a year. In

planning their return to power, the liberals wanted to get every good man they could muster.

Phineas Finn, now thirty, who had retired from politics two years before to marry his childhood sweetheart and to settle down in a modest but permanent position in Ireland, was invited back to resume his political career. His wife had died in the interval and he had saved enough to let him live two or three years without being given an office. Because the urging of his friends seemed to imply that he would not have to wait long for an office, he agreed to give up his security for the more exciting life of a member of Parliament. He was to run for the borough of Tankerville, held until then by a corrupt conservative named Browborough.

While awaiting the election, Phineas visited Chiltern and Violet, now happily married. Chiltern had at last found the occupation perfectly suited to his temperament and enthusiasm for hunting—Master of the Brake Hounds. Also visiting the Chilterns were Adelaid Palliser and Mr. Maule, a gloomy and idle but rather pleasing young man, devoted to and loved by Adelaid.

In the Tankerville election Phineas campaigned for separation of church and state. Although Browborough won by seven votes, the seat was to be contested on evidence that Browborough had bought votes. The conservative leader, in a desperate effort to keep his party in power, also declared for separation of church and state.

Phineas, on his way to visit Lady Laura Kennedy and her father in Dresden, was summoned by her husband to his estate. Kennedy's mind had become deranged; his one purpose in life was to get his wife back. He forbade Phineas to visit her, and accused him of adultery. Although he knew himself to be guiltless, Phineas could not reason with Kennedy. Later, in Dresden, Laura confided that her love for Phineas had been the real reason behind the failure of her marriage; however, Phineas had long felt nothing but friendship for Laura.

On his next visit to the Chilterns Phineas saw Madame Goesler. The first meeting was awkward because of their earlier relationship, but soon they were old friends again. She told Phineas that she had been acting as unofficial companion and nurse to the old Duke of Omnium, now on his deathbed. Lady Glencora, the duke's niece, had become her intimate friend.

Adelaid's thoroughbred qualities attracted the uncouth squire and fox hunter Spooner, who, unaware of the subtleties of social behavior, felt himself more eligible than Maule, whose income was very small. Spooner's proposal of marriage was refused with horror, and Maule's was accepted. Maule and Adelaid felt that they could marry if his father would let them live in Maule Abbey, now abandoned. But Mr. Maule, Sr., opposed to his son's marriage to a fortuneless girl and, angry at the implied reminder that the property would be his son's after his death, refused the request.

Quintus Slide, representative of all that is bad in journalism, brought to Phineas a letter written to his newspaper by Kennedy. The letter was a madman's accusation, implying that Phineas and Laura were guilty of adultery. Slide, who intended to print the letter, enjoyed the feeling of power its possession gave him; believing that he was interested only in upholding the institution of marriage, he offered to give Phineas a day to persuade Laura to return to Kennedy. Actually, Phineas went to Kennedy's hotel to urge him to retract the letter. Kennedy shot at Phineas and missed. In spite of efforts to keep the affair hushed up, the news leaked out later. When Phineas obtained an injunction against Slide, forbidding him to print the letter, the journalist, enraged, wrote an editorial in which, though he could not quote, he referred to the letter. Because he made the story seem even worse than it was, the whole affair was damaging to Phineas' career.

In the meantime Mr. Bonteen, long disliked by and jealous of Phineas, had achieved advancement through party loyalty. After the death of the old Duke of Omnium the new duke had given up his former office of Chancellor of the Exchequer, a post which Bonteen was now expected to fill as soon as the liberals returned to power. Since Bonteen was using his influence against Phineas, who despaired of getting an office, Madame Goesler and her friend Lady Glencora, now Duchess of Omnium, resolved on a counter-intrigue. But the duchess, while able to prevent Bonteen's being made chancellor, was unable to secure an office for Phineas.

Normally the liberal party was for separation of church and state, but now they officially opposed it, knowing that the conservatives took the unnatural side only to keep control of the government. Phineas, although with some misgivings at first, went along with his party. The conservatives were defeated.

Bonteen and his wife had been befriending a woman victimized by a fortune-hunting Bohemian Jew turned preacher and named, variously, Emilius or Mealyus. Mealyus hoped to get half his wife's fortune as a settlement, but Bonteen was working to prove a rumor that Mealyus was a bigamist. One night, after Phineas had been publicly insulted by Bonteen in their club, Bonteen was murdered. Phineas and Mealyus were both arrested, but the latter was released when he proved he could not have left his rooming-house that night.

Circumstances looked dark for Phineas. Laura, Madame Goesler, the Duchess of Omnium, Phineas' landlady, and the Chilterns were the only ones convinced of his innocence.

When Kennedy died, leaving everything to Laura, she dreamed that she might be happy with Phineas at last, even though she sensed at the same time that her hope was impossible.

Madame Goesler, on the trail of evidence to help Phineas by destroying Mealyus' alibi, went to Prague; she suspected Mealyus of having another rooming-house key made there during a recent trip. Then Mealyus' first wife was discovered and he was arrested for bigamy. At Phineas' trial the circumstantial evidence against him broke down when Madame Goesler wired from Prague that she had found proof of Mealyus' duplicate key. Laura, realizing that Madame Goesler had saved Phineas, hated her as a rival.

The late Duke of Omnium had willed a handsome fortune to Madame Goesler. Not needing the money, and afraid of suspicion that she had been the duke's mistress, she had refused to accept it. The duchess took up the cause of Maule and Adelaid, who were too poor to marry, it being out of the question to expect Maule to work. Adelaid had been a niece of the old duke, and the duchess persuaded Madame Goesler to let Adelaid have the fortune she herself would not accept. Adelaid and Maule were able to marry, and Mr. Maule, Sr., was so pleased with her fortune that he turned Maule Abbey over to them after all. Spooner, who had clung to his hope of marrying Adelaid, was so miserable that he gave up fox hunting for a time. Quintus Slide, who had consistently denounced Phineas and Laura in his newspaper, was sued for libel by Chiltern. Chiltern won the suit and Slide was forced to leave the paper.

Phineas was the hero of the day—overwhelmingly reëlected in Tankerville, sought by the ladies, acclaimed everywhere—but the knowledge that he had been suspected by friends as well as by strangers made him miserable and bitter. Gradually, as his spirits improved, he was able to meet people and to resume his seat in the House. Also, he was offered the same office he had filled so well in his earlier parliamentary career. Although he was almost at the end of his funds and needed the position, the knowledge that the offer was made simply because he had not committed murder prompted him to refuse.

While visiting Laura at her request, he felt it only honorable to tell her that he planned to propose to Madame Goesler. At first Laura was violent in her denunciation of Madame Goesler, but she was at last calmed. Hers was the unhappiness of knowing that she had brought all her misery on herself by marrying one man while loving another. Now deeply in love with Madame Goesler, Phineas proposed marriage and was joyfully accepted. No longer a poor man, Phineas would be able to continue his career in Parliament without being the slave of his party.

THE PHOENICIAN WOMEN

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Classical tragedy
Time of plot: Time of the War of the Seven against Thebes
Locale: Thebes
First presented: c. 410 B.C.

Principal characters:
JOCASTA, Oedipus' wife
ANTIGONE, Oedipus' daughter
POLYNICES, Oedipus' exiled son
ETEOCLES, brother of Polynices and King of Thebes
CREON, Jocasta's brother
MENOECEUS, Creon's son
TIRESIAS, the blind prophet
OEDIPUS, deposed King of Thebes
CHORUS OF PHOENICIAN MAIDENS

Critique:

The Phoenician Women (*Phoenissae*) probably incorporates more lines of dramatic development and is more packed with incident than any other Greek play, possibly because the text has been supplemented by one or more later hands. It may be said that Aeschylus' *The Seven against Thebes* and the entire Oedipus cycle of Sophocles are embodied in it, although Euripides does not underscore the religious or moral significance of the action. In presenting the entire history of the line of Cadmus, Euripides has made a play that is *polyproposon,* in which none of the characters (no less than eleven, not counting the chorus) can be said to be the tragic hero or the focus of attention. Nevertheless, the play is extremely well constructed, with each action leading directly to the next, and uniformly serious throughout, with no deviations into satire or comedy.

The Story:

Before the royal palace of Thebes, Jocasta, the mother of King Eteocles, prayed to the sun god for aid in reconciling her two sons and avoiding fratricidal war over the kingdom of Thebes. In her supplication she recalled that her family had already suffered unbearable horrors when her husband Oedipus plucked out his eyes upon discovering that in marrying her he had married his own mother and had conceived two sons and two daughters by her. At first the sons had confined their father in the palace in order to hide the family shame and had decided to rule the kingdom between them in alternate years. However, Eteocles had refused to yield the throne to Polynices, who, after marrying the daughter of Adrastus, King of Argos, had raised a host from seven city-states and was already at the gates of Thebes to win his rightful place by force of arms.

Antigone, viewing the besieging armies from the palace tower, recognized the justice of Polynices' claim but prayed that Thebes would never fall. In desperate fear, Jocasta cut off her hair and dressed in mourning. Then, in the hope

that the war could be averted, she arranged a meeting under a truce between her two sons. Eteocles was willing to receive Polynices back in Thebes, but not as an equal to share the throne; Polynices, on the other hand, unable to endure exile and equally unable to accept such ignoble terms, remained bent on war.

Eteocles then sent for his uncle Creon to work out battle strategy. The two, agreeing that the situation was grave, finally decided not to attempt any counterattack with their vastly outnumbered troops but to post men at the seven gates in defensive action. Creon also sent his son Menoeceus to summon the prophet Tiresias for further advice. The blind prophet, after warning Creon that the means for saving Thebes would be one he would be unwilling to accept, announced that Menoeceus must be sacrificed. Horror-stricken Creon refused and urged his son to flee at once. Menoeceus pretended to agree, but shortly after his departure a messenger hurried to Creon with the news that his son had plunged a sword into his own throat at the very moment that the Argive hosts launched their first fruitless assault against the gates of the city.

Jocasta, upon hearing that her two sons had decided to determine the fate of Thebes by a single combat apart from their armies, rushed off with Antigone to the battlefield to stop them if she could. As she departed, Creon entered carrying the corpse of his dead son and seeking Jocasta's aid in the funeral preparations. But a second messenger brought him word that Jocasta had gone outside the walls of Thebes and had found her two sons dying, each the other's victim. Eteocles, unable to speak, bade his mother farewell with his eyes, and Polynices with his dying breath begged his mother to bury him in Theban soil. Then the grief-stricken Jocasta seized a sword and thrust it through her throat. Upon that stroke the Theban warriors fell upon the surprised Argives and drove them from the field. Menoeceus' sacrifice had not been in vain.

Antigone, returning with servants bearing the bodies of her mother and her two brothers, was met by blind King Oedipus, who had emerged from his confinement in the palace and who began to express his grief in groans and lamentations. Creon, resolutely taking over the rule bequeathed to him by Eteocles, commanded him to cease and to prepare for exile. Determined to restore order in the tragic city, Creon was compelled to put aside personal feelings in submitting to the prophecies of Tiresias. Antigone, the new king insisted, must prepare to marry his son Haemon; furthermore, while the body of Eteocles was to be given burial fit for a king, Polynices' corpse must be left to rot, a prey to birds, as a warning to all who might contemplate taking up arms against the city. Oedipus, refusing to beg from Creon, prepared to leave at once, but Antigone flouted his commands. Rather than marry Haemon, she was determined to accompany her father into exile and to bury the body of Polynices with proper religious rites. As father and daughter set out from Thebes, Oedipus lamented the sad history of his life but courageously submitted to the fate that the gods had decreed for him.

THE PHYSICAL BASIS OF LIFE

Type of work: Essay in scientific philosophy
Author: Thomas Henry Huxley (1825-1895)
First published: Written in 1868; published in *Method and Results,* 1896

"The Physical Basis of Life," together with the other essays that compose Huxley's *Method and Results,* reveals a nineteenth-century man of science attempting to go beyond the limits prescribed by authoritarian scientists and churchmen and

making an effort to bring the clarity of philosophy to the interpretation and expression of the results of empirical observation. This particular essay is among Huxley's most famous. Its subject matter is protoplasm, and its claim is that all life has as its physical basis protoplasmic substance.

Such a claim, which to twentieth-century man seems so trivial as not to be worth making, was revolutionary in an age which demanded that all studies of man find him unique, possessed of a life-giving principle by reference to which he could be distinguished from all those animals that were merely animals. Huxley realized that his contention would be novel, even shocking, to many of his contemporaries. It was bad enough to suggest that life is not independent of matter but has a physical basis; it was even worse to insist that there is but one physical basis of life for all living things. To reduce man to the material and to equate him with the beast—that was intolerable even to those who respected science.

In his essay Huxley was careful to state that even though all life has protoplasm as its physical basis, it by no means follows that materialism—the philosophical theory that everything is nothing but matter—is true; in fact, he argued that materialism involved "grave philosophical error."

Huxley's objections to a strict materialism are made in the spirit of Hume's philosophy. Referring to Hume as "the most acute thinker of the eighteenth century," Huxley argues that we mean by the terms "matter" and "spirit" either something that can be explained by reference to matters of our scientific experience, or else names for unknown, even imaginary, causes. He joins Hume in objecting to the idea that it makes sense to talk about a necessity that is anything more than the observed order of events. "Fact I know; and Law I know," wrote Huxley, "but what is this Necessity, save an empty shadow of my own mind's throwing?" Since both materialism and spiritualism (or idealism) depend on unfathomable senses of the terms "matter," "spirit," and "necessity," Huxley concluded that such unscientific philosophies were unsatisfactory.

In opposition to metaphysical philosophies, Huxley proposed what he called the "New Philosophy," the attempt to limit philosophical thought and inquiry to matters that could be verified experimentally or explained by reference to matters of experience. In doing this he anticipated the most significant direction of twentieth-century philosophy, the logical empiricist movement as amended by pragmatism and linguistic analysis.

Huxley made a plea for limiting the consideration of problems to those matters about which something can be known. Agreeing with Hume in the rejection of theology and metaphysics, he argued that progress in scientific philosophy is possible on the basis of two assumptions: "the first, that the order of Nature is ascertainable by our faculties to an extent which is practically unlimited; the second, that our volition counts for something as a condition of the course of events." In a footnote Huxley explained that it would be more accurate to say that not volition but "the physical state of which volition is the expression" may condition the course of events.

He then went on to point out the practical advantages, from the scientific point of view, that resulted from using the language of materialism. The materialistic terminology allowed the scientist to relate thought and life to experienceable phenomena and permitted a kind of expression which facilitated the human control of events. The language of those who held that all is spirit and idea—the spiritualists—was barren and confusing, according to Huxley.

Nevertheless, despite the practical advantages of the terminology of materialism, it would be a mistake, Huxley wrote, to slide into metaphysical materialism.

The reader who asks what Huxley was, if he was neither a materialist nor an idealist, makes the mistake of supposing that Huxley's rejection of two opposing metaphysical positions is somehow a sign of his having adopted a third. The truth is that Huxley had no sympathy for metaphysics. He wanted to use an empirically meaningful language to talk about events that came within the scope of scientific inquiry; hence he had no metaphysics.

In arguing that protoplasm is the physical basis of life, Huxley was making a much more radical claim than the theory that without protoplasm there is no life. He argued that the matter of life is composed of ordinary matter; life is not an indestructible and unchangeable substance. Furthermore, the vital properties of protoplasm are the result of molecular changes. He concluded that his thoughts, and the thoughts of the audience, were the expression of molecular changes in protoplasm.

In his analysis Huxley found a unity in three respects among all living organisms: "a unity of power or faculty, a unity of form, and a unity of substantial composition." The faculty which all living matter has in common is contractility; as to form, protoplasm is usually a nucleated mass, and it is composed of carbon, hydrogen, oxygen, and nitrogen. The line between plants and animals is not at all precise—there are borderline cases—but both forms of living matter are alike in the respects mentioned.

The essays collected under the title *Method and Results,* also to be found in Huxley's *Collected Essays* (1898), are intended to outline "the indispensable conditions of scientific assent" as defined by Descartes in his *Discourse on Method,* and to show the results of applying the method to various problems. In an essay written in 1870 concerning Descartes' method, Huxley praised Descartes as the thinker from whose works the philosophy and science of the modern world stem. Huxley agreed with Descartes in valuing doubt as the first critical operation in science and philosophy, as the beginning of what Goethe called "the active scepticism whose whole aim is to conquer itself." Although he found fault with Descartes' acceptance of "I think; therefore, I am" as an indubitable truth, he credited the Frenchman with having made a reconciliation of physics and metaphysics possible. According to Huxley, Descartes' analysis suggests what physics must admit: that "all the phaenomena of Nature are, in their ultimate analysis, known to us only as facts of consciousness. . . ." But metaphysics must admit, Huxley adds, that the facts of consciousness make sense, practically speaking, only as interpreted by physics. The ideas in this essay are very similar to those which William James was later (1906-1907) to present as the basis of pragmatism in his lectures at Columbia University.

Devotion to skepticism and to the benefits of natural science was shown and defended by Huxley in his essay "On the Advisableness of Improving Natural Knowledge" (1866). The essay is a defense of the advantage of finding out about the world by studying the world itself, a sensible procedure from the twentieth-century point of view. But the tentative, practical, empirical character of natural science was believed by many critics of Huxley to be antipathetic to religion. Huxley himself argued that science need not conflict with religion, although it could not tolerate meaningless metaphysics and theology. Huxley concluded that science must refuse to acknowledge authority; for the scientist "scepticism is the highest of duties; blind faith the one unpardonable sin." Justification for the scientist is not by faith, but by verification.

These ideas led Huxley to argue bitterly against churchmen who proclaimed that belief in God or in the particular dogmas of a church was the duty of every man. The duty of a man, according to Huxley, is to face the facts, to test his

ideas by reference to the course of natural events, and to know the limits of his inquiry. It cannot be his duty, then, to believe what he has no reason to believe.

Almost a century after Huxley wrote "The Physical Basis of Life," it seems clear that the value of the essay results from the clear and temperate defense of scientific method which it contains. Resisting the impulse to deify science, Huxley indicated its method and results; and he rested secure in the conviction that the progress of science would justify his faith. There is every reason to suppose that from Huxley's point of view, that of a man concerned with the practical search for knowledge, he was right in his belief.

PILGRIMAGE

Type of work: Novel
Author: Dorothy M. Richardson (1873-1957)
Time: 1893-1911
Locale: England, Germany, Switzerland
First published: Pointed Roofs, 1915; *Backwater,* 1916; *Honeycomb,* 1917; *The Tunnel,* 1919; *Interim,* 1919; *Deadlock,* 1921; *Revolving Lights,* 1923; *The Trap,* 1925; *Oberland,* 1927; *Dawn's Left Hand,* 1931; *Clear Horizon,* 1935; *Dimple Hill,* 1938

Principal characters:
MIRIAM HENDERSON
HARRIET,
SARAH, and
EVE, her sisters
GERALD, Harriet's husband
FRÄULEIN PFAFF, a German schoolmistress
DR. ORLY, head of a dental clinic
DR. HANCOCK, a dentist
"HYPO" WILSON, a writer and socialist
ALMA, his wife
ELEANOR DEAR, a nurse
MRS. BAILEY, a boarding-house keeper
DR. DENSLEY, Miriam's friend
MICHAEL SHATOV, a young socialist
AMABEL, Miriam's young friend, later Mrs. Shatov

Of the writers who added to the dimensions and technical resources of fiction in the first half of this century, Dorothy Richardson is the least read and the most inaccessible. The single novels of her twelve-part sequence, *Pilgrimage,* are now out of print and five, except for some imported sheets of the four-volume collected edition, have never been published in this country. Critical material on her writing is negligible—an early monograph by John Cowper Powys, brief discussions in histories of the English novel, two or three scattered articles, a handful of reviews. For all critical purposes her career ended in 1938, so that when she died in 1957 she had outlived both her work and her minor reputation. Yet in all that has been written about her there is general agreement that she contributed significantly to the stream-of-consciousness technique of the modern novel. Critical neglect of her books is all the more remarkable in view of the adulation accorded fellow pioneers like James Joyce and Virginia Woolf. Certainly Dorothy Richardson has never received the attention which her position as an innovator warrants.

It was John Middleton Murry who first called attention to the historical and critical importance of her first novel. In "The Break-up of the Novel," printed in *The Yale Review* in 1923, he called

attention to the fact that between 1913 and 1916 three books calling themselves novels but trying in a new way to present character and the texture of experience had quietly appeared. In France, Marcel Proust had published *Du Côté de chez Swann* in 1913. Two years later came Dorothy Richardson's *Pointed Roofs,* followed by Joyce's *A Portrait of the Artist as a Young Man* in 1916. (Virginia Woolf, who would now be bracketed with these three, did not begin her own assault on the conventions of the naturalistic tradition until 1919.) In these novels the writers, working independently, were shown in the process of creating new techniques for recording the development of consciousness without the mediation of story or plot. This was the narrative method to which May Sinclair, reviewing Dorothy Richardson's novels in 1918, applied the term "stream-of-consciousness," after a phrase from William James.

In a sense Miss Richardson's method is an elaborate but logical extension of Henry James's theory of the "point of view"—with one important difference. Although James tried by every means at his command to identify himself with one or another of his characters, he nevertheless remained unobtrusively on the scene to direct that character's view of things and to control the flow of time. But in Miss Richardson's novel the scene as a dramatic unit has disappeared and time has become only a pattern of impressions and sensations arranged not in chronological sequence but by a process of immediate perception or association. The result is a record of experience lived wholly from within, a sensitively conceived, extended internal monologue presenting what is in many ways the most complete and revealing portrait of a woman in all literature.

The novel may be called a portrait because in the world of Miss Richardson's fiction character is the beginning and end of all experience. *Pilgrimage* presents no view of the individual in relation to family or society, or to some great concept like good or evil. There is only the view of personality in relation to itself in the life of the heart or the life of the mind. This is not the world of feminine perception we find in the ironic propriety of Jane Austen, the emotional intensity of the Brontës, the moral earnestness of George Eliot, or the quicksilver play of fancy and fact in the novels of Virginia Woolf. It is something more somber and primitive dredged from the depths of being and thrown upon the page without selection, order, or comment.

Dorothy Richardson makes no break with tradition, however, in the substance of her novel. *Pilgrimage* "tells" the rather conventional story, partly by inference through references to things past, partly by direct impressionism, of Miriam Henderson through an eighteen-year period during which she progresses from the awkwardness and confusion of adolescence to the calm of maturity. In *Pointed Roofs* she appears as one of four sisters —Harriet, Miriam, Eve, and Sarah—in a middle-class family of some means living in a pleasant suburban home. When the novel opens the family is facing a crisis. Mr. Henderson, who has lived on an inherited income, has, in a way never made clear, lost most of his money, and his daughters are about to be thrown on their own resources. Harriet becomes engaged to Gerald. Miriam and Eve plan to teach. Sarah will stay at home with her parents. At seventeen Miriam secures a post in Fräulein Pfaff's private school in Germany; her intention is to familiarize herself with the language and later to return to teach German in England. Her stay in Germany lasts only a year. Unknowingly she has attracted the interest of Pastor Lahmann, a friend of Fräulein Pfaff's, and the headmistress, jealous, dismisses her.

Returning to England, Miriam becomes a teacher at Wordsworth House, a school conducted by the Misses Perne in London. There she meets Grace and Florrie Bloom, who are to become her

lifelong friends. She meets Ted, but because she spends so much time with Max at a dance she loses him. Later Max dies in New York. Although the Misses Perne are pleased with her instruction, she becomes dissatisfied and leaves Wordsworth House at the end of the year to become a governess in the Corrie household in the country. Harriet finally marries Gerald. Miriam is forced to give up her position in order to go to Brighton with her mother, who is dying of cancer.

After her mother's death Miriam feels that she is at last free to find a different life for herself. Harriet and Sarah are married, and Eve has become a governess in the home of a wealthy family in Wales. Miriam becomes the assistant in a dental clinic conducted by Dr. Orly, his son, and Dr. Hancock. Through them she meets new people and forms new friendships. She also renews her association with Alma, a former school friend now married to "Hypo" Wilson, who is gaining some fame as a writer. Miriam goes to visit them at their house in the country. She also finds herself looking after Eleanor Dear, a neurotic nurse suffering from tuberculosis. Through Eve she meets Dr. Densley, who is to become another lifelong friend. During this time she lives in a boarding-house owned by Mrs. Bailey in Tansley Street.

At Mrs. Bailey's she meets Michael Shatov, a young Russian Jew, and through him she becomes interested in literature and in socialism. When Shatov proposes to her she accepts, even though she cannot bring herself to marry him because of his race. Meanwhile, Mr. Henderson has died, Harriet and Gerald have apparently lost their money, and Eve has moved back and forth between London and Wales. She finally opens a shop in the suburbs where Harriet and her husband have a rooming-house. Through Shatov and "Hypo" Wilson, Miriam has become interested in a socialist organization called the Lycurgans. She breaks her engagement to Shatov because, as we learn later, he has become Eleanor Dear's lover. Miriam herself has fallen in love with Wilson.

After Dr. Orly's retirement Miriam becomes Dr. Hancock's assistant when he opens an office of his own. To supplement her income she begins to write literary reviews. She also leaves Mrs. Bailey's for a time and shares a flat with Selina Holland, a social worker. The two women quarrel and she returns to the boarding-house. At Dr. Densley's suggestion she goes to Switzerland for a vacation. On her return to London she hears that Eleanor Dear is dead. Dr. Densley wants her to marry him, but she refuses. Instead, she becomes "Hypo" Wilson's mistress. When the affair fails to bring her the peace and happiness she desires, she becomes more disturbed than ever, and on Shatov's recommendation she goes to stay for six months in the country with a family named Rescorla, at Dimple Hill. There she finds the freedom from self she has dreamed of. Shatov falls in love with Amabel, a young girl in whom Miriam has taken an interest; the two are married. Back in London, Miriam meets "Hypo" Wilson again at a Lycurgan meeting. This time she sends him on his way.

This bald outline can give no idea of the quality of the novel or of Dorothy Richardson's method. Through the twelve volumes everything remains in flux, a constantly shifting kaleidoscopic pattern of emotion, observation, situation, and reflection. The time of the action, like the story, must be inferred from the clues Miss Richardson scatters casually through the work. In *Pointed Roofs* she makes references to music, particularly to that of Wagner. There are references to Oscar Wilde's trial in *Honeycomb*. Joseph Conrad's *Typhoon* is mentioned in *Revolving Lights*, Arnold Bennett's *Clayhanger* in *Dawn's Left Hand*. Automobiles appear in *Clear Horizon*. From these instances it may be gathered that the time covered falls approximately between 1893 and 1911. In somewhat the same way certain of Miss Richardson's

characters supply the authenticity of a *roman à clef*. "Hypo" Wilson, for example, is obviously a portrait of H. G. Wells, as one of his biographers has testified, just as the Lycurgans are plainly modeled on the Fabian Society. On an intensely personal level, the experiences of Miriam Henderson reflect the personalities and the spirit of English social and intellectual life between the Victorian Age and World War I.

These links with the realities of time, place, and personality do not serve Miss Richardson's purpose as they would a less experimental writer; her novel remains a roughhewn segment of experience extracted from the flux of time passing. In spite of the writer's originality and those qualities within the work which make for greatness in fiction, *Pilgrimage* suffers in the end from an excess of its virtues. To follow one woman's interior life through twelve volumes puts a strain on even the most patient and appreciative reader. One has a vision of Miss Richardson resolutely hacking her way through the waste and clutter of material things in the naturalistic tradition of the novel in order to reveal the essence of character, but she leaves only a rough trail behind her. Beside the myth-making quality and the resourcefulness of language that we find in Joyce or the poetry of perception and mood in the novels of Virginia Woolf, her effects appear curiously static. Nevertheless, the reader gets from *Pilgrimage* the impression of something vast, at times impenetrable, and, at last, meaningful. A resolute experiment, if not always a successful one, in the creation of a new kind of fiction, the work seems likely to stand as a milestone in the development of the novel in our time.

THE PILGRIMAGE OF CHARLEMAGNE

Type of work: Poem
Author: Unknown
Type of plot: Heroic legend
Time of plot: c. 800
Locale: Paris, Jerusalem, Constantinople
First transcribed: c. 1100

Principal characters:
CHARLEMAGNE, the Frankish king, Emperor of the West
HUGO, Emperor of Greece and of Constantinople
ROLAND,
OLIVER,
WILLIAM OF ORANGE,
NAIMES,
OGIER OF DENMARK,
GERIN,
BERENGER,
TURPIN THE ARCHBISHOP,
ERNAUT,
AYMER,
BERNARD OF BRUSBAN, and
BERTRAM, Charlemagne's twelve peers

Critique:

The Pilgrimage of Charlemagne, a legend from the Middle Ages, is an old French poem titled *Pèlerinage de Charlemagne*, probably the product of some minstrel or group of storytellers who passed the legend, in poetic form, from

THE PILGRIMAGE OF CHARLEMAGNE, from THE MERRY PILGRIMAGE. Translated by Merriam Sherwood. By permission of the publishers, The Macmillan Co. Copyright, 1927, by The Macmillan Co. Renewed. All rights reserved.

one to the other and embellished it. The poem presents Charlemagne as the champion of Christianity, undertaking a pilgrimage to Jerusalem in order to return with holy relics for the churches of France. The fact is that Charlemagne never went on a pilgrimage to Jerusalem, but the legend is not confined to facts. It reaches its most amusing highpoint with the recital of the "gabs," the fantastic boasts, of the twelve peers of Charlemagne; it seems not at all surprising that God sees to it that enough of the "gabs" come true to satisfy Hugo of Constantinople, Charlemagne's angry host on the return journey from Jerusalem.

The Story:

At the Abbey of Saint Denis, Charlemagne boasted to his queen that he looked handsome and powerful wearing his crown and carrying his great sword at his side. The queen chided him for boasting and declared that she knew of a king who was even more handsome when wearing his crown. Charlemagne angrily answered that he would have the French lords compare him to such a king, and if it turned out that Charlemagne was handsomer the queen would lose her head. She tearfully begged his pardon, insisting that she had not meant to insult him; and she attempted to pacify him by saying that the other king was not as brave as Charlemagne. But Charlemagne threatened to cut off the queen's head at once if she did not tell him who the king was whom she believed handsomer than he. The queen at last confessed that she had been talking about King Hugo of Constantinople, Emperor of Greece and much of Persia.

Charlemagne returned to Paris and announced to the peers that he would undertake a pilgrimage to Jerusalem to worship the Cross and the Holy Sepulchre. He also intended to visit King Hugo. For the journey the emperor's attendants were dressed in pilgrims' robes, and the pack animals were loaded with gold and silver.

During the pilgrimage Charlemagne boasted to Bertram that there were eighty thousand pilgrims in the forefront alone; he declared that whoever led such a force must be a great leader.

In Jerusalem, Charlemagne visited the great cathedral, and he and his twelve peers sat in the chairs of Christ and the twelve apostles. When the Patriarch of Jerusalem heard that a great man was sitting in Christ's seat, and that twelve men filled the other places, he went to Charlemagne to learn who the visitor might be. The Patriarch named the emperor Charles Magnus and granted the king's request for holy relics. He gave Charlemagne a handkerchief that had covered the head of Jesus, one of the nails with which He had been crucified, the crown of thorns, a knife, a chalice, and a bowl. When the relics were given to Charlemagne, a cripple nearby was immediately cured.

Charlemagne spent four months in Jerusalem; then he departed for Constantinople after having promised the Patriarch to destroy the Saracens.

Charlemagne and his company were awed by the grandeur of Constantinople. They saw beautiful gardens in which twenty thousand knights played chess and backgammon, and thirteen thousand maidens worked on embroidery with golden threads.

Charlemagne discovered King Hugo driving a golden plow and riding on an ornamented cushion. The king welcomed him and invited him and his followers to be his guests. The palace was magnificent with paintings and hangings and decorations in silver, gold, and rich jewels. The palace turned with the wind so that Charlemagne and his men could not keep their feet. When the wind ceased and the Frenchmen were able to stand, dinner was served. Oliver, one of Charlemagne's peers, was charmed by King Hugo's daughter. The feast was luxurious.

The king led Charlemagne and his twelve peers to a splendid bedchamber

where they would spend their nights. While the Frenchmen drank their wine and told boasting stories, according to the old custom, they were spied upon by one of King Hugo's men, who hid under a staircase.

Charlemagne began the boasting with the remark that were King Hugo to select his strongest knight and dress him in two hauberks and two helmets, Charlemagne would cut through the armor with King Hugo's sword, burying the sword so far in the ground that it would be necessary to dig down a spear's length to draw it out.

Roland boasted that he would take one of Hugo's ivory horns and blow it so loudly that all the doors in the city would be blown down, and King Hugo would have his cloak torn from him.

Turpin the Archbishop said that he would leap over two running horses and land on the back of a third while juggling four apples.

William of Orange claimed that he would take a mighty ball which thirty men could not move and throw it through the palace, knocking down a hundred and sixty cubits of wall.

Ogier, the Duke of Denmark, made his gab by declaring that he would crush the pillar on which the castle turned in the wind.

Naimes boasted that he would wear a heavy hauberk and leap over the palace, while Berenger said that he would jump from the palace onto the swords of King Hugo's knights while the blades were sticking up from the earth.

Bernard of Brusban said that he would divert the river and flood the city, sending King Hugo in flight to the highest tower in Constantinople.

Ernaut claimed that he would leap into a vat of molten lead and sit there until it hardened, when he would shake himself free.

Aymer declared that he would take his invisible cap and eat King Hugo's food and drink his wine, capping it all by knocking the king so that he would fall onto the table.

Bertram boasted that he would take two shields and use them as wings, and that while in flight he would make a cry that would frighten all the animals and birds of the forest.

Gerin said that he would throw a spear from a league's distance and so shake the palace as to cause a farthing to fall from the top of the tower without disturbing another farthing on which the first coin rested.

The spy reported to King Hugo that Charlemagne and his men were boasting that they could overcome the king in various ways, and that they were making fun of him. King Hugo was angry, and in the morning he called his knights together. Confronting Charlemagne as the emperor was leaving the mass, he declared that unless the gabs were shown to be true he would have Charlemagne and his peers beheaded.

Charlemagne prayed before the relics, and an angel appeared, assuring him that the gabs would be carried out. The angel warned him, however, never to make gabs about any man again.

William of Orange, challenged to throw the mighty ball as he had boasted he could, picked it up and threw it through the palace. Bernard of Brusban then diverted the river and sent King Hugo in flight to the highest tower. God made the waters withdraw, and King Hugo became one of Charlemagne's vassals.

When the two kings passed before the French knights, all declared that Charlemagne was the handsomer. He returned to France in such good humor that he forgave his queen and did not behead her.

LES PLAIDEURS

Type of work: Drama
Author: Jean Baptiste Racine (1639-1699)
Type of plot: Satiric comedy
Time of plot: Seventeenth century
Locale: Normandy, France
First presented: 1668

Principal characters:
DANDIN, a judge
LEANDRE, his son
CHICANNEAU, a bourgeois
ISABELLE, Chicanneau's daughter
LA COMTESSE, a litigant
PETIT JEAN, a porter
L'INTIME, a secretary
LE SOUFFLEUR, the prompter

Critique:

Racine first planned *Les Plaideurs* as a French adaptation of Aristophanes' *The Wasps,* to be presented by an Italian company in Paris. As it turned out, he received some collaboration from a group of friends who dined together regularly, a circumstance which may explain the spontaneity of the comedy. The action, unimportant in itself, becomes the occasion for a series of amusing scenes which ridicule doctors and lawyers. Like Aristophanes, Racine took the greatest liberties with the logic of his plot. The play occupies an interesting place in Racine's work, for it shows a master of tragedy equally at ease in a drama of completely different effect.

The Story:

Early one morning Petit Jean stood in front of Dandin's house while he complained about the sad state of affairs created by his master's madness. Judge Dandin suddenly wanted to sit in judgment on his own family and to go to bed with his robes on. He had even ordered his rooster killed, saying that a defendant had bribed the bird to wake him up too late.

It was necessary for Leandre to have his father watched day and night, and this was the reason why Petit Jean could not sleep and was complaining. Leandre also insisted that Judge Dandin should not be allowed to go into court, but Dandin was constantly attempting to escape the watchfulness of his family in order to do so. When L'Intime and Petit Jean caught him trying to climb out the window, the noise awakened Leandre, who tried to persuade his father to go back into the house. Finally Petit Jean took Dandin into the house by force.

Leandre confessed to L'Intime his wish to have a note delivered to Isabelle, daughter of their neighbor, Chicanneau, and L'Intime promised to help him. At that moment Chicanneau arrived and insisted on seeing Dandin about one of his trials; the bourgeois was constantly engaged in lawsuits. Petit Jean firmly refused to let him enter. During the argument La Comtesse arrived; she also was always suing someone. Chicanneau tried to advise her about one of her lawsuits. When she misunderstood him and they began to quarrel, both asked Petit Jean to act as a witness. He tried his best to pacify them.

In order to deliver the note to Isabelle, L'Intime disguised himself as a process server and insisted that Leandre dress as a police commissioner. The idea was to give Isabelle the letter while serving La Comtesse' writ on Chicanneau. Finding Isabelle alone, they succeeded in giving

her the letter just as Chicanneau arrived home. Isabelle, pretending that it was a legal paper, tore up the note and declared that she detested lawsuits. In order to convince Chicanneau, L'Intime produced the actual document from La Comtesse. Chicanneau, doubting that L'Intime was a process server, administered a sound thrashing.

When Leandre arrived in his disguise, L'Intime complained bitterly about the bad treatment he had received and the defiance of the law exhibited by both Chicanneau and Isabelle. Leandre, seizing upon this situation as an opportunity to "question" Isabelle, tricked her into admitting her feelings toward him. Chicanneau, bewildered, failed to understand what was happening and signed what he thought was a police report, but which was actually a marriage contract between Leandre and Isabelle.

Dandin, meanwhile, was running from one window of his house to another. Insisting on giving audience to Chicanneau and La Comtesse, he succeeded in pulling Chicanneau inside the house through a cellar window. When he next tried to escape, Leandre suggested that he preside at the trial of Citron, a dog that had eaten a chicken.

Declaring that he had never seen them before, Chicanneau complained to Leandre about the process server and the police commissioner. Leandre suggested that Chicanneau and Isabelle demand justice from Dandin.

Meanwhile, Leandre staged the trial of Citron, with Petit Jean and L'Intime acting as lawyers. Petit Jean, as the prosecutor, had difficulty in playing his role in spite of help from Le Souffleur, the prompter, at every other word. L'Intime, acting as the defense lawyer, was so eloquent that Dandin fell asleep. On awakening, he decided to condemn the dog to the gallows. L'Intime then produced a basket of puppies and, swearing that they would become orphans if the dog were executed, pleaded their cause. Dandin, greatly perplexed, discussed this situation with everyone.

Chicanneau and Isabelle arrived. When Leandre produced the marriage contract, Chicanneau threatened to go to court over the agreement. Leandre assured him, however, that he had no interest in Isabelle's dowry. Mollified, Chicanneau finally agreed to the marriage. Then, as a welcoming present to Isabelle, Dandin decided to acquit Citron.

PLATERO AND I

Type of work: Prose poems
Author: Juan Ramón Jiménez (1881-1958)
First published: 1914-1917

About his life Juan Ramón Jiménez said very little. He was born in the small Spanish village of Moguer, in Andalusia, and educated at a Jesuit school. A few poems published in a Madrid magazine brought him an invitation to visit the capital where the poet Rubén Darío and others befriended him. But violent critical attacks on a volume of his poetry and the death of his father so upset him that he spent some time in a French sanitarium. From then on, in spite of enthusiastic reception of later volumes of verse, he lived almost a recluse either in Spain or as a political refugee, after the Spanish Civil War, in Cuba and Puerto Rico. By the time he was thirty-five, he had published twenty volumes of what he called *borradoras* (rough drafts); the rest of his life was spent polishing them, beginning with his *Selected Poems* in 1917.

In prose, his best-known work is *Platero and I,* a series of brief, uncon-

PLATERO AND I by Juan Ramón Jiménez. Translated by Eloïse Roach. Excerpts reprinted by permission of the publishers, University of Texas Press. Copyright, 1957, by Juan Ramón Jiménez.

nected sketches, 138 in all, about life in Moguer, the whole given unity by the presence of a silver gray donkey, Platero. There are both narrative and descriptive sections in poetic prose. The subtitle is "Andalusian Elegy," making the donkey a symbol of the simplicity and purity of the soul. Like Sancho Panza's donkey in *Don Quixote,* Platero seems headed for immortality in a volume "capable of giving back to people their childhood soul."

Platero was a hairy donkey, so soft that he might have been made of cotton, without bones. Only his eyes were hard, like two scarabs of black crystal. He fed on oranges, grapes, and figs when he was not nibbling the grass of the meadow. To the country people he looks like steel as the narrator, telling his story in the first person, rides him through the town of Moguer on Sundays. Coming back at dusk, he tells the customs collector that all they have brought with them are white butterflies. Then he rides on through the miserable streets down by the river, where poor children are playing games of make-believe.

Unconnected episodes are presented. Once Platero and the author saw an eclipse of the sun. In the eerie light, the town seemed to shrink and even the donkey appeared diminished.

At the age of four, Platero should have entered kindergarten, but there were no chairs big enough for him. The wisest plan, in the opinion of his master, was to take Platero to the fields where he could learn about flowers and stars. There no one would ever put a dunce cap on him or call him an ass.

Riding his donkey, the author, with his long brown beard and small black hat, must have looked strange, for ragged children ran after him, shouting "Crazy man!" Later the children were the ones who seemed crazy on the day before Easter, as they celebrated their feast by shooting at Judas, to the terror of the little donkey.

The lengthening days, as the year went on, brought the ripening of the first figs, and Jiménez and Platero went to Rica to pick them. Everybody raced to see who could get there first and arrived panting and excited. The author picked a few of the ripe ones and put them on a tree trunk for Platero. Somehow a fig fight started; the pickers threw the bluish fruit at everybody, including the donkey. On another occasion, Jiménez, with a book of prints that he had received the day before from Vienna, told the children that he would give it as a prize to the first one who reached the violets at the end of the meadow. Seeing them running, Platero took off after them and easily outdistanced them. Panting their protests, the children gathered around the author. He told them that Platero had won and demanded a prize. Because the book would be of no use to him, Jiménez took some parsley and made a crown with which to adorn the victor.

In a serious moment Jiménez tried to comfort his donkey by promising that he would not be thrown into a pit when he died, or abandoned beside the road; he would be buried beside the tall pine in the orchard. More immediate problems occupied the donkey, however. As he entered the pasture, he began limping. Immediately his master jumped off. Platero showed his right forefoot, in which Jiménez found a long orange-tree thorn stuck into it like a little emerald dagger. After the wound had been washed in a brook they continued on toward the sea, the master now walking ahead and Platero, still limping, gently nudging him in the back.

The swallows arrived early, chirping as if to tell everybody about their two sea crossings and the flowers they had seen in Africa. Because of the unseasonal cold, the birds nearly froze to death.

Sometimes, in their conversations, Jiménez would reminisce over his childhood days, the people who lived across the street from him, the striped doorway of the confectioner's house, and the little idiot boy who sat, ugly and unable to speak, in the doorway of his house to

watch the people pass. The boy had died, and must now be in heaven watching the promenade of heavenly souls.

Another memory was the story of Anilla, who used to dress in a sheet, put flour on her face, and walk about carrying a lantern to scare children. One September night, during a severe storm, lightning struck and a eucalyptus tree fell on the tool shed. When the moon came out, the dog began barking so loudly that everybody went out to see what was wrong. There was Anilla, still dressed in a sheet and with her lantern burning, but now she really was a ghost.

The author also communed with his earthbound donkey about the joys of height. He described climbing to the flat roof and the sights to be seen: the gardens, the houses, the people working in them, and even the far-off river with its boat. Looking into the distance gave him the same feeling that he felt when, as a child, he went to the locked gate in the city walls and saw the winding road with its promise of romance.

Many of the inhabitants of Moguer pass through these pages: the French doctor whose parrot comforted patients with "It's nothing! Nothing!"; the gipsies who would sometimes visit the town and scandalize its inhabitants; Don José, the priest who rode a female donkey; Darbón, the veterinarian. Children, in particular, play an important part in the life of Platero and his master. There is much talk over plans to celebrate the Day of the Magi, when the children would put their shoes on the balconies in hopes of presents from the Wise Men and all the older people would have a parade; Platero would be adorned with a Colombian flag and his master, wearing a cotton beard, would impersonate one of the Three Kings.

There are tragedies as well. One day Platero, while drinking at the fountain, got a leech on his tongue. With the help of Raposo, a farmer, Jiménez pried open the donkey's mouth and removed the leech with sticks. At another time horseflies left him covered with blood.

Sometimes Platero could be helpful, as when he gave a ride to a little sick girl, or when he and his master helped a little girl and her donkey with their cart which was stuck in the mud. She rewarded them with two oranges, one of which Platero ate; the other little donkey got the second orange.

Finally came the morning when the author found Platero "lying on his bed of straw, his eyes soft and sad." Darbón, the veterinarian, could do nothing for him. "Something he ate, perhaps a poison root." By noon Platero was dead. Later, when his master went with some children to his grave and asked whether the donkey was carrying angel children through the heavenly meadows, a white butterfly appeared.

At the end, in "To Platero, in the heaven of Moguer," Jiménez dedicated the book to the donkey, and concluded: "You, Platero, are alone in the past. But you also live in a period of no time, for you possess, as I do, a new sun with the dawn of each day, red as the heart of the everlasting God."

POEM OF THE CID

Type of work: Poem
Author: Unknown
Type of plot: Heroic epic
Time of plot: c. 1075
Locale: Fief of Bivar, to the north of Burgos, Spain
First transcribed: Twelfth century

Principal characters:
RUY DÍAZ, sometimes called My Cid, Lord of Bivar
ALFONSO, King of León, by whom the Cid was exiled

DOÑA XIMENA, the Cid's wife
MARTÍN ANTOLÍNEZ, one of the Cid's chief lieutenants
DOÑA ELVIRA, and
DOÑA SOL, the Cid's daughters
MINAYA ALVAR FÁÑEZ, the Cid's chief lieutenant and companion
FÉLIX MUÑOZ, the Cid's nephew and rescuer of his daughters
GARCÍA ORDÓÑEZ, Lord of Grañón, and the Cid's enemy
DIEGO, and
FERNANDO GONZÁLEZ, the princes of Carrión, suitors and husbands to the Cid's daughters, two villains
GONZALO ANSÚREZ, Count of Carrión, father of Diego and Fernando González

Critique:

In this national epic of eleventh-century Spain, the poet writes in irregular verse; there are 3735 lines of uneven length in three Cantos which relate in succession the major events in the Cid's life. The poem, rich in Homeric flavor, with frequently repeated descriptions of the principal characters, is more or less historically correct. Such a man did live (he died in 1099); however, his character and exploits have been embroidered, amplified, and distorted to earn him the unquestioned position of the most heroic figure in Spanish history and legend. Of all the epics of the Cid, the *Poem of the Cid,* dating from the twelfth century, is unique in its qualities of realism, verity, and poetic excellence. The Cid is drawn as a typical Spanish warrior, proud, ruthless, realistic, and calculating. At the same time he shrewdly deals out praise to his vassals and is generous to a fault. In victory, he is quick to do honor—even to overdo it—to his loyal lieutenants. Although exiled by King Alfonso VI he continued to hold the position of the king, if not the man himself, in high regard.

The Story:

By royal edict, the Cid was banished from Christian Spain by King Alfonso VI of Castile. The royal edict allowed him nine days in which to leave the kingdom but forbade him from taking with him any of his wealth and goods. Anyone in the kingdom who would offer aid to the Cid would forfeit his estate.

Nevertheless, the Cid enlisted the aid of Martín Antolínez in swindling two money-lenders, Raquel and Vidas, in exchange for two large sealed coffers, supposedly loaded with the Cid's riches but containing only sand. The Cid and a small force of vassals then rode away and made a secret camp. On the morning of his actual departure from the country, with a fair-sized group of loyal vassals, mass for all was said at the abbey where Doña Ximena, the Cid's wife, and his two infant daughters, Doña Elvira and Doña Sol, had been ordered to remain.

Becoming a soldier of fortune, the knight led his host in conquest of one Moorish territory after another, each time with a generous sharing of spoils and booty among his knights and vassals, even the lowliest. Thus he built up a larger and stronger force with every foray, and after each victory mass was said in thanksgiving.

The Cid fought his way to the eastern side of the peninsula, where he fought his most crucial battle and won his greatest victory when he took as his prisoner Count Ramón of Barcelona. After Count Ramón had been humbled and forced to give up all his property, he was granted his liberty.

Although Minaya Alvar Fáñez returned to King Alfonso with gifts and a glowing report of the Cid's successes, the king did not revoke his decree of banishment. Minaya's estates were restored, however, and he was granted freedom to come and go without fear of attack.

The Cid continued his campaigns against the Moorish territories in order to increase his favor with King Alfonso. After he had conquered the provinces of Valencia and Seville, his men grew tired of fighting and many wished to return to Castile. The Cid, although still generous and understanding, proved himself master by threatening all deserters with death.

Again the Cid sent Minaya to King Alfonso with a gift of one hundred horses and a request that Doña Ximena and her daughters be permitted to join him in Valencia. Visibly softened by the Cid's obvious power, King Alfonso granted this request. In addition, he returned their former estates to the Cid's men.

Shortly after a triumphant reunion with his family in Valencia, the Cid overcame the King of Morocco. As a gesture of victory he sent the Moroccan's tent to King Alfonso. This dramatic gift earned the Cid's pardon and the request that he give his daughters in marriage to Diego and Fernando, the princes of Carrión.

At the victory feast, many marveled at the great length and abundance of the Cid's beard, for he had sworn at the time of his banishment that his beard would never again be cut and that it would grow very long. A mystical significance of power and success was now attached to the fullness of his beard.

The Cid had reservations about giving his daughters to the princes of Carrión. They were, he thought, too young for marriage. Also, he distrusted the two men. However, with a great show of humbleness and subservience, he returned Doña Elvira and Doña Sol to the king with word that Alfonso would honor the Cid by disposing of his daughters' future as the monarch saw fit.

After the weddings, the elaborate wedding feast, to which all the Cid's vassals as well as those of the territory of Carrión had been invited, lasted for more than two weeks. The Cid expressed some satisfaction in having his family united with noblemen as rich as Prince Diego and his brother Fernando. Two years of happiness followed.

One day one of the Cid's pet lions escaped. Far from showing valor in the emergency, Diego hid from the lion under the bench on which the Cid was asleep, while Fernando fled into the garden and hid behind a wine press. After the Cid's vassals had easily subdued the lion, the favored princes became the butt of much crude humor and scorn, but the Cid, choosing to ignore the evident cowardice of his daughters' husbands, made excuses for their pallor.

Once again the Cid was forced to war with the Moroccans, this time against mighty King Bucar. After a great battle, Bucar was killed and his vassals were subdued. The Cid was jubilant. As the spoils were divided, he rejoiced that at last his sons-in-law had become seasoned warriors. His vassals were half-amused, half-disgusted, because it was common knowledge among them that neither Diego nor Fernando had shown the slightest bravery in the conflict, and at one time the Cid's standard-bearer had been forced to risk his life in order to cover for Fernando's shocking cowardice.

Diego and Fernando were richly rewarded for their supposed valor, but their greed was not satisfied. Resentful and injured by the insults and scorn heaped on them by the Cid's vassals, they began a scheme for revenge by telling the Cid that, proud of their wives and their wealth, they would like to make a journey to Carrión in order to show off their wives and to sing the Cid's praises. In secret, they planned not to return. The noble and generous Cid, always ready to think the best of anyone, granted their request without question.

The Cid added further to the princes' treasure and sent them off with a suitable company of his own vassals as an escort of honor. Then, belatedly concerned for the safety of his daughters, he also sent with them his nephew, Félix Muñoz, after charging the young noble-

man with the care of Doña Elvira and Doña Sol.

When they were safely away from Valencia, the princes sent the company on ahead and took their wives into the woods. There, with viciousness, they stripped the women of their rich garments and their jewels, whipped them, and left them, bleeding and wounded, to die. His suspicion aroused by the desire of the princes to separate their wives from the rest of the party, Félix Muñoz followed the princes' tracks and found the women. He nursed them back to consciousness and returned them to the Cid.

The princes' scheme of revenge rebounded to their further disgrace. Word of their wicked and dishonest acts spread quickly, and King Alfonso, in his great displeasure with the Carrións, swore to try them in Toledo. The Cid swore that he, to avenge the treatment his daughters had received, would marry them to the richest in the land.

At the trial, the princes were first ordered to return the Cid's valued swords, which he had given them as tokens of his high regard. Then they were ordered to return his gold. Having squandered it all, they were forced to give him equal value in horses and property.

In the meantime ambassadors from Aragón and Navarre had arrived to ask for the Cid's daughters as queens for their kings. The Cid was jubilant, but still he demanded that the princes of Carrión pay in full measure for their brutality: trial by combat with two of the Cid's chosen knights. King Alfonso charged the princes that if they injured their opponents in the least, they would forfeit their lives. Proved cravens in the fight, the princes were stripped of all honor and wealth.

The Cid rejoiced that, once banished, he could now count two kings of Spain among his kinsmen. He died, Lord of Valencia, on the Day of Pentecost.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT

Type of work: Poetry
Author: Robert Burns (1759-1796)
First published: 1786

Since the first publication of Burns's verse in the famous Kilmarnock edition entitled *Poems, Chiefly in the Scottish Dialect,* the poet's fame has increased and spread. Other editions of his work, containing later poems, only enhanced his reputation. Unlike many writers who achieve early fame only to see it fade, Burns is still widely read and appreciated.

At least part of the reason for this continuing appreciation is the fact that Burns was essentially a transitional figure between the eighteenth-century neo-classicists and the Romantics who were soon to follow. Possessing some of the qualities of each school, he exhibits few of the excesses of either. He occasionally used the couplet that had been made a skillful tool by Pope and his followers, but his spirit was closer to the Romantics in his attitude toward life and his art.

Although he occasionally displayed a mild conservatism, as in the early "The Cotter's Saturday Night," he was fundamentally a rebel — and rebellion was a basic trait of the Romantics. It would have been hard for Burns to be a true neo-classicist because his background, which figures constantly in his poems, simply did not suit him for this role. He had a hard early life and a close acquaintanceship with the common people and the common circumstances of life. He was certainly not the uneducated, "natural" genius that he is sometimes pictured — having had good instruction from his father and a tutor and having done considerable reading on his own — but he lacked the classical education that earlier

poets thought necessary for the writing of true poetry.

Like the neo-classicists, however, he was skillful in taking the ideas and forms of earlier poets, in Burns's case, particularly, the Scottish poets Ramsay and Fergusson as well as the anonymous balladists and writers of folk songs, and treating them in his own individual way. Thus his verse has a wide variety of stanza forms and styles.

Despite the variety of his techniques, his basic outlook in his poems is remarkably consistent. This outlook also may have a great deal to do with his popularity. Perhaps more than any other poet since Chaucer, Burns possessed the personal insight and the instinct for human feelings that can make a poem speak to all men's hearts. Burns always saw the human aspect of things. His nature poetry, for instance, marks a departure from the precise appreciation of the eighteenth-century poets; Burns's lines about nature treat it primarily as a setting in which people live.

The warmth of his verse arises from this attitude combined with the experience he had of being in close personal contact with the people about whom he wrote. His writing never deals with subjects that he did not know intimately. Burns loved several women and claimed that they each served as great poetic inspiration. The reader may well believe this statement when he encounters the simple and clearly sincere little poems "Highland Mary," "Mary Morison," and the well-known song "Sweet Afton." It was this quality of sincerity that another great Scot, Thomas Carlyle, found to be Burns's greatest poetic value.

Burns was not an original thinker, but he had a few strong convictions about religion, human freedom, and morality. His condemnation of Calvinism and the hypocrisy it bred is accomplished with humor and yet with sharpness in two of his best poems, "The Holy Fair" and the posthumously published "Holy Willie's Prayer." In these and several other poems Burns pokes occasionally none too gentle fun at the professional religionists of his time without ever seeming didactic. Here his intensely personal viewpoint saved him from preaching in the style of earlier eighteenth-century versifiers. It is to be expected that the few poems that contain examples of his rare attempts to be lofty are unsuccessful.

Having grown up in a humble environment, Burns was especially sensitive to social relations and the value of human freedom and the equality of men. On this subject, too, he is never didactic, but few readers have remained unmoved by the lines of probably his most famous poem in defense of the lower classes, "A Man's a Man for A' That":

Is there, for honest poverty
  That hings his head, an' a' that?
The coward slave, we pass him by—
  We dare be poor for a' that!
For a' that and a' that,
  Our toil's obscure and a' that;
The rank is but the guinea's stamp,
  The man's the gowd for a' that.

Then let us pray that come it may,
  As come it will for a' that,
That sense and worth, o'er a' the earth,
  Shall bear the gree, an' a' that.
For a' that, an' a' that,
  It's coming yet for a' that,
That man to man, the warld o'er,
  Shall brithers be for a' that.

It was this powerful feeling for democracy that led Burns, in his later years, to a tactless advocation of the principles of the French Revolution, a crusade that did his career as a minor government official no good.

It is questionable whether Burns's heated protest against Calvinism and the strict morality it proclaimed was simply a rationalization of his own loose behavior. However many the romances he had, and however many the illegitimate children he fathered, there can be little doubt of Burns's sincere devotion, at least at the time, to the woman of his choice. In a larger sense, too, the poet's

warm sympathy for his fellow man is evidence of a sort of ethical pattern in his life and work that is quite laudable.

The poetic techniques in Burns's poems are unquestionably a chief reason for his popularity. Few poets have so well suited the style to the subject, and his use of earlier stanza forms and several kinds of poetic diction has a sureness and an authority that are certain to charm even the learned student of poetry.

There are three types of diction in his poetry: Scottish dialect, pure English, and a combination of the two. In "Tam O' Shanter," a later work that is perhaps his masterpiece, Burns used dialect to tell an old legend of the supernatural with great effect. The modern reader who takes the trouble to master the dialectal terminology will be highly rewarded. In this, as in most of Burns's poems, the pace and rhythm of the lines are admirably well suited to the subject.

His use of the purely English idiom, as in "The Vision," was seldom so successful. Usually Burns wrote in pure English when he had some lofty purpose in mind, and with the exception of "The Cotter's Saturday Night" this combination was nearly fatal to the poetic quality of these poems.

For the general reader, probably the most enjoyable and rewarding reading consists of the poems and songs that Burns did in English, with occasional Scottish touches here and there in the lines. Most happy is this joining of language and dialect in such a poem as the famous little love lyric, "A Red, Red Rose." These three kinds of poetic diction can be found side by side in one of Burns's best poems, the highly patriotic "The Jolly Beggars," which gives as fine a picture of Scottish low life as can be found anywhere.

Naturally, Burns was most at home when he wrote in his native dialect; and, since one of the most striking characteristics of his verse is the effortless flow of conversational rhythms, it is not surprising that his better poems are those that came as natural effusions in his most familiar diction.

The total achievement of Burns is obviously great, but it should not be misunderstood. Burns lacked the precision and clarity of his predecessors in the eighteenth century, and he never was able to reach the exalted heights of poetic expression attained by Shelley and Keats not long after him. For vigor and the little touches that breathe life into lines of poetry, however, he was unexcelled by earlier or later poets.

The claim that Burns wrote careless verse has been perhaps too much emphasized. His poems and songs are surely not carefully carved jewels, but neither are they haphazard groupings of images and rhymes. The verses seem unlabored, but Burns worked patiently at them, and with considerable effort. That they seem to have been casual utterances is only further tribute to his ability.

It may be that the highest praise of all was paid to Burns, both as man and poet, by Keats when the great Romantic said that we can see in Burns's poems his whole life; and, though the life reflected was not an altogether happy one, the poet's love of freedom, people, and of life itself appears in nearly every line.

THE POETICAL WORKS OF EDWARD TAYLOR

Type of work: Poetry
Author: Edward Taylor (c.1645-1729)
First published: 1939

Lord, let thy Glorious Body send such rayes
Into my Soule, as ravish shall my heart,

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That Thoughts how thy Bright Glory
out shall blaze
Upon my body, may such Rayes thee
dart.
My Tunes shall dance then on these
Rayes, and Caper
Unto thy Praise: when Glory lights
my Taper.
—Meditation Seventy-Six, Second
Series.

Edward Taylor, an orthodox Puritan minister, was New England Puritanism's sweetest singer before the Lord, but for more than two hundred years after his death his poems were unknown since he did not allow their publication and directed that his heirs should not publish them. The 400-page manuscript containing his poetical works was presented to Yale University in 1883 by Henry Wyllys Taylor. Thomas H. Johnson, a specialist in American literature, discovered the poems and received permission from the university to publish them. *The Poetical Works of Edward Taylor,* published in 1939, contains what Mr. Johnson regards as the best of Taylor's poems.

The *Poetical Works* contains a long verse sequence titled "God's Determinations Touching His Elect," a group of five occasional poems, and selected poems from two long series of "Sacramental Meditations." "God's Determinations" is largely in dialogue form; and the speakers—Mercy, Justice, Christ, Satan, the Soul, and a Saint—are reminiscent of characters in early English morality plays. The several poems in the sequence are written in a variety of stanzaic patterns; and the style (as in all of Taylor's poems) is that of the seventeenth-century English metaphysical poets like John Donne and George Herbert. The lines abound in homely comparisons and metaphors drawn from New England life and in extravagant conceits which are a distinguishing mark of all metaphysical poetry.

This long work, which embodies a contest between Christ and Satan for mankind, is typically Puritan in thought in that it attempts to justify the Calvinistic doctrine of the Covenant. According to this doctrine, God made a covenant with Adam that he and his descendants would possess eternal happiness if they did not eat of the tree of the knowledge of good and evil. By disobeying, Adam and Eve lost their immunity to suffering and death. But through a new Covenant of Grace, God gave men another chance to save themselves from condemnation. If they would believe in Christ, who had willingly died for them, certain elect souls would be saved. They would not really earn this salvation through any good works they might do, but they would receive it out of God's abounding grace. No one knew how many of these elect there were, but each believer in Christ might hope that he was included.

Though Calvinism, greatly modified, is still present in the doctrines of many of the Protestant churches of today, most modern readers find tedious the long discussions of grace, faith, redemption, and damnation which course through the poetry and prose of the New England Puritans. For this reason, much of "God's Determinations" is of less interest than Taylor's other poems, in which the poet's lyricism and fanciful turns of thought are not subdued or distracted by theological argument.

There is nothing to distinguish many of Taylor's lines in "God's Determinations" from the writing of perhaps a dozen of his poetizing Puritan contemporaries in America and England. Mercy's reply to Justice, for example, concerning the respective fates of the Devil's disciples and of the true believers is no more than rhymed Calvinism:

I will not onely from his Sin him free,
But fill him with Inherent grace also.
Though none are Sav'd that wicked-
nesse imbrace,
Yet none are Damn'd that have In-
herent Grace.

If Taylor were capable of nothing better than this, he would never have been hailed as America's best poet before the

appearance of William Cullen Bryant in the nineteenth century.

But Taylor possessed more than the inherent grace of Calvin's theology; he was also gifted with the inherent grace (in a different sense) of the true poet. In the "Prologue" to "God's Determinations," he humbly seeks aid from the great God whom he would praise. He asks:

> Lord, Can a Crumb of Earth the Earth outweigh:
> Outmatch all mountains, nay the Chrystall Sky?
> Imbosom in't designs that shall Display
> And trace into the Boundless Deity?

Even if this "Crumb of Earth" had an angel's quill dipped in liquid gold, he says, "It would but blot and blur: yea, jag and jar," unless God made both "Pen and Scribener." He then admits that he himself is

> this Crumb of Dust which is design'd
> To make my Pen unto thy Praise alone,
> And my dull Phancy I would gladly grinde
> Unto an Edge on Zions Pretious Stone:
> And write in Liquid Gold upon thy Name
> My Letters till thy glory forth doth flame.

He prays that God will not laugh to scorn his attempts and that He will overlook any failings as "being Slips slipt from thy Crumb of Dust." If God will but guide his pen he may then write,

> To Prove thou art, and that thou art the best,
> And shew thy Properties to shine most bright.
> And then thy Works will shine as flowers on Stems,
> Or as in Jewellary Shops, do jems.

One of the most charming passages in "God's Determinations" is found in the opening stanzas of Christ's lengthy reply to a soul who "groans for succour" in his struggles against the fierce assaults of Satan, characterized as a cur who "bayghs and barks . . . veh'mently." As Christ begins to speak, He is not God's Son clothed in majesty or dignity but simply a loving father comforting a frightened child:

> Peace, Peace, my Hony, do not Cry,
> My Little Darling, wipe thine eye,
> Oh, Cheer, Cheer up, come see.
> Is anything too deare, my Dove,
> Is anything too good, my Love,
> To get or give for thee?

The cur barks, Christ explains, only because this soul belongs to Him, and "His barking is to make thee Cling/Close underneath thy Saviours wing." To make it clear that fright is needless, Christ uses a simile from New England rural or village life:

> As Spot barks back the sheep again,
> Before they to the Pound are ta'ne,
> So he, and hence 'way goes.

Continuing with other endearing names ("Fear not, my Pritty Heart. . . . Why did my sweeten start?"), Christ even employs New England dialect:

> And if he run an inch too fur,
> I'le Check his Chain, and rate the Cur.
> My chick, keep close to me.

Suddenly, in the next line, Christ's language is transformed, and it is as though John Donne or George Herbert had taken over the pen to finish Taylor's stanza for him:

> The Poles shall sooner kiss and greet,
> And Parallels shall sooner meet,
> Than thou shall harmed bee.

Of Taylor's occasional poems included in the *Poetical Works*, the best known (through many reprintings in anthologies) is "Huswifery," a poem of three six-line stanzas of the type which Taylor uses in his "Sacramental Meditations." Also, as in the "Meditations," the whole poem develops a single "conceit" or extended metaphor. The poet prays to his

Lord, "Make me . . . thy Spin[n]ing Wheele compleat," and the process of becoming a Christian is described in terms of the making of clothing which he will wear. When, with Distaff ("Thy Holy Worde"), Swift Flyers ("mine Affections"), Spool ("my Soule"), and Reel ("My Conversation"), the yarn has been spun, the poet prays again:

Make me thy Loome then, knit therein this Twine:
And make thy Holy Spirit, Lord, winde quills:
Then weave the Web thyselfe. The yarn is fine.
Thine Ordinances make my Fulling Mills.
Then dy the same in Heavenly Colours Choice,
All pinkt with Varnish't Flowers of Paradise.

When the poet's Understanding, Will, Affections, Judgment, Conscience, Memory, Words, and Actions have been dressed in this God-made cloth,

Then mine apparell shall display before yee
That I am Cloathd in Holy robes for glory.

Taylor's "Sacramental Meditations" were written over a period of forty-four years, 1682 to 1725. His purpose in writing them is suggested in his complete manuscript title: "Preparatory Meditations before my Approach to the Lords Supper. Chiefly upon the Doctrin[e] preached upon the Day of administration." Each meditation is in Taylor's favorite six-line stanza, rhyming *ababcc;* and each is numbered, with a Biblical text to provide the theme. In view of the sensuousness in the language and imagery of so much of Taylor's poetry—despite his Puritan religious orthodoxy—it is significant that of ninety-seven texts which he chose from the Old Testament, seventy-six are from the *Song of Solomon* (Taylor uses the alternate name Canticles), which is filled with the passion and imagery of Oriental love poetry. The orthodox interpretation of the book as an allegory describing Christ's love for the Church permitted Taylor to return repeatedly to it without a twinge of his Puritan conscience, but the modern reader may wonder whether it was not Taylor's own natural ardor which drew him so often to Canticles for his texts. Yet, reading the "Meditations," one never questions the sincerity of his love for Christ in such lines as these:

Oh! that my Heart, thy Golden Harp might bee
Well tun'd by Glorious Grace, that e'ry string
Screw'd to the highest pitch, might unto thee
All Praises wrapt in sweetest Musick bring.
I praise thee, Lord, and better praise thee would,
If what I had, my heart might ever hold.

Though the "Sacramental Meditations" are often awkward and uneven in development and sometimes repetitious in phrasing or imagery, they form altogether a remarkable group of poems, filled with light and warmth and beauty and proclaiming the poet's love for the Christ whom he served devotedly for so many years.

THE POETICS

Type of work: Philosophical essay
Author: Aristotle (384-322 B.C.)
First transcribed: Fourth century B.C.

Although Aristotle's reputation as one of the greatest philosophers of all time rests principally on his work in metaphysics, he nowhere shows himself more

the master of illuminating analysis and style than in the *Poetics*. The conception of tragedy which Aristotle developed in this work has perpetuated the Greek ideal of drama through the ages.

Aristotle begins his essay with an exposition of the Greek idea that all poetry, or art, is representative of life. This conception—that art is imitative—is also to be found in Plato's *Republic*, a work in which Plato, who was Aristotle's teacher, portrays Socrates as urging that poets be banned from the ideal state for, as imitators, they are too far removed from reality to be worthy of attention. For the Greeks the idea of poetry as imitative or representational was a natural one since, as a matter of fact, a great deal of Grecian art was representational in content. Furthermore, by "representation" was meant not a literal copying of physical objects, although it was sometimes that, but a new use of the material presented by sense.

Aristotle's intention in the *Poetics* is to analyze the essence of poetry and to distinguish its various species. The word "poetry" is used in translation as synonymous for "fine art." Among the arts mentioned by Aristotle are epic poetry, tragedy, comedy, dithyrambic poetry, flute-playing and lyre-playing. These arts are regarded as all representative of life, but they are distinguished from each other by their means and their objects. The means include rhythm, language and tune; but not all the arts involve all three, nor are these means used in the same way. For example, flute-playing involves the use of rhythm and tune, but dancing involves rhythm alone.

When living persons are represented, Aristotle writes, they are represented as being better than, worse than, or the same as the average. Tragedy presents men somewhat better than average, while comedy presents men somewhat worse. This point alone offers strong evidence against a narrow interpretation of Aristotle's conception of art, for if men can be altered by the poet, made better or worse than in actual life, then poetry is not a mere uncreative copying of nature. Furthermore, a comment later on in the *Poetics* tells us that the poet in representing life represents things as they are, or as they seem to be, or as they should be. This concept certainly allows the artist a great deal more freedom than "imitation" suggests.

The origin of poetry is explained by Aristotle as the natural consequence of man's love of imitation and of tune and rhythm. We enjoy looking at accurate copies of things, he says, even when the things are themselves repulsive, such as the lowest animals and corpses. The philosopher accounts for this enjoyment by claiming that it is the result of our love of learning; in seeing accurate copies, we learn better what things are. This view is in opposition to Plato's idea that art corrupts the mind since it presents copies of copies of reality (physical objects being considered as mere copies of the universal idea or kind). Aristotle believed that universals, or characteristics, are to be found only in things, while Plato thought that the universals had some sort of separate existence.

Comedy represents inferior persons in that, laughable, they are a species of the ugly. The comic character makes mistakes or is in some way ugly, but not so seriously as to awaken pity or fear.

Epic poetry differs from tragedy in that it has a single meter and is narrative in form. A further difference resulted from the Greek convention that a tragedy encompass events taking place within a single day, while the epic poem was unlimited in that respect.

Tragedy is defined by Aristotle as a representation of a heroic action by means of language and spectacle so as to arouse pity and fear and thus bring about a catharsis of those emotions.

The relief, or catharsis, of the emotions of pity and fear is the most characteristic feature of the Aristotelian conception of tragedy. According to Aristotle, tragedy arouses the emotions by bringing

a man somewhat better than average into a reversal of fortune for which he is responsible; then, through the downfall of the hero and the resolution of the conflicts resulting from the hero's tragic flaw, the tragedy achieves a purging of the emotions in the audience.

The audience feels pity in observing the tragic hero's misadventures because he is a vulnerable human being suffering from unrecognized faults, and then fear results from the realization that the hero is much like ourselves: we, too, can err and suffer.

Aristotle defines "plot" as the arrangement of the events which make up the play, "character" as that which determines the nature of the agents, and "thought" as what is expressed in the speeches of the agents. "Diction" is the manner of that expression.

The plot is the most important element in the tragedy (the others being character, diction, thought, spectacle, and song) because a tragedy is a representation of action. The characters exist for the sake of the action, not the action for the sake of the characters.

The two most important elements of the tragedy and of its plot are "peripety" or reversal and "discovery." By "peripety" is meant a change of a situation into its opposite state of fortune—in tragedy, a change from a good state of affairs to the bad. A "discovery" is a revelation of a matter previously unknown. The most effective tragedy, according to Aristotle, results from a plot which combines peripety and discovery in a single action, as in Sophocles' *Oedipus*.

To modern readers Aristotle's definitions of the "beginning," "middle," and "end" of a tragedy may seem either amusing or trivial, but they contain important dramatic truths. The philosopher defines the beginning as that which does not necessarily follow anything else but does necessarily give rise to further action. The end necessarily follows from what has gone before, but does not necessarily lead to further events. The middle follows the beginning and gives rise to the end.

The sense of Aristotle's definitions is found once we realize that the important thing about the beginning of a play is not that it is the start, but that relative to the audience's interest and curiosity no earlier event is needed, but further events are demanded. Similarly, for the ending, the closing events of a play should not be merely the last events presented, but they should appear necessary as a result of what has already happened, and, furthermore, they should not give rise to new problems which must be solved if the audience is to be satisfied.

Aristotle writes that anything that is beautiful must not only have parts orderly arranged, but must also have parts of a large enough, but not too large, size. An animal a thousand miles long or something too small to be seen cannot be beautiful. A play should be as long as possible, allowing a change of fortune in a sequence of events ordered in some apparently inevitable way, provided the play can be understood as a whole.

In his conception of unity Aristotle emphasizes a point that continues to be useful to all who compose or criticize works of art: if the presence of a part makes no difference, it has no place in the work.

A good tragedy should not show worthy men passing from good fortune to bad, for that is neither fearful nor pitiful but shocking. But even worse is to show bad men acquiring good fortune, for such a situation irritates us without arousing pity and fear.

The tragic hero, consequently, should be a man better than ourselves, but not perfect; and he should suffer from a flaw which shows itself in some mistaken judgment or act resulting in his downfall. There has been considerable discussion about the kind of flaw Aristotle meant, but it seems clear from the examples he gives, like the *Oedipus*, that the flaw should be such that, given it, a man must inevitably defeat himself in action;

nevertheless, it is not inevitable that man have that flaw. All men are liable to the flaw, however; hence, the tragic hero arouses fear in all those who see the resemblance between the hero's situation and their own. The hero arouses pity because, as a human being, he cannot be perfect like the gods; his end is bound to be tragic.

Aristotle concludes his *Poetics* with a careful discussion of diction and thought, and of epic poetry. Among the sensible comments he makes is one to the effect that what is believable though not possible is better in a play than an event which is possible but not believable.

Throughout the *Poetics* Aristotle offers remarkably clear analyses of what Greek tragedy actually was and of what, according to Aristotle, it ought to be. He shows not only an adroit analytical intellect but also an understanding of the practical problems of the art of poetry; and he is sophisticated enough to realize that most questions as to the value, length, beauty, and other features of a work of art are settled relative to the kind of audience the judge prefers.

THE POETRY OF AUDEN

Type of work: Poetry
Author: W(ystan) H(ugh) Auden (1907-)
Principal published works: Poems, 1930; *The Orators,* 1932; *The Dance of Death,* 1933; *Poems,* 1934; *Look, Stranger,* 1936; *Spain,* 1937; *Another Time,* 1940; *The Double Man,* 1941; *For the Time Being,* 1944; *Collected Poetry,* 1945; *The Age of Anxiety,* 1947; *Nones,* 1951; *The Shield of Achilles,* 1955; *The Old Man's Road,* 1956

W. H. Auden, for twenty years ranked among the best modern poets, is, like his contemporary T. S. Eliot, the product of both the English and the American traditions. Auden was raised in the industrial midlands of England and educated at Oxford during the bleak 1930's. There he became one of a group of young poets, including C. Day Lewis, Louis MacNeice, Stephen Spender, and Christopher Isherwood, who directed their writing toward a search for meaning in a world which seemed to them empty and mechanical.

Growing up during the great depression, when unemployment was at a peak in England, Auden and his contemporaries, in sympathy with the problems of the working class, looked to Marxism as a possible solution to social conditions and to Sigmund Freud and George Walther Groddeck for answers to the spiritual barrenness resulting from these conditions. Auden's continual search for meaning and faith during this period led him away from these ideas to the orthodox Christianity of theologians like Reinhold Niebuhr and Søren Kierkegaard. The most complete expression of his Christianity is his Christmas Oratorio, *For the Time Being,* possibly his finest, most cohesive work.

Auden's acceptance of Christianity coincided approximately with his move to New York, just before the outbreak of World War II. His more recent work combines American images, rhythms, and colloquialism with English ones, but his poetry is almost always universal rather than regional.

Auden's wide reading is reflected in the development of his technique and his philosophy. In the inaugural address delivered when he became Professor of Poetry at Oxford in 1956 he named Thomas Hardy as his first real model; the younger poet found in his master's work an expression of the disillusionment he himself felt. Hardy wrote of an apparently meaningless universe, governed by chance, and Auden found men going through life as a ritual in which there is

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no meaning. The soldiers of "Which side am I supposed to be on?" are "aware of our rank and alert to obey orders," but they have no idea of what they fight for. Like Hardy, Auden often speaks in abstract tones, and he may have acquired his fondness for experimenting with verse forms from the late-Victorian poet.

William Blake's concern for the mistreated laboring class and the paradoxical religious views expressed in *The Marriage of Heaven and Hell* are reflected in Auden's poetry. Blake's *Songs of Innocence* and *Songs of Experience* also suggest the form of many of the poems in "Songs and other musical pieces" in Auden's *Collected Poetry*. Especially reminiscent of Blake is:

> Now the leaves are falling fast,
> Nurses flowers will not last;
> Nurses to the graves are gone,
> And the prams go rolling on.

Auden's rhythms also reflect his interest in Anglo-Saxon and Middle English verse. *The Age of Anxiety,* "a Baroque Eclogue," is written almost entirely in the old alliterative four-stress line, which is used also in the lines of the Voices of the Desert in *For the Time Being*. The colloquial style of William Butler Yeats's later poetry also influenced some of Auden's work. Critics have pointed out the similarity between Yeats's "September 1913" and Auden's "September 1, 1939":

> I sit in one of the dives
> On Fifty-Second Street
> Uncertain and afraid
> As the clever hopes expire
> Of a low dishonest decade.

It is difficult to assess the effect of T. S. Eliot on Auden; the latter is reported to have told his Oxford tutor that Eliot was the only poet to be seriously considered by the prospective writer. The social criticism of *The Waste Land* and *The Hollow Men* was certainly an inspiration to the young poet who felt the same cultured barrenness that Eliot had described. Auden has adopted a few of Eliot's symbols; the desert is a recurrent image of the present civilization for both men.

A particularly striking similarity between Eliot and Auden is their acceptance of Anglo-Catholic Christianity. However, Eliot writes in *Ash Wednesday* and *The Four Quartets* of a contemplative ideal, while Auden preaches the necessity for human relationships and mutual concern. His view is well expressed in these lines from *For the Time Being:*

> Space is the Whom our loves are needed by,
> Time is our choice of How to love and Why.

Several related themes run throughout Auden's work. He sees man as an individual isolated in society: a "lonely." "Musée des Beaux Arts" emphasizes this separation; suffering, Auden says, "takes place while someone else is eating or opening a window or just walking dully along":

> In Brueghel's *Icarus,* for instance; how everything turns away
> Quite leisurely from the disaster; the ploughman may,
> Have heard the splash, the forsaken cry,
> But for him it was not an important failure . . .

The Wanderer is another recurrent figure in Auden's poetry. The isolated man searches, sometimes aimlessly, for meaning in life. An early poem, "Doom is Dark and Deeper Than Any Sea Dingle," whose title comes from a Middle English poem translated by Auden, describes the strange impulse which drives a man away from home to wander "a stranger among strangers." Man's quest is portrayed more elaborately in *The Age of Anxiety,* in the section called "The Seven Stages." The four characters, three men and a woman, travel, sometimes together, sometimes separately, through different scenes, passing through the pit-

falls of modern culture and their own dreams, but they lack the courage to cross the desert which is the final stage. They cannot take the "leap of faith" in which Auden found the end to his own quest. Only Rosetta, who possesses the vestiges of her Jewish heritage, has roots and conviction enough to allow her to face the future; whatever happens, she believes that peace lies in reconciliation with her earthly and heavenly fathers. Malin, the Air Force officer, expresses the paradoxes which confront the prospective Christian and the tension which is an integral part of Auden's faith:

> For the others, like me, there is only the flash
> Of negative knowledge. . . .

In both his pre-Christian and Christian poems Auden writes of love as the saving force for mankind, but both humanistic and Christian love in his poetry are extremely impersonal. Concern for others is a familiar theme, but there are almost no descriptions of personal relationships. Even the so-called love lyric, "Lay Your Sleeping Head My Love," is strangely abstract.

Auden is a highly skilled technician. His volume of collected poems includes sonnets, lyrical songs, colloquial meditations, and complex medieval and Renaissance stanza forms like the sestina. His long poems—*The Sea and The Mirror,* in which he discusses the place of the artist in society, using the characters from Shakespeare's *The Tempest,* and *For the Time Being*—contain passages of excellent prose. This virtuosity, one of the poet's greatest assets, is also a defect; verbal tricks intended to produce striking effects succeed only in seeming slick and insincere in some of his work. Many a potentially good poem is marred by the intrusion of a too clever phrase or forced aural effects. Nevertheless, Auden's skill makes his best work inimitable. In the elegiac "In Memory of William Butler Yeats" he interweaves imagery from several of Yeats's own poems and uses three rather different styles of his own to produce one of the finest elegies of the twentieth century. In the concluding lines of this poem one will find Auden's concept of the function of the poet.

Auden has adopted a long, free verse line for many of his more recent poems including parts of *The Shield of Achilles* and "In Praise of Limestone," a "moral landscape" published in 1951. His limestone hill is not the habitat of "saints-to-be" or of "intendant Caesars"; the water-carved stone attracts the men of imagination who see statues, vineyards, in the natural formations, those who climb "arm in arm, but never, thank God, in step."

It is too early to evaluate Auden's work as a whole; he may yet write the masterpiece which his best poems indicate he is capable of creating. But whatever the future direction his work may take, he will certainly be remembered, on the basis of his published poetry and criticism, as one of the outstanding literary men of our time.

THE POETRY OF BASHÔ

Type of work: Verse and poetic prose
Author: Matsuo Bashô (1644-1694)
First published: 1672-1748

No poet in Japan has had a greater effect upon his contemporaries or his posterity or has been accorded greater acclaim and honor than Matsuo Bashô. Throughout Japan, wherever his poetic wanderings took him there are stone memorials, more than three hundred altogether, inscribed with his compositions and many mounds believed to contain objects he owned. Although his remains were buried in a Buddhist temple, on his centennial and sesquicentennial anniver-

saries he was deified in at least three Shintô shrines, one of which was actually named after two of the words in his famous poem:

Furu-ike ya
Kawazu tobi-komu
Mizu no oto.

Many have tried it, but no one has successfully translated this poem. However, it seems to refer to the sound of the water when a frog jumps into a pond. Thus, the name of the shrine might be translated as "Shrine of the Jump-sound."

Born the third (some say the second) son of a warrior family, Bashô not only studied *haikai* poetry, but also read widely in the Japanese and Chinese classics and poetry. He was a student of Zen Buddhism, calligraphy, and painting, and had at one time been a student of Taoism and of medicine. With this rich and varied background Bashô, after a few youthful indiscretions common to his age and society, developed into a man of high virtue, possibly because of the shock he experienced at the death of his feudal lord and fellow poet, the privations he met during his wanderings, and his serious studies in Zen Buddhism.

Haikai, the origins of which may be traced back to the very beginnings of Japanese poetry, developed from a form in which a series of seventeen-syllable verse were linked together. During the middle of the sixteenth century, this form split into the seventeen-syllable *haiku* and linked verse (*renga*), the former a humorous, sometimes bawdy, type of epigram. By the middle of the seventeenth century, *haiku* had again split into two schools, one emphasizing the form itself, the other seeking greater freedom for the expression of wit and the unusual at the expense of form. Ibara Saikaku (q.v.) was in his verse a follower of the latter school. Neither school, however, produced superior poetry.

Bashô lived in a peaceful period following a century of wars and internecine strife. More than half a century before, Ieyasu had unified Japan under the rule of his house. The warriors who had fought under him and their descendants now were busy with peaceful enterprises. There was also a rising moneyed class made up of merchants in the urban trading centers of Osaka and Edo, now Tokyo. The concentration of power and resources in the shogunate, the concentration of cash money among the merchants, the philosophical clashes between the rigid codes of feudal loyalty on the one hand and the power of money on the other, and peaceful times, produced three of the greatest literary figures in Japanese history almost at the same time. Bashô was the poet among them, and the only one who forsook material wealth for matters of the spirit.

In 1666, when Bashô was twenty-three, his feudal lord died. Bashô left feudal service in spite of the fact that such a step made him a semi-outcast from his society, and in 1672 he arrived in Edo already versed in the two schools of the *haiku.* For the rest of his life he devoted himself to bringing this form back to true poetry and, in the course of this effort, created a third school which is named after him. In the three centuries since, *haiku* poetry has had its vicissitudes, but each revival has been a movement back to Bashô. His influence is felt not only in his own school, but also in the other two. His death anniversaries are still strictly observed by his followers, and admiration for him amounts to bare idolatry. The latest revival was begun by Masaoka Shiki (1867-1902), *haiku* poet and novelist, in the 1890's.

There is no single adequate word for the essence of Bashô's poetry, but it has been described as the illustration of an old man girding on his armor and fighting on the battlefield, or clothing himself in the richest brocades to attend a banquet. In either case he cannot hide the fact that he is beyond his physical prime. The gayest of Bashô's *haiku* contain an element of lingering pathos, but such pathos is not to be gained by seeking it *per se.*

It must be a development of one's nature as the result of the varied experiences of life.

The best of the poems by Bashô and his disciples are collected in the *Haikai Shichibu-shû* (*Seven Collected Works*) in twelve volumes compiled by Sakuma Ryûkyo (1686-1748). The seven collections contained are: *Fuyu no Hi* (*Winter Days*); *Haru no Hi* (*Spring Days*); *Arano* (*Fields of Wilderness*); *Hisago* (*The Gourd*); *Saru Mino* (*Coats of Straw for Monkeys*); *Sumi-dawara* (*Bags of Charcoal*); and *Zoku Saru Mino* (*Saru Mino, Continued*).

Other well-known collections of his verse and prose writings are the following: *Kai-oi,* a collection of sixty *haiku* in pairs, each like the two shells of a clam, which gives this collection its title. The verse of thirty-seven persons is contained, as well as Bashô's comments. The preface is dated 1672, when Bashô was twenty-eight. The poems combine snatches of popular songs and expressions of the time, and Bashô's comments indicate that if he himself did not indulge in a gay life in his youth, he was at least in sympathy with those who did. This work is representative of his earlier years.

The remaining books are accounts of his wanderings and journeys, each liberally sprinkled with poems. These include *Nozarashi Kikô* (*In the Face of Wind and Rain*), 1685, an account of a trip from Edo to the Kyoto-Nara-Ise area, particularly Nagoya in 1684-1685; *Kashima Kikô* (*Moon Viewing to Kashima*), 1687; *Oi no Obumi* (*Scraps from my Letterbox*), 1687, an account of a journey in the Yamato area, believed to show Bashô at his peak as a poet and philosopher; *Sarashina Kikô* (*Moon Viewing to Sarashina*), 1688, a brief work like the *Kashima Kikô* and similar in style; *Oku no Hoso-michi* (*The Narrow Road of Oku*), an account of a trip in 1689 from Edo to Sakata in northeastern Japan via Nikkô and Matsushima, and thence down toward the Japan Sea to Kanazawa, Tsuruga and then southward to Ise, covering about 1,467 miles in seven months. This work, the greatest of Bashô's travel accounts, inspired numerous followers, both of his own time and later (including at least one American), to make trips by the same route. The *Saga Nikki* (*Diary at Saga*), 1691, is Bashô's diary written during a month's stay in 1691 at the Rakushi-sha, a modest residence in Saga, near Kyoto. The style reveals Bashô at his best in describing his enjoyment of a simple, uncluttered life.

Some examples of Bashô's prose and poetry have been translated into English, German, and Spanish. Among the English translations, his *Genjû-an no ki* (*"Prose Poem on the Unreal Dwelling"*) is included in Donald Keene's *Anthology of Japanese Literature* (New York, 1955). There are two translations into German of the *Kashima Kikô*. The *Oku no Hoso-michi* has been translated by Isobe Yaichirô (Tokyo, 1933). A partial translation is included in the Keene *Anthology*. It also appears as "Bashô, the Wanderer," by Richard Lane, in the *Journal of Oriental Literature* (IV, 1951). The *Saru Mino* appears in "Bashô (1644-94) and the Japanese Political Epigram," by Basil Hall Chamberlain, in the *Transactions of the Asiatic Society of Japan* (XXX, 2, 1902). Harold G. Henderson has a number of unique translations of Bashô's poems in his *An Introduction to Haiku: an Anthology of Poems and Poets from Bashô to Shiki* (New York, 1958).

THE POETRY OF BLAKE

Type of work: Poetry
Author: William Blake (1757-1827)
Principal published works: Poetical Sketches, 1783; *There Is No Natural Religion,* c. 1788-1794; *All Religions Are One,* c. 1788-1794; *Songs of Innocence,* 1789; *The Book of*

Thel, 1789; *The Marriage of Heaven and Hell,* c. 1790; *The French Revolution,* 1791; *For the Sexes: The Gates of Paradise,* 1793; *Visions of the Daughters of Albion,* 1793; *America, A Prophecy,* 1793; *Songs of Experience,* 1794; *Europe, A Prophecy,* 1794; *The First Book of Urizen,* 1794; *The Song of Los,* 1795; *The Book of Ahania,* 1795; *The Book of Los,* 1795; *Milton,* 1804-1808; *Jerusalem, The Emanation of the Giant Albion,* 1804-1820; *Laocoön,* c. 1820; *The Ghost of Abel,* 1822

The poetry of William Blake, an artist, printer, prophet, and revolutionary, varies widely in style and substance, from youthful imitations of Spenser to lyrics of seemingly naïve childish wonder to obscure and pretentious mysticism. Apart from his earliest productions, his work shows a powerful originality in form, images, and technique.

His juvenile work, written between the ages of twelve and twenty, was published in 1783 as *Poetical Sketches.* The poems, which are slight and at times even crude, show a strong Elizabethan influence. Occasional flashes of lyrical brilliance are visible, however, such as this stanza from a song known to have been written before he was fourteen:

> With sweet May dews my wings were wet,
> And Phoebus fir'd my vocal rage;
> He caught me in his silken net,
> And shut me in his golden cage.

Although he remained poor and generally unknown throughout his life, Blake was well acquainted with a number of leading social and political radicals, and he belonged to a discussion group which included Henry Fuseli, Thomas Holcroft, Mary Wollstonecraft, Thomas Paine, and others. Through such stimulation he was able to develop his own radical views about Christianity, Swedenborgianism, and the American and French revolutions. His dual concern with mysticism and political radicalism about 1788-1789 marks his intellectual and artistic maturity. These two strains were immediately evident in Blake's two major collections of lyrics, *Songs of Innocence* (1789), and *Songs of Experience* (1794), printed together in 1794 as *Songs of Innocence and Experience.* All three volumes were illustrated by the author's powerfully imaginative engravings, which contribute greatly to the reader's appreciation of the text. By "innocence" and "experience" Blake meant two contrary, though not clearly defined, states of the human soul. The two groups of poems directly oppose their subject matter. We are given "Infant Joy" against "Infant Sorrow," "The Blossom" against "The Sick Rose," "The Lamb" against "The Tiger," "The Divine Image" against "The Human Abstract," and opposed treatments of "The Chimney Sweeper," "A Little Boy Lost," and others. The poems are remarkable for their simple grace and direct emotional expression. "Innocence" is something like happiness, a state of wonder and acceptance and endurance of life. The "innocent" chimney sweep, for example, although aware of his misery, retains his vision and faith:

> There's little Tom Dacre, who cried when his head,
> That curled like a lamb's back, was shaved: so I said
> "Hush Tom! never mind it, for when your head's bare
> You know that the soot cannot spoil your white hair."

In contrast, the chimney sweep of the opposed poem in *Songs of Experience* understands the earth-bound social cause and the destructive aspects of life. His complaint is bitter:

> And because I am happy and dance and sing,
> They think they have done me no injury,
> And are gone to praise God and His Priest and King,
> Who make up a Heaven of our misery.

The poet's opposition of "innocence" and "experience" reflects the develop-

ment of his Doctrine of Contraries, a philosophical view which was to dominate his poetry for the rest of his life. He defines this doctrine in *The Marriage of Heaven and Hell* (c. 1790): "Without Contraries is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence." Elsewhere in the same work he casts these oppositions as a "Prolific Force" against a "Devouring Force":

> But the Prolific would cease to be prolific unless the Devourer, as a sea, received the excess of his delights. Some will say: 'Is not God alone the Prolific?' I answer: 'God only acts and is in existing beings, or men.'

Blake apparently viewed progress as cyclical, as a period of creation following one of destruction. Such a view is present in the mythology of his later works. Specifically, *The Marriage of Heaven and Hell* attacks the rationalism of eighteenth-century Protestantism, which, Blake felt, reduced complex moral problems to oversimplified formulas. By means of paradox he hoped to stress a truer and more complicated awareness of the human condition. In "The Little Vagabond," for example, a later lyric associated with *Songs of Experience,* the young narrator complains: "Dear mother, dear mother, the Church is cold,/But the Ale-house is healthy and pleasant and warm." Although apparently uncomplicated, Blake's lyrics are written in a complex vision.

Blake's prophetic and mystical writings include *The Book of Thel* (1789); *Tiriel* (c.1789); *Visions of the Daughters of Albion* (1793); *America, A Prophecy* (1793); *Europe, A Prophecy* (1794); *The First Book of Urizen* (1794); *The Song of Los* (1795); *The Book of Ahania* (1795); *The Four Zoas* (c.1797); *Milton* (1804-1808); *Jerusalem* (1804-1820); and *The Ghost of Abel* (1822). These poems generally employ a kind of free verse, although there are some memorable lyrical passages, and an obscure and at times incomprehensible personal mythology. Various critics have produced widely differing interpretations.

These writings may be profitably divided into four groups which indicate different directions in the author's thought. The first such group contains *Thel* and *Tiriel,* works that are allegorical rather than symbolic. *Thel* argues for a benevolent providence found in all things. *Tiriel* is an Ossianic imitation with the theme of defiant children against a tyrannical father. Neither poem shows the paradoxical views Blake was soon to develop.

The second group marks the beginning of Blake's characteristic mystical thought. It includes the prose work, *The Marriage of Heaven and Hell,* and two subgroups of related poems. The first group, consisting of *A Song of Liberty; Visions of the Daughters of Albion; America, A Prophecy; Europe, A Prophecy;* and *The Song of Los,* employs relatively uncomplicated symbolism. They stress the doctrine of man's regeneration through a revolt against common moral standards to produce an apparently anarchical society. The second group, which includes *The First Book of Urizen, The Book of Los* (1795), and *The Book of Ahania,* introduces a myth which challenges the Hebraic-Christian and Miltonic views of cosmology, man, and sin. These poems are intellectually significant in that the action is set against a background of blind fate. The power of God to direct the universe is implicitly denied.

Vala, an earlier form of *The Four Zoas,* is representative of a third development in Blake's mythology. To his earlier symbolism he added new qualities and powers. Urizen, Luvah, Tharmas, and Urthona or Los are associated respectively with the intellect or the Brain, the affections or the Heart, the appetite or the Tongue, and the Ear or the prophetic and creative activity. He apparently wished either to base his myth in psychology or to include human attributes in a story about the origins of the universe.

About 1797, however, while still working on *Vala,* Blake radically shifted his views to a belief in a beneficent God, although he maintained his attack against conventional theology and moral codes. *The Four Zoas, Milton,* and *Jerusalem* belong to the fourth group, which features a more extensive use of symbols derived from Christianity and a more elaborate view of his theories about reality and knowledge. His theory of salvation through revolt, as well as Orc, its symbol, finally disappears. At the same time Blake more closely identifies his mysticism with art. Instead of creating a new mythology to express his new views, Blake rewrote and patched up the old symbolism, inevitably confusing it still further. He left no fully coherent myth.

Milton consists of two separate parts, the obscure and shadowy Satan-Palamabron myth, and the descent of Milton into the world to correct his theological errors in *Paradise Lost,* such as having regarded Satan as punished by God for his sins. Blake often claimed to have spoken to Milton in visions. Crabb Robinson, an acquaintance of Blake, wrote to Dorothy Wordsworth: "Now, according to Blake, atheism consists in worshipping the natural world, which same natural world, properly speaking, is nothing real but a mere illusion produced by Satan. Milton was for a great part of his life an atheist, and therefore his fatal errors in *Paradise Lost,* which he often begged Blake to refute." *Milton* is also noteworthy for the striking lyric with which it begins, "And did those feet in ancient time."

Jerusalem deals with Albion's (man's) conquest of error on earth and with his return to Eternity. It celebrates the law of Forgiveness of Sins. The text as we have it is obscured by many revisions, but in 1809 the poet published a clear description of its theme: "(The Strong Man, the Beautiful Man, and the Ugly Man) were originally one man who was fourfold; he was self-divided, and his real humanity slain on the stems of generation, and the form of the fourth was like the Son of God . . . it is voluminous, and contains the ancient history of Britain and the world of Satan and of Adam."

THE POETRY OF BRYANT

Type of work: Poetry
Author: William Cullen Bryant (1794-1878)
Principal published works: The Embargo, or Sketches of the Times: A Satire, 1808; *Poems,* 1821, 1834, 1836, 1839; *The Fountain and Other Poems,* 1842; *Poems,* 1854; *The Poetical Works of William Cullen Bryant,* 1876

William Cullen Bryant was one of the first authentic voices of the Romantic Movement in America. At his best, he combined the essential simplicity and emotion of a romantic with careful observation of and allegiance to the world of nature about him. His poems demonstrate this minute observation and this simple care, fashioned into verse that is clear, sometimes moving, and easily communicated.

Bryant was a precocious boy who demonstrated an early interest in politics and literature. In 1808, before he was fourteen years old, his first volume of poetry, *The Embargo, or Sketches of the Times: A Satire,* was published. "The Embargo," the principal poem in this volume, was an attack on President Jefferson in which the young poet set down in heroic couplets all the slanderous epithets he had heard his elders use against Jefferson. Bryant's next poem was "Thanatopsis." First written in 1811, and published in the *North American Review* in 1817, it is an instance of genuine precocity. A meditation in blank verse, developing its theme with quiet power and a simple sense of movement, the poem reflects movingly on the spectacle of man going

to his death secure in the knowledge that ultimate salvation is his. Avowedly moral in purpose, it became one of the most frequently read poems in American literature.

Bryant never lost his tendency to use poetry as a vehicle for his explicit moral and religious convictions. He felt that poetry should uplift and ennoble; and his work is filled with poems enjoining man to recognize the truths of nature and of God and to live his life in accordance with them. Bryant's poems indicate that the author felt no shame or self-consciousness in preaching to his fellows. For contemporary readers, however, Bryant is remembered far more for his simple and direct observation of nature than for his moral teaching. Poems like "The Yellow Violet," "To A Waterfowl" and "To the Fringed Gentian," verse acute, precise, and unpretentious, seem now to represent Bryant's highest poetic achievement. The simplicity and ease of stanzas like the following from "To the Fringed Gentian" demonstrate something of the ease and directness of Bryant's nature poetry:

> Thou comest not when violets lean
> O'er wandering brooks and springs
> unseen,
> Or columbines, in purple dressed,
> Nod o'er the ground-bird's hidden nest

Bryant is often thought of as the American Wordsworth, the Nature Poet extraordinary. Like Wordsworth, he could be didactic in his moral certainty, direct and simple in his treatment of nature. If Bryant's best work has not the power and the simple force of Wordsworth at his best, neither does Bryant have long sections of poems as completely prosaic and undistinguished as sections of *The Prelude.*

Bryant wrote in a variety of stanza forms. Although he often used blank verse, he also frequently wrote his nature poems in simple quatrains. He also attempted other stanza forms; in fact, he experimented, at one time or another, with most of the forms regularly used in English poetry. An early poem, "The Ages," written for delivery before the Phi Beta Kappa Society at Harvard in 1821, was written in the nine-line Spenserian stanza; other poems attempted the various forms used in the ode. Although not an innovator, Bryant served a genuine function in making Americans more aware of the structural variety in English poetry, of incorporating into the American tradition the forms and the possibilities of the English tradition. Bryant's work, as he himself was well aware, was, by its example, the work of the conscientious and enlightened teacher.

Bryant, in his effort at romantic simplicity and smoothness, often was distinguished for his sure sense of poetic diction. His aim was, like Wordsworth's, to use simple language and to avoid the stylized or "poetic." Yet his poetry demonstrates that, along with his belief in simplicity of diction, he felt a strong allegiance to the notion of propriety. He attempted to get a certain elevation or majesty into his poetic language, a quality that, at its best, succeeded, although at other times it led him into vast and flat abstractions. In a poem called "The Poet," he both articulated and illustrated his sense of language as the combination of the concrete and the majestic in a carefully wrought passage:

> Yet let no empty gust
> Of passion find an utterance in thy
> lay,
> A blast that whirls the dust
> Along the howling street and dies
> away;
> But feelings of calm power and mighty
> sweep,
> Like currents journeying through the
> windless deep.

Despite the apparent calm, this passage shows that Bryant had a great deal of variety and power within his simple language. At other times, inversion and abstract pretense mar what might otherwise be simple and moving poetry, as in

the poem called "October, 1866," written just after his wife's death:

Yet was the home where thou wert lying dead
Mournfully still, save when, at times, was heard,
From room to room, some softly-moving tread,
Or murmur of some softly-uttered word.

Feared they to break thy slumber? As we threw
A look on that bright bay and glorious shore,
Our hearts were wrung with anguish, for we knew
Those sleeping eyes would look on them no more.

Bryant's poetry covered a great number of themes. In addition to his interest in nature, he also demonstrated his sympathy for various causes throughout the world: the fight for freedom in Italy, the Greek revolt for independence from the Turks. His opinions on social and political questions were generally on the liberal side (he was, for example, an ardent abolitionist), but these opinions, on domestic issues, seldom found their way into his verse. He also frequently mourned the death of friends and famous contemporaries in verse and used his foreign travels as the motivation for other poems. But his most frequent theme was nature; the change of the seasons, the appearance of flowers, the beauty of the familiar world were all his constant preoccupation.

For Bryant, nature was never very far from God, a merciful and forgiving God whose bounty was evident in all his works. He wrote a number of hymns which demonstrate the same simple and genuine devotion, the same sense of pervading goodness, that emanates from his poems on nature. No human tragedy seemed to him so deep or meaningful that the calm, the peace, the divine reason behind it could not be seen. His poetry was full of a generous and pervasive faith.

Bryant was also a translator of many poems from the Spanish and German lyricists of his time. Late in his career he translated Homer's *Iliad* and *Odyssey,* but unfortunately his versions do not convey the boldness, sweep, and power of the Homeric style. Bryant's peaceful faith, particularly as it functioned in his later poetry, was not an effective filter through which to convey Homer's grandeur.

Bryant's poetry has had a great influence on poetry in America. His variety, his enthusiasm for expressing individual emotions, his genuine interest in nature, and his interest in many forms of poetic expression helped to educate generations of American poets and readers. Although his influence has been far less notable during the past thirty or forty years, he helped to introduce poetry to a young country that would have been highly suspicious of more sophisticated practitioners. In his poems he seemed an ordinary man developing simple emotions in a variety of styles, managing each in a clear, clean, dignified way. For American poetry in the middle of the nineteenth century, no more was required: before his time, no one had accomplished as much.

In addition to his historical value, Bryant still merits the modern reader's attention for his careful diction and his simple observation of nature. At its best, his verse has a simple power and precision. If the contemporary reader cannot appreciate Bryant's easy assurances about ultimate peace and justice or is disturbed about the poet's lapses into flat and banal language, he can still appreciate the fact that Bryant was often a poet of skill and simple directness, still acknowledge the poetic achievement of lines such as the following from "The Burial Place":

Yet here,
Nature, rebuking the neglect of man,
Plants often, by the ancient mossy stone,
The brier-rose, and upon the broken turf

That clothes the fresher grave, the strawberry plant
Sprinkles its swell with blossoms, and lays forth
Her ruddy, pouting fruit. . . .

As these lines show, Bryant could often describe what he saw with clarity, emotion, and poetic force.

THE POETRY OF CARDUCCI

Type of work: Poetry
Author: Giosuè Carducci (1835-1907)
Principal published works: Rime, 1857; *Inno a Satana,* 1865 (*Hymn to Satan*); *Levia Gravia,* 1868; *Odi barbare,* 1877-1889 (*Pagan Odes*); *Rime e ritmi,* 1899

Rarely has a poet in modern times been awarded the admiration and adulation during his lifetime that was accorded by the people of Italy to Giosuè Carducci. Regarded as a national prophet, as well as the unofficial poet laureate of Italy, he was, for many years prior to his death, something of an Italian institution. In addition to his career as poet and essayist, he was a highly successful member of the academic world. For more than forty years he served as a professor of literature at the University of Bologna. He was awarded the Nobel Prize for literature in 1906.

As a poet Carducci was a nonconformist in his time, a fact which accounts for much of his popularity in Italy and his importance in the history of Italian literature. When he began his career, Italian poetry was and had been for many years inferior to Italian prose. A romantic interest in the past and its glories had become a curse to poetry. Carducci pointed the way to a new view, however, by looking at contemporary events and the possibilities of the future: the greatness of Italy, its culture and its national unity, in the nineteenth century. Carducci felt that poetry had a part to play in the great awakening—political, religious, and literary—that seemingly was about to break in his native country.

From the beginning, Carducci reacted consciously against romanticism. As a member of the "Amici Pedanti," a circle of young Italian writers, he worked to return Italian poetry to classicism. This change, hoped Carducci, would revitalize the poetry of his native land. The poetry he wrote at the time is typical in many ways of work produced throughout his career. His verse is simple, but at the same time heroic and solemn in tone. There is none of the excessive verbiage, emotion, or metaphor typical of romantic literature. All is restrained and controlled.

Carducci also tried to revive the classical meters. This interest may be explained partly by the strong humanistic element in his education and academic environment. In his first volume of poems, *Rime,* he presented a collection which decried two influences on Italian culture: romanticism and Christianity. Carducci expressed through his early poems a belief that classicism in art and paganism in religion were needed to invigorate Italian art and culture.

Two volumes of poems, mainly about contemporary political events, followed. They were *Levia Gravia* and *Giambi ed Epodi* (1882). Critics in Italy and abroad have felt that the political slanting of the poems in these volumes weakened the effort and that the two volumes represent the least valuable in his work. One of Carducci's best-known and most controversial poems, *Hymn to Satan,* was published in 1865. Invoking Satan as other poets had invoked the muses, Carducci complained that Christianity was moribund and was carrying the world to death with it, that rust was gnawing at the mystical sword of the Archangel Michael. He went on to call back paganism as a means of freeing man and his mind. Satan in the poem was made a spirit of paganism,

the spirit that evoked the marbles, the pictures, the literature of classical antiquity, as well as the pantheon of gods and goddesses. Carducci wrote, too, that this was the spirit behind such great rebels against the Roman Catholic Church as Wycliffe, Huss, Savonarola, and Martin Luther, men who unbound human thought from the fetters with which orthodoxy had, according to Carducci, bound it. Satan became in the poem not one symbol, but many. He symbolizes progress, intellectuality, anti-clericalism, the idea of progress, and the good influence of classical thought. Satan becomes for Carducci more a helper than an adversary of man.

The political aspects of Italian culture and life were never far from Carducci's mind and art. Sometimes he favored those in power and sometimes he did not. In the 1850's he was for a time the darling of the monarchists because of such poems as "La Croce di Savoia" and the "Canzone a Vittorio Emanuele," for as the years went by, Carducci tended away from his earlier republicanism and became satisfied with a monarchy for his beloved Italy. That he was finally reconciled is evident in the poems, especially such a poem as "Piedmonte," an ode which appeared in 1890 and was included in *Rime e ritmi*.

Carducci did not, on the other hand, change his mind very much about the Church. Although he became less bitter about the cultural significance of the Roman Catholic Church in Italy, he could not reconcile his views of art with Christian theology, as the "Hymn to Satan" had proved. Carducci believed that beauty had reached its best expression in Greek and Roman art. It was this belief that caused him to try to return to classical expression, even the meters of classical poetry. It was in this pagan view of the world, which he tried to express, that the poet found tranquil loveliness. When Carducci wrote of his native land, he found in pagan religion and its spirit something which welcomed the reality of the land and its creatures, instead of repressing the things of this world as Christianity seemed to do, with its emphasis on another, more spiritual world. In Carducci's poems about the Italian countryside there is a suggestion of the early Vergil. It is as if the poet, sometimes tired of struggling in political and cultural battles, retired to the country for peace, security, and contentment.

Carducci differs, however, from the English poets of the nineteenth century. Unlike Wordsworth, Carducci does not moralize about what he finds in nature and the rural life; unlike Keats, he shies away from the sensuous, from the emotional, and the subjective. Carducci seems merely to have looked for and found contentment of a kind. Such expression is found, for example, in "Il Bove," a poem about the mild, strong, and patient ox, whose eyes mirror for the poet the green and divine silence of the fields. It is not strange to find that the poet says in a poem to Vergil that the Roman poet's verse is to him like the sea, a line of mountains, or the breeze in tall trees. Again, in "A un Asino," Carducci used the donkey as a symbol of ancient patience and asks, at the same time, if it may not be love that moves the donkey to bray. Even "Presso una Certosa," a poem written about landscape near a monastery, is a poem on the loveliness of the countryside, a loveliness which leads the poet to think of pagan times and things, and ends with the hope that the poet may be visited by the spirit of Homer.

At times Carducci seems to feel that he could have chosen a better life by living in the countryside, instead of writing about the disturbances of his native land. His "Idyl of the Maremma" finds him writing of a vigorous countrywoman meant for bearing vigorous sons and daughters. Better to have loved and won her, to have lived with such a one in the country amidst a large and healthy family, writes the poet, than to sweat in small rhymes, to write painfully of sad

and miserable things, and to seek out the ambiguous answers to the riddles of the universe.

Although he was a reformer in poetry and the foe of slavish imitation of the past, Carducci revered the great poets, as his poems to Dante, to Vergil, and to Homer testify. The poet of nineteenth-century Italy did not deny the greatness of his predecessors; he simply wished to find his own vein of work which might be as productive for him and his age as those the great poets of the past had found for themselves and their ages. Even though he could not use the same materials as Dante, Carducci realized the greatness of *The Divine Comedy* and praised Dante for it. But, wrote Carducci, the greatness of Dante's time was gone and only the greatness of the song remained.

Few American readers know Carducci and his poetry. He was essentially a lyric poet, and too much is lost when a lyric is taken from one language and remade in the words of another. In Carducci's case this is particularly true. His materials, spirit, and style remain essentially Italian, resistant to adequate translation in another tongue.

THE POETRY OF CHRISTINA ROSSETTI

Type of work: Poetry
Author: Christina Rossetti (1830-1894)
Principal published works: Goblin Market and Other Poems, 1862; *The Prince's Progress and Other Poems,* 1866; *Sing Song,* 1872; *A Pageant and Other Poems,* 1881; *Verses,* 1893; *New Poems,* 1896

The sister of Dante Gabriel Rossetti, one of the founders of the Pre-Raphaelite Brotherhood, Christina Rossetti began writing poetry in her early teens. Her verse, always simple, pure, direct, never lost some of the childlike and direct quality evident in her earliest work. Indeed, she later wrote a nursery rhyme book (*Sing Song*), full of pleasant and sharp little rhymes for children. She even included a rhymed alphabet, containing six or eight onomatopoetic references for each letter. Her skill and facility in light verse can be seen in the lines like the following from "An Alphabet":

K is a King, or a Kaiser still higher;
K is a Kitten, or quaint Kangaroo.
L is a Lute or a lovely-toned Lyre
L is a Lily all laden with dew.

Her deftness in children's verse and in slight lyrics lasted throughout her poetic career.

Christina Rossetti is, however, far more frequently remembered for her religious or devotional poetry. Living in partial seclusion with her family (primarily with her mother until the latter's death in 1886), Christina Rossetti saw little of the London around her but lived intensely within her own private world of religious contemplation and meditation. Her poetry, the product of inward contemplation rather than a weapon for a public cause like that of the Pre-Raphaelites, was most frequently devotional. Her themes were faith and the peace of the eternal spiritual life.

Her religion was not theological or doctrinal, however, in the manner of many Victorians, for she concentrated on simple faith and applied her simple and pure lyrics to celebration of that faith. In this simple faith, Jesus being the object of much of her devotion; she wrote a number of poems on the incidents in His life and used Good Friday and the Resurrection as a subject for several of her best poems. In devoting her poems, the products of her faith, to Jesus, she idealized the peace that the individual could find in his dedication to Christianity and the life of the spirit. She seemed, often, to picture herself as humble and unworthy, to long for the peace of eternal rest without ever being sure she could obtain it.

She made religion a haven, frequently in her poetry presenting religion as a resting place from the cares of a troubled life. This theme, along with her simple diction, is evident in the following passage from "I Do Set My Bow in the Cloud":

Then tell me: is it not enough
To feel that, when the path is rough
And the sky dark and the rain cold,
His promise standeth as of old?
When heaven and earth have past away
Only His righteous word shall stay,
And we shall know His will is best.
Behold: He is a haven-rest,
A sheltering-rock, a hiding-place,
For runners steadfast in the race;
Who, toiling for a little space,
Had light through faith when sight
grew dim,
And offered all their world to Him.

This passage illustrates many of Miss Rossetti's frequent attitudes: the darkness and difficulty of this world, usually portrayed in wintry images; the sense of God's promise to man emanating through all human experience; the idea of the "sheltering-rock," the haven of faith in which the poor human being could "hide"; the sense that religious faith, without question, is more important for man than are any of his own attempts to see and understand the world about him.

In her devotional poetry she frequently presents simple images of nature through which she demonstrates her devotion. Flowers, the coming of spring and hope, the simple natural details of the world around her, form the pattern of images through which her faith is conveyed. The fields and the meadows, like her simple reflections, all demonstrate the power of God and man's necessary faith in the mercy and forgiveness of Christ. The most common symbol in her poetry is the rose. Standing for a kind of spiritual beauty, an emanation of the spirit of Christ, the rose figures centrally in her work. Roses are, in a poem like "Three Nuns," the flowers planted in paradise, the sure indications of the existence of divine love. The rose is also, in this and other poems, the symbol of purity, of a virginal and spiritual beauty that emanates from the divine. In addition, the rose is often solitary, blooming alone in a dark and wintry landscape. As a figure of solitary beauty, the rose becomes an emblem for faith and virtue in the midst of a dark and corrupt world.

Christina Rossetti's faith was not simply a private matter. In her poetry she demonstrated a great deal of concern for her family and her small circle of friends, and she included them in her poetic requests for the blessings of a merciful Christ. Many of her poems mark family occasions: birthday greetings, valentines to her mother, hopes that her talented brothers could find the peace and rest latent in the true faith. Sometimes she questions her worthiness for salvation, although she generally concludes that Christ is sufficiently merciful to receive her in paradise. In these poems she often comments on the vanity of worldly ambition and the folly of man's pride. Although she humbly includes her own inclination to judge others as one of the most damning of sins, she often speaks out against those less faithful to the divine spirit than she, giving her work qualities of precision and sharpness.

Not all of Christina Rossetti's verse is religious or devotional. She can be light and witty; some of her early epigrams have the flavor of Jane Austen's quiet, civilized, cutting comments. She also wrote a few satirical poems, like one called "The P.R.B." which begins:

The two Rossettis (brothers they)
And Holman Hunt and John Millais,
With Stephens chivalrous and bland,
And Woolner in a distant land—
In these six men I awestruck see
Embodied the great P.R.B.
D.G. Rossetti offered two
Good pictures to the public view;
Unnumbered ones great John Millais,
And Holman more than I can say

William Rossetti, calm and solemn,
Cuts up his brethren by the column.

Some of this sharpness and directness also appears in the poems she wrote about neighboring farm girls. These poems sometimes begin with a simple characterization or a simple account of the circumstances in which the farm girl lived. From this point, the writer goes on, as in "Margery," to demonstrate that the unhappy girl should not have been so obvious in letting her boy friend know that she loved him, or she may urge the simple farmer to speak up and tell his love. These poems have a direct, homely quality of easy and unpretentious diction. If they frequently add a didactic tag that spoils them for modern ears, the moral is also kept in the language and the area of concern in the poem. Wit and homely common sense distinguished much of Christina Rossetti's nonreligious poetry, an indication that her observation of the world around her was as sharp, though restrained, as her allegiance to the world of spirit was thorough and genuine.

Praised in her own time for the clarity and sweetness of her diction as well as for the purity of her faith, Christina Rossetti was widely read, although not widely imitated, for she introduced little in the way of technical innovation or a new area of poetic subject matter. Faith is often more bitter in the twentieth century, and the simplicity of her faith seems remote and unworldly to many contemporary readers. Yet the simplicity of her diction and the ability to state a perception with ease and grace and point are still qualities that endear this writer to many modern readers. Although her public is not wide, it is faithful and appreciative.

THE POETRY OF DANTE GABRIEL ROSSETTI

Type of work: Poetry
Author: Dante Gabriel Rossetti (1828-1882)
Principal published works: Poems, 1870; *Ballads and Sonnets,* 1881; *Collected Works,* 1886

Some glimpse into Rossetti's ideas on poetry can be obtained from the statement made, at almost the end of his life, to Hall Caine, that when, as a youth, he had first encountered early English ballad literature, he had said to himself, "There lies your line." He read the collections made by Thomas Percy (1765) and by Sir Walter Scott (1802-1803) as well as Scott's original poetry, and he spent many hours in the British Museum poring over medieval romances in a search for words to use in poems that he planned to write.

He began his career, however, as a painter, and entered literature through the coterie which called itself the Pre-Raphaelite Brotherhood. This loosely-knit group, formed in 1848 by Rossetti, Holman Hunt, and J. E. Millais, had as its artistic goal the return to the "fidelity to nature" of medieval Italian painters prior to Raphael. Thus both as painter and as poet Rossetti was directed towards medievalism. The new group soon needed a periodical through which the members could make their views known; so, in 1850, they founded *The Germ.* Its life was short—only four numbers appeared—but in it some of Rossetti's early work was printed.

Surely no manuscript in all of English literature had a stranger or more macabre history than did Rossetti's first volume of poems. When, on a February night of 1862, he returned to his home to find his wife dead from an overdose of laudanum, he was so conscience-stricken by the possibility that her death had been suicide that he resolved on the melodramatic gesture of placing the manuscript in her coffin under her famous red-gold hair. Even his brother William, who knew that of some of the poems no

other copies existed, while of others there were but imperfect copies, was sufficiently influenced by the tension-charged atmosphere to approve the act. The manuscript contained some of Rossetti's most famous poems: "The Blessed Damozel," "Jenny," "Sister Helen" (first titled "The Witch"), and "Love's Nocturn." But further melodrama was to come. In October, 1869, Rossetti, who now wished to publish the poems and had even advertised their appearance, had the grave opened and the manuscript disinterred by C. A. Howell and Dr. Llewellyn Williams. For this exhumation, which he somewhat lamely tried to justify, Rossetti has been much criticized, one biographer even calling him a "changeable widower rifling his dead wife's grave at the dictate of literary ambition."

The pieces that Rossetti included in this first volume can be divided, at least roughly, into three classes: "medieval" poems, love poems, and sonnets for pictures. By the first category is meant those verses employing medieval settings or imitations of medieval techniques. Rossetti derived his literary medievalism from two sources, the romance and the ballad. From the romance he obtained the colorful background of knights, ladies, and castles found in "The Staff and Scrip"; from the ballad he got the terse, tragic story as well as such devices as the refrain and the question and answer method of narration. These two technical devices, which were common enough in the traditional border ballads, Rossetti—as well as the other Pre-Raphaelite poets—developed into artistic elements of considerable effectiveness. From the simple refrain of the old ballads they created what has been called the "incremental" refrain—that is, a refrain which, by changing with the progress of the narrative and its emotional pattern, helps to build up the climax of the story. The trick is best seen in "Sister Helen," which has been considered one of the best literary ballads of the nineteenth century. This poem has the starkness of the traditional ballad plus modern psychological handling. Usually, however, Rossetti tended to overlay the simplicity of the old ballads with the luxuriant detail so dear to the Pre-Raphaelites.

Another side of Rossetti's medievalism appears in his three translations from Villon, one of which, the "Ballad of Dead Ladies," is perhaps the most famous short piece of translation in English.

Rossetti's love poetry, both of this time and later, presents a difficult problem. To understand the work of any poet, one must know something of his life; and this statement is particularly true of Rossetti. Even on the surface, his love poems are not easy reading, for they are densely woven, at times enigmatic. The mystery turns on his attitude toward his dead wife, Elizabeth Siddall and on the circumstances of her death. It is now fairly well agreed among Rossetti biographers that her death was an act of suicide, and that the suspicion—or even the knowledge—of this fact haunted Rossetti for the rest of his life and was responsible for the gloom of his later years. Some critics even go so far as to say that he never wrote a good poem or painted a good picture after 1862. On the other hand, it seems also true that his brief marriage, after a prolonged engagement, was unhappy. It has been customary to say that these passionate, even sensuous, love poems were inspired by Elizabeth or that they expressed a yearning for a reunion with her; but in recent years it has been claimed that the real inspiration of the poems was Jane Burden, who married William Morris in 1859. She, it is said, was the woman Rossetti really loved. Having married Elizabeth out of a sense of duty and having seen Jane become the wife of one of his best friends, he poured his frustrated love for Jane into "The Stream's Secret" and the sonnet sequence "The House of Life." So anxious was he, according to the proponents of this theory, to conceal the autobiographical aspects of these poems that he deliberately falsified the dates of composition so as to

throw readers off the scent. Since all the facts, even after so many years, have never been made public, the matter must remain conjectural.

Rossetti's poetry was, on its publication, generally well received by critics. But a storm was brewing. In 1871 there appeared in the *Contemporary Review* an article, over an assumed name, called "The Fleshly School of Poetry." Twenty years earlier, Rossetti, along with the other Pre-Raphaelites, had been attacked for his paintings; now he was to be attacked for his poetry. The writer of this article was one Robert Buchanan, an almost unknown Scotsman. The whole situation was complicated by personal feuds and animosities. But the (to us) almost unbelievable prudery of Victorian England made Rossetti peculiarly vulnerable to this kind of attack. His poems were, for those days, extremely frank; his sonnet "Nuptial Sleep" and especially "Jenny," the description of a prostitute, with such lines as

> Your silk ungirdled and unlac'd
> And warm sweets open to the waist,

were genuinely shocking to the contemporary reading public. Also, Rossetti's well-known friendship with Swinburne, the real *enfant terrible* of the period, added to the suspicions of the Victorian public. It is certainly true that Rossetti's love poems were far more sensuous than nineteenth-century poetry had been used to. But Buchanan's attack hurt Rossetti deeply and increased his tendency toward melancholia.

Few styles are as out of fashion these days as the Pre-Raphaelite. To the modern mind, these men seemed far too self-conscious and artificial in their medievalism. But both as poet and painter Rossetti exercised a considerable influence over the artistic taste of the subsequent decades. He and the other Pre-Raphaelites were in part responsible for the "aesthetic movement" of the 1880's and 1890's, the chief ornament of which was Oscar Wilde. Perhaps the most important contribution of Rossetti as a poet was his part in shattering the prudery that had strangled so much of Victorian literature.

THE POETRY OF DONNE

Type of work: Poetry
Author: John Donne (1572-1631)
Principal published works: An Anatomy of the World: The First Anniversary, 1611; *Of the Progress of the Soule: The Second Anniversary,* 1612; *Poems by J.D.,* 1633

It was in the early years of the twentieth century that John Donne was first acknowledged to be a major English poet, and his achievement meaningfully evaluated. Pope "translated" Donne's *Satires* so thoroughly that they were unrecognizable, and Dryden misleadingly declared that he wrote "nice speculations of Philosophy" and not love poetry at all. The poets of the nineteenth century show, with the exception of Gerard Manley Hopkins, the influence of Milton rather than of the metaphysical poets. The poets of this century have learned much from Donne's poetic method, by which emotions are expressed by ideas and ideas defined in their emotional context. Ironically, both Donne and Dryden, by writing in what are essentially speech rhythms and not in the current poetic mode revitalized the language of poetry in their generation.

Dryden was in error when he called Donne's poetry philosophical. Donne was not committed to a particular philosophic system, but he was interested in the fascinating, conflicting, and often disturbing philosophies of his period. The scholastic way of thought, in which systems tended towards synthesis and unity, was giving way to the European scientific renaissance, which was analytical. Ptolemaic astronomy was challenged by Copernicus; Aristotle was challenged by Galileo. What

interested Donne, however, was not the ultimate truth of an idea but the fascination of ideas themselves. His images are drawn from whatever belief best expressed the emotion he had to communicate.

Donne was not the first man to write metaphysical poetry. That is, he was not the first poet to describe an emotional state by its intellectual equivalent. However, before Donne wrote, this technique was confined, with the exception of some of Shakespeare's sonnets and Ben Jonson's poetry, to the drama and was most frequently found in the plays of Ford, Jonson, and Webster. Also, the Elizabethan tradition of love poetry had already begun to be rivaled by witty and cynical courtly verse. Donne's own reaction against the Elizabethan tradition was as successful as it was complete.

In some poems, as in "The Indifferent," Donne celebrated variety in love, and in "Go and Catch a Falling Star" he insisted that no woman remained faithful. As well as in these poems of wit and fancy, where Donne directly mocked literary convention, there are serious love poems in which he is seen to have absorbed and surpassed it. In "A Feaver" the world would not merely be a place of darkness after the lady's death; it would disintegrate:

> But yet thou canst not die, I know;
> To leave this world behinde, is death,
> But when thou from this world wilt goe,
> The whole world vapours with thy breath.

A further departure from the tradition in which the lady was invariably unattainable is the glory Donne finds in sexual as well as spiritual love. In only two or three poems does he praise platonic relationships, and the poems that describe a relationship in which the beloved woman is not the poet's mistress are extremely bitter and mocking, as, for example, in "The Apparition."

The element of hyperbole in these poems is central also in the poems of consummated love and continued devotion, where it is one of the means by which the strength and sincerity of the poet's passion is conveyed. "The Good-Morrow" begins:

> I wonder, by my troth, what thou and I
> Did, till we lov'd? were we not wean'd till then?

and continues:

> For love, all love of other sights controules,
> And makes one little roome, an every where.

At first Donne's images may amaze rather than delight; however, they communicate effectively the idea through which the emotion is conveyed.

The areas from which Donne's images were drawn—astronomy, geography, philosophy, and alchemy among others—were those of interest to educated readers of his time. Donne's images do not evoke general or remembered sensation, but explain the particular one of which he wrote. In "A Valediction: forbidding mourning," the central idea is that love is not destroyed by death. Donne compares his love to "the trepidation of the spheres" which on earth is not destructive, although the lesser "moving of the earth brings harms and fears." Further, his love is beyond the ordinary love and includes the soul (love to Donne always involved the entire being); thus separation by death is not a "breach" but an "expansion"—"Like gold to airy thinness beat." The most striking image in this poem is that of a pair of compasses: the mistress who stays alive is the "fixt foot" around which the dead soul revolves and which, invisibly, circles with it. The poem ends:

> Thy firmness drawes my circle just,
> And makes me end where I begunne.

The circle in Donne's poetry is always a symbol for infinity.

The rhythm of Donne's poetry is as

varied and accurate in conveying the sense as the imagery he employs. Its texture is sinewy and often irregular. The speech cadences of the verse are heard in the mind and are essentially dramatic. It is not smooth verse, but it is exact and musical. The opening of "The Sunne Rising" is illustrative of his quick, tense quality:

> Busie old foole, unruly Sunne,
> Why dost thou thus,
> Through windowes, and through curtaines call on us?
> Must to thy motions lovers seasons run?

Compare these lines with the tranquility and sensuousness of his close:

> Thine age askes ease, and since thy duties bee
> To warme the world, that's done in warming us.
> Shine here to us, and thou art every where;
> This bed thy center is, these walls, thy spheare.

"Aire and Angels" has lines in which the vowel sounds are long and the consonants soft, when love is contemplated, and short-voweled monosyllabic lines which express love's actuality. The sound in Donne's poetry not only echoes the sense but in part communicates the emotion.

The power and beauty of Donne's poetry is its synthesis of emotion, passion, and thought. "The Anniversarie," which was presumably written to his wife Ann More, is a triumphant expression of confidence in love. In the opening stanza of this poem Donne contrasts the mutability of kings, courts, and even the sun with their love:

> Only our love hath us decay;
> This, no to morrow hath, nor yesterday,
> Running it never runs from us away,
> But truly keeps his first, last, everlasting day.

The discussion of death in the second stanza of this poem is not, here or in other of his lyrics, a morbid preoccupation but, as is true of all Donne's poetry, an illustration of the all-embracing and inquiring quality of his mind. Death will not destroy love; love will increase in the souls released from the grave. In the third stanza the lovers themselves are kings and thus they will know physical change and decay; however, since the love in their souls after death is inviolate, so are they, while they live. The evolution of this paradoxical idea and the simplicity and directness of the language carry dramatic conviction. The poem ends:

> Let us love nobly, and live, and adde againe
> Yeares unto yeares, till we attaine
> To write threescore; this is the second of our raigne.

Probably the *Songs and Sonets* are the best known of Donne's poems, but some of the *Elegies* and religious verse are of the same quality. In 1615, Donne was ordained an Anglican priest and became Dean of St. Paul's Cathedral in London. The poetry that Donne wrote after his ordination was as passionate, as intellectually inquiring, and often as tormented as his love poetry. He spoke of God and the Church in the same terms as he spoke of secular love. For many years before he became a priest he had studied theology and was converted to Protestantism, from the Catholic faith to which he had been born. He discussed the difficulty of finding true religion in his poetry and was apparently almost overwhelmed by the knowledge of his sinfulness.

The "Holy Sonnets" are vibrant and impassioned cries, infused with the knowledge of the need for grace. They, too, are highly personal and dramatic. Number XIV begins:

> Batter my heart, three person'd God; for, you
> As yet but knocke, breathe, shine, and seeke to mend;

That I may rise, and stand, o'erthrow
mee, and bend
Your force, to breake, blowe, burn and
make me new.

It ends:

Take mee to you, imprison mee, for I
Except you enthrall mee, never shall be
free,
Nor ever chast, except you ravish mee.

Sometimes the paradoxes in the religious poetry are superb and convincing, but occasionally the ideas are pursued to the point of tedium and a seeming detail is over-elaborated. One of Donne's most successful devotional poems is "A Hymnne to God the Father," on sin, fear, and forgiveness, which, with its repeated phrase "Wilt thou forgive," has a simplicity and humility which is equaled only by the poetry of George Herbert.

Donne was the greatest of the metaphysical poets. In some few of their poems he was equaled by Vaughan and Marvell and in religious poetry by Herbert. But the body of his work is poetry of a quality which, when compared with that of any other of these poets, is unsurpassed. When his images are understood in their function of communicating a state of mind, and his ideas in their power to give expression to emotions, Donne's poetry is appreciated for its wit, beauty, and perception.

THE POETRY OF DRAYTON

Type of work: Poetry
Author: Michael Drayton (1563-1631)
Principal published works: The Harmonie of the Church, 1591; *Idea, the Shepherd's Garland,* 1593; *Piers Gaveston,* 1593; *Idea's Mirror,* 1594; *Matilda,* 1594; *Endimion and Phoebe,* 1595; *The Tragical Legend of Robert, Duke of Normandy,* 1596, *Mortimeriados,* 1596; *England's Heroical Epistles,* 1597; *Legend of the Great Cromwell,* 1607; *Poly-Olbion,* 1612-1622; *Nimphidia,* 1627; *Shepherd's Sirena,* 1627; *The Muses' Elizium,* 1630

Held in high esteem by his contemporaries, Michael Drayton was one of the first professional poets whose entire life was devoted to his muse. He was thought to have been with Shakespeare during the last merry evening of the playwright's life, or so legend has it. Drayton is almost as elusive a figure for the biographer. According to his own word, he turned to poetry at the age of ten, when he was a page in the service of Sir Henry Goodere —a connection he maintained by worshipful devotion to Goodere's youngest daughter Anne throughout his bachelor lifetime.

His first published work, *The Harmonie of the Church,* is seldom read now even by scholars, so much like the weaker works of his contemporaries is this collection of Biblical studies in verse. But some of the prayers, the songs of thanksgiving, and especially his rendition of the Song of Solomon give indications of his latent talent. His admiration for Spenser led to the writing of a pseudo-*Shepheardes Calender,* pastoral eclogues called *Idea, the Shepherd's Garland.* This work is not to be confused, however, with Drayton's fine sonnet sequence of a later period. In 1605 or 1606 Drayton brought out a collection of old and new work, *Poems Lyric and Pastoral,* which contained "The Ballad of Agincourt," a celebration of Henry V's great victory, and "Ode to the Virginian Voyage," a patriotic poem commemorating Raleigh's conquests in the New World. This latter is among the first to present America as the new Garden of Eden ("Earth's only paradise"):

Where nature hath in store
Fowl, venison, and fish,
And the fruitful soil—
Without your toil,
Three harvests more,
All greater than you wish.

Among Drayton's other odes are two often anthologized because they are among the most graceful, felicitous verses in the language. "To His Coy Love"—a canzonet, as Drayton calls it, but meant to be sung, like his other odes—calls back the poet's heart from a half love, starved for pleasure "amidst an ocean of delight." Rejecting many of the lady's physical charms, he pleads:

> Come nice thing, let thy heart alone,
> I cannot live without thee.

About this same time Drayton published a number of historical verses titled *Mortimeriados* (republished as *The Baron's Wars* in 1603), a criticism of civil strife in which he presented the disturbed career of Edward II. He produced a more interesting work of poetic history in *England's Heroical Epistles,* an imaginary exchange of the love letters supposedly written by twelve English lovers such as James and Mary Suffolk, Edward IV and Jane Shore, Henry II and the fair Rosamond. Along with *Endimion and Phoebe,* verses in imitation of Marlowe, and a miscellany of conventional verses such as his *Fig for Momus,* Drayton during this period seems to have given more time to dramatic productions and social life than to the diligence in writing which characterizes his later life.

After Queen Elizabeth died, Drayton failed to enjoy the favor of King James. The first benefit posterity gained from this lack of acceptance was an excellent satire, *The Owl* (1604), that wise bird so hated by the crows and kites who made up the new court. With a return to his scriptural preoccupations, he published in that same year *Moses in a Map of His Miracles.* While not an original genius, Drayton displayed in this work a spirit of courtliness and an expert use of conventional themes: a lament over a loved one, a comparison of youth and age, a clearly patriotic celebration of the great Elizabeth, a lament for the dead Sidney, a praise of Idea (Anne), a song of deceased though venerated worthies of England.

The next year saw the publication of a sequence made up of fifty-one sonnets, four of which are still remembered and read. Here, in *Idea's Mirror,* the platonic conception is lost in what is clearly passionate love. Drayton, often thought of as a lesser Daniel and as the great imitator, struck out on his own here, rivaling the early Shakespeare and the later Cavalier poets. The sonnet form, here three iambic pentameter quatrains and a final couplet, reaches a maturity of style, especially in the poems starting with the line "To nothing fitter can I thee compare," continuing through "When first I ended, then I first began," to a climax of despair in "You're not alone when you are still alone," and then to the gravely beautiful conclusion:

> Since there's no help, come, let us kiss
> and part;
> Nay, I have done, you get no more of
> me;
> And I am glad, yea, glad with all my
> heart
> That thus so cleanly I myself can free.

"To His Rival" is thought to be autobiographical in that it reflects a page's aspiration to marry into the nobility. In this poem Drayton gives the victorious lover saucy advice and warning.

Though out of favor now, the long poem was the mark of distinction in renaissance England. Unfortunately for Drayton, he planned his greatest work as a cartographer might by mapping out seas, lakes, streams, hills, islands, forests, towns—a complete poetic excursion from offshore islands through the southern districts to the Tweed River. In "Poly-Olbion" he intended to go right on north through Scotland and to add at least another 10,000 couplets to the 15,000 extant. Some critics have praised his use of Alexandrines for this literary excursion, saying that the ambling meter of twelve-syllable lines fits the pleasant landscapes viewed leisurely. Others feel that

the meter, unnatural in our language, is dreary and boring. Certainly, all the couplets are not poetry or even good verse; but certainly some of the descriptive passages are beautiful. For this great work of thirty books a learned scribe, Selden, wrote notes nearly as voluminous and in some ways more interesting, especially those concerning the legendary and antiquarian sections. For Drayton included history and folklore as well as topography in the poem.

Drayton, by his own admission, was disappointed in the reception of what he hoped was an account of the Elizabethan discovering his own England, a panegyric of lofty dimensions which was also scholarly and profound. He was most successful in evoking the fairy glens, the legendary figures of saints and warriors. His pastoral scenes with shepherds still offer in verse the peace and tranquility of a life no longer possible in the bustling seventeenth century. He starts with an argument or prelude to each book or song which can be read as a gloss or summary, as this passage illustrates:

> The sprightly Muse her wing displays,
> And the French islands first surveys;
> Bears up with Neptune, and in glory
> Transcends proud Cornwall's promontory. . . .

The really interesting thing, as the argument suggests and the first book reveals, is the intermingling of place and legend; for example, the river where Arthur's blood "By Mordred's murderous hand was mingled with her flood." Add to this material the lovely prospect, the homely cottage, the toiling peasant, and Old England lives on.

Two other works, inferior in length but superior in all other ways, need be mentioned: *Nimphidia* and *The Muses' Elizium,* the first a miniature epic of fairyland and the latter an ironic self-portrait of the poet in a pagan paradise. Like Shakespeare and Chaucer, Drayton combines the lusty and the magical, farm and fay, in "The Court of Faery," as the subtitle of *Nimphidia* reads, where the reader encounters Oberon the duped, Queen Mab, mischievous, teasing Puck, and Pigwiggen, the fairy knight.

A kind of epilogue to the life of the friend of Shakespeare, Spenser, and Ben Jonson is the brilliant work, *The Muses' Elizium.* Though the idea is classical, the earthly paradise presented is English: the rills, the flowers, the seasons (apart from the fact there is no winter), and especially the pastimes. Divided into Nimphalls, or books, which correspond to the epic struggles between the Eliziums and the Felicians, the last embattled satyr takes refuge in the imaginary, Elizium, though his heart is still in a world no longer felicitous. Here we may see in ironic portraiture the disappointed, embattled old poet writing in praise of earlier and happier times.

THE POETRY OF EMILY DICKINSON

Type of work: Poetry
Author: Emily Dickinson (1830-1886)
Principal published works: Poems, 1890; *Poems: Second Series,* 1891; *Poems: Third Series,* 1896; *The Single Hound,* 1914; *Further Poems,* 1929; *Unpublished Poems,* 1936; *Bolts of Melody: New Poems,* 1945; *The Poems of Emily Dickinson,* 1955

The life and literary career of Emily Dickinson were filled with irony. In deciding that some of the poems she sent him were not strong enough for publication, the essayist and critic Thomas Wentworth Higginson is said to have remarked that they were "too delicate." This judgment is only one of the many

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strange blunders made in connection with a woman who has finally been accorded the rank of a major poet.

Proper evaluation of a contemporary writer is an uncertain business in any era, but literary criticism in Emily Dickinson's time produced some especially ironic judgments. Of those who saw her poems during her lifetime, only Helen Hunt Jackson seems to have appreciated their real worth; Emily herself (and Emerson, who was astute enough as a critic to recognize the genius of Walt Whitman) thought Mrs. Jackson to be one of the great poets of her time, but she is now remembered almost solely for her championing of Emily. "Creative editing" is another irony that has plagued the work of the inspired recluse of Amherst. Only six of her poems appeared in print before her death; the mutilation of these by zealous editors who wanted to "correct" her vagaries of rhyme, meter, and punctuation was a factor in her decision not to seek publication but to take her chances with fame after death. Well-meaning editing continued to haunt her work long after she died and only recently, in *The Poems of Emily Dickinson,* edited by Thomas H. Johnson and published in three volumes in 1955, has the world been allowed to read her lyrics as she wrote and punctuated them.

The bare facts of the life of Emily Dickinson were so simple that they would seem to permit no garbling, no misinterpretation, but even here what might be called "creative tampering" has also been at work. Legend says she fell madly in love with the Reverend Charles Wadsworth and he with her. Supposedly he was willing to give up family and career for Emily, to renounce everything for love; but, true to her Puritan background, she refused him. Now biographers are certain that no such double renunciation ever took place, that while she was greatly influenced by her feelings for Wadsworth and addressed to him many of her finest poems, their acquaintance was largely restricted to letters and he was probably never aware of her deep attachment.

Out of these tangles that have long surrounded her life and career, the reader is now able to judge and enjoy the work of one of America's most original and remarkable poets. Using the Bible as her chief source of inspiration and the rhythms of the hymn books as a metrical starting point, Emily Dickinson developed with care a technique that produced poems breath-taking in construction; they are full of the magic of a child who balances blocks on top of one another, performing feats impossible for a shaky adult hand. Almost as daring as the rhythms are her experiments in all the variations on part rhymes. With the help of Whitman, Emily Dickinson pushed open the door through which the "modern" poets have rushed to find new ways of expressing themselves. Here is an example of her metrics and musical effect:

> Success is counted sweetest
> By those who ne'er succeed.
> To comprehend a nectar
> Requires sorest need.
>
> Not one of all the purple Host
> Who took the Flag today
> Can tell the definition
> So clear of Victory
>
> As he defeated—dying—
> On whose forbidden ear
> The distant strains of triumph
> Burst agonized and clear!

Poems in this characteristic style were what brought forth Higginson's pronouncement—"too delicate." The judgment now seems particularly obtuse, for the very delicacy he objected to is one of the poet's chief charms; and sometimes that delicacy conceals the strength of iron:

> The Soul selects her own Society—
> Then—shuts the Door—
> To her divine Majority—
> Present no more—

Unmoved—she notes the Chariots—
pausing—
At her low Gate—
Unmoved—an Emperor be kneeling
Upon her Mat—

I've known her—from an ample nation—
Choose One—
Then—close the Valves of her attention—
Like Stone—

The spirit of Emily Dickinson's poems has been compared with that of the great metaphysicals, John Donne and William Blake; she is indeed like them in her ability to expand the little particularities of her everyday existence into ideas that are timeless and universal. For Emily Dickinson, who as her life slipped by confined herself almost entirely to her home and its grounds, these particularities were birds, flies, frogs, sunrises and sunsets, cups, saucers, doors, even a snake, that "narrow Fellow in the Grass" whom she never met "without a tighter breathing and Zero at the Bone." Broadening these simple subjects, the poet expresses her feelings about God, death, and immortality.

Her relationship with God is an interesting one, for even in her childhood she could not force herself to be orthodox. As a schoolgirl she had great difficulty in professing herself to be a Christian. The harsh God of the Old Testament—the God who created man in His own image, restricted him with all sorts of "thou-shall-nots," and then destroyed the image with death—had little appeal for Emily. In her poems her God is a very personal one, to be treated like a friend, praised for his good deeds and chided for his faults. Pompous piety has no place in any of her religious poems and when her feelings of intimacy lead her to address the Deity as "Papa above!" we are charmed rather than shocked by poetry that lets us become a part of a delightful woman to whom the trivialities of existence and the untouchable verities are of equal importance.

Like most poets, Emily Dickinson was intrigued by death; characteristically, she made it seem just another event in human experience. In one of her best-known poems, death is the driver of a carriage which picks her up, slowly takes her past a school where children are playing during recess, past fields, past the setting sun, until finally

We paused before a House that seemed
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground—

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses Heads
Were toward Eternity—

But death is not something the poet takes lightly. The loss of those she loved—particularly her father and Dr. Wadsworth—were blows from which she reeled; to one whose circle of acquaintanceship was so constricted each death assumed such great importance that it inspired a flood of little elegies in which the poet records both her grief and her love.

"Time," "eternity," and "immortality" are words that are insistently repeated in these poems. Always a skeptic, she once asked the question, "Is immortality true?" and like a proper metaphysician she lets her mind play with the two possible answers. In one of her last poems she seems to say that a person's identity can never be blotted out; the poem concludes with this stanza:

To die is not to go—
On Doom's consummate Chart
No Territory new is staked—
Remain thou as thou art.

Many readers of Emily Dickinson feel that she is a poet whom one may like or not like, that those who judge her a major poet have developed a sort of gourmet's taste in literature, preferring the delicate and dainty to the robust and wholesome. There are indeed times when her poetry is quaint to the point of being

cranky, when her eccentricities, compressions, and indirections lead to incomprehensibility; but if the reader will give her a second or third chance he, like others before him, will find that her best poetry provides the essence of great literature—contact with a powerful, original, fascinating mind.

THE POETRY OF FRENEAU

Type of work: Poetry
Author: Philip Freneau (1752-1832)
Principal published works: A Poem on the Rising Glory of America, 1772 (with H. H. Brackenridge); *The American Village,* 1772; *General Gage's Confession,* 1775; *The British Prison Ship,* 1781; *The Poems of Philip Freneau,* 1786; *Poems Written Between the Years 1786 and 1794,* 1795; *Poems Written and Published during the Revolutionary War,* 1809; *A Collection of Poems . . . Written Between the Year 1797 and the Present Time,* 1815

The fact that Freneau's collected poetic works, at least in a definitive edition, were not published until over a hundred years after he had stirred the American conscience heightens the irony of the title of the best biography of the poet, *That Rascal Freneau: A Study in Literary Failure* (1941). The phrase comes from George Washington, who more than anyone had occasion to be grateful to Freneau, not only for the several laudatory poems addressed to him but also for lifting soldier morale during the nadir of the Revolution. Freneau's political poetry served the same purpose as Paine's incendiary essays, and was perhaps more effective.

These facts alone would make Freneau interesting historically, but his poetry of nature, of American life and culture, add an important dimension to his memory. Most literary historians and critics consider Freneau our first outstanding poet, a liberal in form as well as content. He dared to introduce native themes and idioms into poetry at a time when other writers remained slavishly Anglophile. While a student at Princeton he wrote a poem in collaboration with Hugh Henry Brackenridge, "A Poem on the Rising Glory of America," a cue to later cleverly designed propagandist pieces, written first in praise of British imperialism and then revised to express sharp denunciation of British usurpation. Significantly, the account that the poem was received at commencement, 1771, "with great applause," mentions only Brackenridge's name. In blank verse and dramatic dialogue, the work traces the history of America as the story of freedom-seeking men, establishing on this Eden-like continent, prophetically, a haven for all the oppressed:

> And when a train of rolling years are past,
> (So sung the exiled seer in Patmos isle)
> A new Jerusalem, sent down from heaven,
> Shall grace our happy earth,—perhaps this land,
>
> . . . . . .
>
> and such America at last shall have
> When ages yet to come, have run their round,
> and future years of bliss alone remain.

From this patriotic writing Freneau turned to the often-quoted "The American Village," a poem in praise of this land in contrast to "The Deserted Village" of a decadent England. Though written in heroic couplets, the sentiments expressed, the names, and the idiom are American.

> To yonder village then will I descend,
> There spend my days, and there my ev'nings spend;
> Sweet haunt of peace whose mud' wall'd sides delight,
> The rural mind beyond the city bright.

Perhaps the neglect of his early poems caused him to retreat to a more romantic life in the West Indies. Some memorable verse came out of this period in the 1770's, notably "The House of Night," a poem worthy of Poe with its vivid description of death attended by weird phantasms and graveyard symbols:

Around his bed, by the dull flambeaux' glare,
I saw pale phantoms—Rage to madness vext,
Wan, wasting grief, and ever musing care,
Distressful pain, and poverty perplext.

Several times Freneau was captured by the British while going to and fro among his island paradises. Finally he was so incensed over the ruthless war on the sea and the sad disposition of prisoners that he wrote in 1781 his most powerful early work of condemnation, "The British Prison Ship," which contains a notable picture of horror on the high seas:

The various horrors of these hulks to tell,
These Prison Ships where pain and horror dwell,
Where death in tenfold vengeance holds his reign,
And injur'd ghosts, yet unaveng'd, complain;
This be my talk—ungenerous Britons, you
Conspire to murder those you can't subdue.

Though these were not Freneau's first satiric thrusts, his earlier diatribes had not the stuff of conviction. But the war on the sea he had suffered at first hand and he wrote about it from personal knowledge.

From that time on, Freneau followed closely the progress, or lack of it, of the Revolution, writing stirring patriotic pieces to boost morale, scourging lines to incense the colonials against their oppressors, rollicking ballads and celebrations of American victory or British defeat. He edited and editorialized during the latter days of the war, his poems being a special feature of various journals with which he was associated. For this work he was credited by Jefferson with saving the Constitution from the Monarchists and the Federalists. Attacked by critics and forgotten by his countrymen, he abandoned poetry and spent the years immediately following the war as a captain of coastal vessels. A collection of his early poetry and essays was published in 1786. He was aroused to celebrate the French Revolution to some memorable lines written in 1793, on Bastille Day:

The chiefs that bow to Capet's reign,
In mourning, now, their weeds display;
But we, that scorn a monarch's chain,
Combine to celebrate the DAY
Of Freedom's birth that put the seal,
And laid in dust the proud Bastille.

This partisan feeling eventually gave rise to the *Probationary Odes by Jonathan Pindar, Esq.*, some of the most mature of Freneau's satires against the decay of liberal, democratic sentiments. At the same time he wrote masterful, idiomatic prose under the pseudonym of Robert Slender. These together brought the wrath of the pompous against him, a prelude to the journalistic battle of the *United States Gazette* vs. the *National Gazette,* Hamilton vs. Freneau. From this affair came the abuse from which Freneau never recovered during his lifetime.

Freneau was first a poet, then a politician and patriot, as these very late lines in "The Brook in the Valley" reveal:

The world has wrangled half an age,
And we again in war engage,
While this sweet, sequestr'd rill
Murmurs through the valley still. . . .

But, with all your quiet flow,
Do you not some quarrels know!
Lately, angry, how you ran!
All at war—and much like man.

Of his work, the poems remembered and anthologized today are his unpretentious, indigenous nature lyrics such as "The Wild Honey Suckle" ("Fair flower, that dost so comely grow") or "On a Honey Bee" ("Thou, born to sip the lake or spring"). Also, his celebration of the first Americans deserves mention, especially "The Indian Burying Ground":

> In spite of all the learned have said,
> I still my old opinion keep;
> The posture that we give the dead
> Points out the soul's eternal sleep.

Recently, Freneau's verse has been reclaimed from neglect, very much as his reputation has been cleared of calumnious attacks by his contemporaries. Near his former home at Mount Pleasant, New Jersey, stands a monument inscribed:

> Heaven lifts its everlasting portals high
> And bids the pure in heart behold their God.

THE POETRY OF FROST

Type of work: Poetry
Author: Robert Frost (1874-)
Principal published works: A Boy's Will, 1913; *North of Boston,* 1914; *Mountain Interval,* 1916; *New Hampshire: A Poem with Notes and Grace Notes,* 1923; *West-Running Brook,* 1928; *A Further Range,* 1936; *A Witness Tree,* 1942; *A Masque of Reason,* 1945; *Steeple Bush,* 1947; *A Masque of Mercy,* 1947; *How Not to Be King,* 1951

> They would not find me changed from him they knew—
> Only more sure of all I thought was true.

In a sense this early prediction by Robert Frost is an accurate description of the course of his writing career: Frost's poetry has not changed; it has simply grown stronger. The dominant characteristics of his work—his impeccable ear for the rhythms of speech; his realistic handling of nature that transcends the ordinary "love" we ascribe to poets of the outdoors; his revelation of human character by means of dramatic events; his warm philosophy that combines a whimsical poet with a dirt farmer whose feet are not only planted on the ground but in it—all these qualities were apparent (at least to some readers) early in his career. And they are still there, handled with greater precision, displaying more depth. As an example of this strengthening process, this growth of sapling into tree, look first at the little poem, "The Pasture," the last stanza of which invites the reader into Frost's *A Boy's Will:*

> I'm going out to fetch the little calf
> That's standing by the mother. It's so young,
> It totters when she licks it with her tongue.
> I sha'n't be gone long.—You come too.

The Frost charm is evident in these lines, but there is also a somewhat juvenile, Rileyesque quality. When one compares "The Pasture" with "Come In," a much later and firmer treatment of the same general theme, the superior diction is immediately apparent in such magnificent lines as these:

> Far in the pillared dark
> Thrush music went—
> Almost like a call to come in
> To the dark and lament.

But equally apparent is a greater depth of psychological complexity, a stronger suggestion of the "death wish" that John Ciardi discusses in his controversial analysis of "Stopping by Woods on a Snowy Evening," the more famous lyric to which "Come In" is certainly a superb companion piece.

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Frost has not changed, only grown surer; but there has been an amazing change, down through the years, in the attitude taken toward his poems. First, his fellow Americans could not see this most American of writers as a poet at all; it was necessary for him to go to England to be hailed for his talent. Secondly, when the English had pointed him out to us, we catalogued him as another cold New England poet who saw everything in black and white. This astonishing judgment becomes superegregious when we consider that *A Boy's Will* contains a poem of such warm understanding as "The Tuft of Flowers" and that *North of Boston,* his second volume, includes "The Death of the Hired Man," "Home Burial," and "The Fear," three dramatic poems that are intensely emotional. After Frost's reputation finally became established, the critics forced him into a third stage of his career: he was recognized as a major poet, but one not very interesting to talk or write about because his poetry was thought too simple and because Frost held aloof from the free-verse poets whose efforts, he felt, lacked discipline. Now, at last, Frost has entered a fourth period in which his great talents are fully recognized, and he is regarded as a poet of far more depth and subsurface complexity than anyone had previously realized. Two of Frost's poems that are provocative enough to satisfy the most eager analyst are "Directive," with its Grail imagery, and "The Subverted Flower," with its tantalizing psychological horror.

But Frost will always be a poet more loved than analyzed. He expresses himself in such an attractive way that his readers identify themselves with the poet; they would like to be Frost. The descriptive lines one finds in "After Apple Picking," for example, have a perfection that seems the only, the inevitable, way of describing the dream that the poet feels coming on. Many other poems by Frost contain this same perfection of word choice. "Two Tramps in Mud Time" is so meticulously written (and yet so effortless, with its touches of the famous Frost wit) that the reader feels surrounded by April weather; and he clearly sees those two hulking tramps who stand around idly, waiting for the poet to hire them to chop his wood.

If Frost had limited his poetry to descriptive and philosophical lyrics, he would still rank as a major poet; fortunately, his poems are also full of people, characters who are understandable and vividly real. In "The Death of the Hired Man" four people come alive: Mary, the sympathetic wife; Warren, the practical, somewhat cynical husband; Harold Wilson, the boy "who studied Latin like the violin because he liked it"; and Silas, the harmlessly wastrel hired man who had come "home" to die. Other people are scattered like old friends throughout the poems: Magoon, the timid professor, and Lafe, the burly bill collector, in "A Hundred Collars"; the casual witch in "The Witch of Coös"; the newlyweds who philosophize so well in "West-Running Brook"; the old farmer in "The Mountain" who lives at the foot of a mountain he refuses to climb simply because he sees no practical reason for doing so; and that other dour farmer in "Brown's Descent" who takes a hilarious ride down a mountain on a slick crust of snow.

There are others equally memorable, but perhaps the outstanding character in all the poems is Frost himself. Everything he writes is warmed by his own personality, and he emerges from his volumes as a great and charming man who feels deeply but who never breaks the restraining tether of good taste. Emotional but never overly sentimental, he is dramatic but never melodramatic, conservative but not reactionary, sometimes pessimistic but never defeated, humorous without being flippant.

Trying to sum up the beguiling effect of Frost's outlook on life is difficult, for his writing personality is many-sided. Certainly he strikes the reader as a man who looks at life in a way that is both

poetic and practical. The concluding lines of "Birches" beautifully illustrate this remarkable blend. In the poem the speaker has expressed a desire "to get away from earth awhile" and then come back for a new start:

I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of birches.

Frost's wise outlook is not always concerned with only the broad generalities of life; sometimes he becomes specific about the events of our times, as in "To a Thinker," which gives advice to a President, and in "U. S. 1946 King's X," which is a mordant piece of irony:

Having invented a new Holocaust,
And been the first with it to win a war,
How they make haste to cry with fingers crossed,
King's X—no fairs to use it any more!

A poet must be more than a dramatist, an analyst of human emotion, a humorist, and a philosopher: he must above all be a poet. Frost meets this difficult test. He chooses to write in the rhythms of human speech, and by sounding as natural as a man talking to his neighbor in simple language he has produced some of America's greatest poetry. His approach seems casual and disarming, rather like that of a champion athlete who breaks records without straining, who never tries too hard. To claim perfection for anyone—athlete or poet—is absurd. Frost has his defects. At times he is like a kindly teacher whose whimsicality is so sly as to be irritating, whose wisdom sometimes descends to mere crankiness. But Frost has written magnificent poetry—simple, sure, strong. Listen to this beautiful (but not often quoted) lyric called "Moon Compasses":

I stole forth dimly in the dripping pause
Between two downpours to see what there was.
And a masked moon had spread down compass rays
To a cone mountain in the midnight haze,
As if the final estimate were hers,
And as it measured in her calipers,
The mountain stood exalted in its place.
So love will take between the hands a face.

THE POETRY OF GRAY

Type of work: Poetry
Author: Thomas Gray (1716-1771)
Principal published works: Elegy in a Country Churchyard, 1751; *Six Poems by Mr. T. Gray,* 1753; *Odes by Mr. Gray,* 1757; *Pindaric Odes,* 1758; *Poems by Mr. Gray,* 1768

Although the poem now titled "Elegy Written in a Country Churchyard" is justly the most famous of Thomas Gray's poems, anyone reading through the whole of his work will decide that he is not a poet of only one tone or one mode of sensibility. True, Gray could strike and maintain admirably a specific mood, such as that of gentle melancholy and regret that informs the "Elegy." This, however, was only one of his effects. The poetry of his great contemporary, Samuel Johnson, is sustained in one mode from beginning to end—abstract, moralistic, improving—but not so Gray's.

Although Gray's poetry was expressive of his time and displayed often enough the neo-classic qualities admired by eighteenth-century critics and readers, its small body displays a wide variety of interest that must be recorded in any report of a poet who withdrew as a boy from the playing fields of Eton (he was not one of the "idle progeny" who knew how to

"chase the rolling circle's speed,/Or urge the flying ball") and spent a quiet adult life as a fellow-commoner at Cambridge. He did, in his twenties, take an extended Grand Tour with his friend Horace Walpole, and to the end of his life he varied the quietude of his life at Cambridge with frequent journeys. But Gray, in his travels, showed the qualities of the observer, the tourist. Capable of wide ranges of curiosity and considerable imaginative response to what he saw, he was willing to be entertained and diverted by sights and experiences that Samuel Johnson would simply have dismissed as foreign and barbarous. Gray also resembled other men of his time, even his friend Walpole of Strawberry Hill fame; he was willing to be amused, but the one price he would not pay for his amusement was his self-possession.

This reserve is what gives Gray's poetry the kind of unity it has. He attempts many things, and the variety of his poetry gives him minor importance as a forerunner of the Romantic Movement, both in the subjects he sometimes chose and in the simple language he sometimes employed. But those who want to claim Gray for the eighteenth century and neoclassicism have no trouble in doing so. Even Gray's best work, poems like "Ode on a Distant Prospect of Eton College," "Hymn to Adversity," and the "Elegy" abound in the elevated, figurative diction and the excessive personification popular in his time. In some of his verse fish hardly swim, and the poet himself is overshadowed by a thick penumbra of such literary abstractions as Adversity, Melancholy, and others. Often there cluster in the same poem so many of these that the effect becomes clotted and obscure. Consider these lines from "Ode on the Pleasure Arising from Vicissitude":

> Smiles on past Misfortune's brow
> Soft Reflection's hand can trace;
> And o'er the cheek of Sorrow throw
> A melancholy grace;
> While Hope prolongs our happier hour. . . .

Succeeding verses present "rosy Pleasure," "a kindred Grief," "Misery," "Bliss," and a line which announces: "Humble Quiet builds her cell."

These tendencies are the marks of some of Gray's greatest poems, lines which have gained the immortality of proverb. The lines of the "Eton" ode ring with many a remembered, self-possessed phrase, such as ". . . where ignorance is bliss,/'Tis folly to be wise." Similarly, a moving and notable sadness, admirably kept within bounds, throws out phrase after phrase in the "Elegy" and enriches our common speech: "The paths of glory lead but to the grave"; "Full many a flower is born to blush ununseen,/And waste its sweetness on the desert air"; "Some mute inglorious Milton here may rest. . . ." Truly noble is Gray's contemplation of the burial mounds, the rude inscriptions on the stones, the truncated careers, and the unanswerable silence of the modest graveyard at Stoke Poges. For the inglorious Miltons a tear is shed. This shedding of tears may, it is true, anticipate future Romantic glorification of the emotions; but the measured shedding keeps Gray the child of his century. Significantly, most of Gray's poems were written for sympathetic friends and were published only when pirated versions, as with the "Elegy," were about to appear.

The fact of Gray's self-control—the fact that he possessed a considerable range of feeling and powers of taste but was not possessed by them—is testified to by several items. He was a master of the going eighteenth-century style and could, for example, compose restrained and sincere epitaphs ("Epitaph on Mrs. Clerke," "Epitaph on Sir William Williams"). At the same time, with brilliant if trivial results, he could compose his "Ode on the Death of a Favorite Cat." He could be really dull, as in his "Alliance of Education and Government"; yet

this sober earnestness did not inhibit his "Satire on the Heads of Houses," in which he ridicules the university masters to whom he was speaking soberly in his "Alliance."

Similarly, Gray had enough taste and curiosity to initiate the use of "Barbarian" materials in "The Fatal Sisters," "The Bard"—called a "Pindaric ode"—and "The Triumphs of Owen." True to the tone of his sources, he speaks in accents quite different from those of neo-classic convention; screams, mantic possession, and direct language sustain many passages in these pastiches from the Norse and other languages. But the Cambridge resident was no more possessed by savagery than he was by the refined sensibility expressed in the "Elegy" or the "Eton" ode. He moved from sincere epitaphs to a lament for a cat; he moved, at least once, from his recreation of bardic song to "A Long Story," in which much of the general machinery of Romantic narrative is burlesqued in advance.

As Gray indicated in "The Progress of Poesy," he believed that he lived in an age of twilight; the great luminaries of Greek, Roman, and English poetry had long since set ("Oh! Lyre divine, what daring Spirit/Wakes thee now?"). He shows us, however, that a conscientious connoisseur can find his way through twilight—perhaps toward a new dawn—and throughout follow a memorable course.

THE POETRY OF HOPKINS

Type of work: Poetry
Author: Gerard Manley Hopkins (1844-1889)
Principal published works: Poems of Gerard Manley Hopkins, Now First Published, with Notes by Robert Bridges, 1918; *Complete Poems,* 1947

Twenty-nine years elapsed from the time the poet Robert Bridges first published his edition of Gerard Manley Hopkins' *Poems* to publication of the definitive collection edited by the great Hopkins scholar, W. H. Gardner. Within that time Hopkins had been firmly established as an important if not a major British poet, not of his age but of the present. Undoubtedly, many of the conflicts over his life and work will have been resolved by the hundredth anniversary of the year Bridges first presented a small number of Hopkins' poems in important anthologies (1893).

Certain it is that the interest when this brilliant genius was in vogue, during the decade after 1918, has changed to something more deeply critical and scholarly. The letters, notebooks, and essays as well as the complete poems—no one now believes the best of the poet's work was destroyed—are now available to all, and hardly a year passes without the appearance of a volume of criticism or biography of the extremely paradoxical G. M. Hopkins.

Of utmost importance in understanding the very powerful poetry of this often misunderstood poet is his eclecticism, his wide knowledge and deep insights. While it is true that the preponderance of criticism has dwelt on Hopkins' innovations in rhythm-rhyme and imagery ("instress" and "inscape" summarize the two main facets), his whole poetic output indicates that he followed in the great European poetic tradition from Homer to Matthew Arnold. Hopkins' greatest poems are unique in powerful rhythmic effect, equal to or surpassing that of any other poet of like output; historically speaking, his poems prove that the genius of our language lies in stress-rhythms (often "sprung") of our oldest traditional poetry, at least as important as syllabic meters in

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effect. His poetic diction, his use of common idiom as well as ingenious coinages, is without exact parallel. His ear for language was so acute, though highly individual, that he helped restore poetry as an oral-aural art, a fact the late Dylan Thomas so brilliantly demonstrated.

The lack of bulk, the slender volume of three hundred pages encompassing less than two hundred poems or fragments, makes arbitrary the distinction of whether Hopkins was a major poet. Certainly he is a classic in a very special sense. His central vision was deeply Christian, Jesuit, even mystical, often ecstatic though intellectually controlled. One of his greatest poems, "The Wreck of the *Deutschland*," was inspired as much by the "happy memory of five Franciscan Nuns" as their tragic death in 1875 by drowning. By his own account, the thirty-one-year-old theologian, deeply affected by the newspaper account of these nuns, exiled by the Falk Laws, who drowned in the Thames on a ship carrying them from Germany to America, responded to his rector's suggestion that a commemorative poem should be written of this. Hopkins was eager to try a new rhythm which had been haunting his ear, as he puts it. In spite of Robert Bridges' disapproval, he kept the rhythmic "oddnesses" because the technique was irrevocably bound to the sentiment he wanted to express, the sprung rhythm or "expressional rhythm . . . a vital fusion of the internal rhythm of thought-and-emotion and the external rhythm of sounds," as Gardner describes this phenomenon. As a threnody the poem is unique. An invocation to God to master rebellious feelings, a narrative of the tragic event, an elegy of one nun's heroism, a meditation on God's beneficence, a plea for intercession—all these and other arguments within the poem demanded a flexibility and felicity of form. The result is one of the great poems in English or any language. Stanza thirty-two, a poem of praise to a merciful God, will illustrate these subtleties:

> I admire thee, master of the tides,
> Of the Yore-flood, of the year's fall;
> The recurb and the recovery of the gulf's sides,
> The girth of it and the wharf of it and the wall;
> Stanching, quenching ocean of a motionable mind;
> Ground of being, and granite of it: past all
> Grasp God, throned behind
> Death with a sovereignty that heeds but hides, bodes but abides.

While no one definition of "inscape" or "instress" will suffice, this stanza contains both: the former is seeing of the internal and fundamental, significant form or nature of, say, the ocean in motion; and the latter would include the access to God's grace and a celebration of this, though the rhythmic expression is also implied.

Perhaps the searching eye and the recording ear are best illustrated in Hopkins' most famous lyric, "Pied Beauty." Here the poet as painter and musician is displayed, showing his deep concern for bringing to bear in a poem all the senses:

> Glory be to God for dappled things—
> For skies of couple-colour as a brinded cow;
> For rose-moles all in stipple upon trout that swim;
> Fresh-firecoal chestnut-falls; finches' wings;
> Landscape plotted and pieced-fold, fallow, and plough;
> And áll trádes, their gear and tackle and trim.
>
> All things counter, original, spare, strange;
> Whatever is fickle, freckled (who knows how?)
> With swift, slow; sweet, sour; adazzle, dim;
> He fathers-forth whose beauty is past change:
> Praise him.

Here are rhythmic contrasts, dramatic juxtapositions, unique word manipulations, a compelling meter as dappled and iridescent as the things described.

Another facet of Hopkins' talent, one of his most pronounced achievements, was his variation on the sonnet form, a revolt against the stilted structures and concepts of Victorian poesy. This is not to say he wrote loosely or without thought; quite the contrary is true, for his critical writings reveal the depth of his study and experimentation. Ascetic by habit and temperament, he elevated the form to a new lyricism by breaking with or modifying many old systems and establishing his own.

"The Starlight Night," a well-known sonnet not too revolutionary, illustrates the nervous counterpointed rhythms, the startling pauses, the jarring sound clashes, the harmonic word fusion among many other interesting poetic, semantic, and linguistic devices:

Look at the stars! look, look up at the skies!
O look at all the fire-folk sitting in the air!
The bright boroughs, the circle-citadels there!
Down in dim woods the diamond delves! the elves'-eyes!
The grey lawns cold where gold, where quickgold lies!
Wind-beat whitebeam! airy abeles set on a flare!
Flake-doves sent floating forth at a farmyard scare!—
Ah well! it is all a purchase, all is a prize.

Buy then! bid then!—What?—Prayer, patience, alms, vows.
Look, look: a May-mess, like on orchard boughs!
Look! March-bloom, like on mealed-with-yellow sallows!
These are indeed the barn; withindoors house
The shocks. This piece-bright paling shuts the spouse
Christ home, Christ and his mother and all his hallows.

This sonnet also illustrates Hopkins' childlike joy in fairy lore, his deep love of nature, and a metaphysical rapture over God's munificence, a simple joy born of a deep religion. In the *Deutschland* poem Hopkins is critical of man's questioning of God's ways, but his later poems show this questioning in his own lack of balance—a conflicting of personal desires, private impulses, and his theology. This unrest is perhaps best expressed in the priest-poet's sonnet "Peace" (1879):

When will you ever, Peace, wild wood-dove, shy wings shut,
Your round me roaming end, and under be my boughs?
When, when, Peace, will you, Peace?
I'll not play hypocrite
To own my heart: I yield you do come sometimes; but
That piecemeal peace is poor peace. What pure peace allows
Alarms of wars, the daunting wars, the death of it?

O surely, reaving Peace, my Lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter. And when Peace here does house
He comes with work to do, he does not come to coo,
He comes to brood and sit.

Here he seems to have found some measure of this peace through virtuous acts, selfless serving of an often thankless mankind.

As most critics point out, Hopkins combined in his interesting person a depth of humanity with a height of mystical insight, with a whole spectrum of emotions and attitudes infused. Most of the contradictions in his nature, the ambiguities within his poetry, can be resolved by a thorough reading not only of his poems, but of his letters, diaries, and essays.

THE POETRY OF HORACE

Type of work: Poetry
Author: Horace (Quintus Horatius Flaccus, 65-8 B.C.)
Principal transcribed works: Satires, 35, 30 B.C.; *Epodes,* 30 B.C.; *Odes,* 23-13 B.C.; *Carmen Seculare,* 17 B.C.

Born two years before the Emperor Augustus, Horace, the son of a freed slave, was sent to Rome for the education he could not get in Venusia, Italy. In 44 B.C. he went to Athens for further study. There he met Brutus, after the assassination of Julius Caesar, and was appointed an officer in the republican army routed at Philippi in 42 B.C. Back in Rome, disillusioned, with his possessions confiscated and his father dead, he began verse writing. Vergil, attracted by his poetry, presented the country boy to Augustus' cultured minister, Maecenas.

Horace had the good taste to destroy his early angry poetry. His first published poems were his *Satires* in 35 B.C., followed by his *Epodes.* Then, still more mellow, he published three books of *Odes* in 23 B.C. During the last years of his life, Horace wrote his *Epistles.* In one ode, III, xvii, having heard of Maecenas' illness, he wrote: "If any untimely stroke snatches you away, you the half of my life . . . that day shall bring the end of us both." His wish was granted. He died in 8 B.C., only a few weeks after his protector, and their ashes were buried on the Esquiline hillside.

The early poetry of Horace betrays lack of self-confidence, as in his references to his "pedestrian Muse." But the publication of his *Odes* gave him assurance, and after the death of Vergil, in 19 B.C., he was commissioned by the emperor to compose and read an ode for the imperial secular games. Later Augustus demanded odes to celebrate the military victories of his stepsons, Drusus and Tiberius.

In his poetry, especially in his *Satires,* Horace re-creates his era with tolerance and good humor. He attacks the vanity of human desires, yet stresses the need to enjoy the pleasures of the world. While professing the epicurean philosophy, he generally practiced stoicism. Though praising the pleasures of wine, his health was too delicate to let him drink deeply. And his poems to women were just as conventional. For only one woman, Cinara, did he show real feeling. His affection was reserved for the men he knew; and his sincerity and ability to project himself beyond the lines of his poems have won him innumerable friends through the centuries.

The poetic satire was the invention of the Roman Lucilius, "untouched by the Greeks," as Horace declared, with its name derived from a dish composed of a variety of ingredients. Horace composed eighteen satires, in two volumes, but he made them more a friendly conversation than the bitter lampooning of his predecessor.

Book I, containing ten satires presented in no chronological order, was completed between his introduction to Maecenas in 38 B.C. and their appearance three years later. Number I, appropriately addressed to his patron, deals with Horace's favorite theme, the folly of the discontented man who wants something he does not have: "Oh, happy trader!" cries the soldier, while the trader, in his ship belabored by the south winds, envies the soldier. The poet follows this craving to its most unreasonable form, the hoarding of money, though he does not advocate being a spendthrift. His council is that a man should so live that he can leave his life, as he leaves a banquet table, contented.

In Satire IV, Horace explains why he uses this form: his father trained him for a good life by pointing out as bad examples those who lived it evilly. Besides, the form allows him "smilingly, to tell the truth." Satire V, describing a journey made with his protector, contains the poet's reply to those who charged

he was cultivating Maecenas for personal profit, a subject taken up again in Satire IX. His first contacts with the wealthy statesman are described in the following poem, which take a side glance at the vice of aspiring to a higher position than one merits.

The eight satires of Book Two, which appeared five years later, are longer and generally in dialogue form. In one, the Lawyer Trebatius Testa clears the poet of the charge of being too bitter in his first volume. Paradoxes serve as themes for two others: All except the wise are mad, and all but the wise are slaves. Three express Horace's delight in plain living and his disgust at the vapid conversations overheard at formal banquets. He ends with an outburst against a woman he calls Canidia, who also figures in his later writings.

The earliest form of Horace's lyric poetry is his collection of epodes, as the grammarians called them. Horace named them "Iambi," a meter of alternating long and short lines designed by Archilochus for invectives. In these poems he expresses his pet dislikes, sometimes humorously, as in Number III, where he inveighs against the garlic in the food served at Maecenas' table. At other times he really hated the object of his verse, as in Number IV, written about a freedman who proudly strutted along the Via Sacra, or in the poem which expresses his hope that the ship will be wrecked when the poet Maevias goes on a sea voyage. In two epodes, V and XVII, he comes back to Canidia, first accusing her of being a witch who uses her spells on men, and then, when he apologizes, portraying her as threatening to use her vile charms against him.

Several others have the form, but not the substance, of an epode, as in Number I, written when Maecenas was departing for the battle of Actium and begging his patron not to endanger himself. Best known of all is probably the "Beatus ille," classified as an epode because of its surprise satirical ending:

> How happy is his low degree,
> How rich in humble poverty is he
> Who leads a quiet country life
> Discharged of busyness and void of strife.

After an enumeration of the joys of life in the country, the poem is revealed as the idle words of the usurer Alphius:

> He called his money in,
> But the prevailing love of pelf
> Soon split him on the former shelf.
> He put it out again.

To lovers of poetry, Horace probably makes his greatest appeal through his *Odes,* the artistic work of a mature writer. Composed after Actium, these poems were written between 23 and 13 B.C. The ideas are commonplace—the uncertainties of life, the joys of friendship—but they endure because they express sentiments that appeal to all readers. Number III, for instance, contains the much-quoted line, "Sweet and fitting it is to die for the fatherland." Poets good and bad ever since have enjoyed translating these poems into their own idiom.

In his *Odes,* Horace used a variety of meters to suit his subjects. The earliest are the gayest; the later odes, reflecting his own failing health and the deaths of friends, reveal an artist of subtle elegance and an effective arrangement of words. Even his pensive reflections conceal subtle humor.

The culminating form of Horace's genius was his *Epistles.* "You were the inspiration of my earliest Muse, Maecenas, and must be of my latest," he says, beginning this form. One, Number IX, is a fine example of a letter of introduction, presenting Septimus to the future Emperor Tiberius. The others, however, are letters only in form, being more in the nature of informal moral essays. "Modernism is wisdom" is the theme of the first; but instead of angrily attacking vice, the aging but kindlier poet gently rebukes folly. At the end he sets himself up as critic of the poets and

poetic movements of his age. Surprisingly, Horace devotes little time to Lucretius and Catullus, the greatest of his predecessors. Carelessness marred the verses of both; perhaps the fault which he considered the gravest of all blinded him to their many virtues.

Having completed twenty-two epistles, Horace wrote: "You have played and eaten and drunk enough. It is time for you to depart the scene." He died, at the age of fifty-seven, one of the most genial and attractive of poets who have written undying verse.

THE POETRY OF LANIER

Type of work: Poetry
Author: Sidney Lanier (1842-1881)
Principal published works: Poems, 1877; *Poems of Sidney Lanier,* 1884

The poetic fame of Sidney Lanier, after Poe the most important nineteenth-century poet of the Southern United States, rests upon a small body of poetry found in the posthumous volume, *Poems of Sidney Lanier,* which contains the verse Lanier included in his *Poems,* along with a number of pieces which had received only magazine publication before the poet's death in 1881, plus a group of unrevised early poems that his wife felt were worthy of publication. Of approximately one hundred titles in the posthumous volume, only fifteen or twenty are known today except to students especially interested in Lanier. Most of the critical discussions of Lanier's poetic significance cite primarily these some fifteen or twenty poems in illustrating both his merits and his defects.

Lanier was a poet of both theory and practice. His theory of technique was influenced by his great love for music. Precociously musical, he was in manhood a brilliant flutist who played with symphony orchestras in Dallas and Baltimore. His moralistic theory of poetic content was possibly influenced by his early training in a devoutly Christian family as well as by his own fundamentally religious nature, which shows itself, in some of his nature poems, as a passionate love for God's plants and creatures approaching that of St. Francis of Assisi.

Lanier's theory of prosody is expounded principally in *The Science of English Verse* (1880), which develops in extensive detail and with copious illustration the thesis that the same laws govern both versification and music. Three brief quotations will illustrate this thesis:

> . . . when we hear verse, we *hear* a set of relations between sounds; when we silently read verse, we *see* that which brings to us a set of relations between sounds; when we imagine verse, we *imagine* a set of relations between sounds.

> When those exact co-ordinations which the ear perceives as rhythm, tune, and tone-color are suggested to the ear by a series of *musical sounds,* the result is . . . MUSIC.
>
> When those exact co-ordinations which the ear perceives as rhythm, tune, and tone-color, are suggested to the ear by a series of *spoken words,* the result is . . . VERSE.

> . . . there is absolutely no difference between the sound-relations used in music and those used in verse.

Lanier's application of his prosodic theory may be studied in many of his poems, but it may be easily seen in such poems as "The Symphony," "The Marshes of Glynn," and "Song of the Chattahoochee."

In "The Symphony," Lanier attempted the difficult task of composing a poem somewhat as a musician would. Such instruments as violins, flute, clarinet, horn, and hautboy (oboe) are personified

and used to develop the theme of Love, the enemy of Trade (materialism), which pervades the poem. Nowhere is Lanier's belief in the essential identity of sound-relations in music and in verse better illustrated than in the four lines which introduce the horn passage in the poem:

> There thrust the bold straightforward horn
> To battle for that lady lorn.
> With hearthsome voice of mellow scorn,
> Like any knight in knighthood's morn.

It has been objected that Lanier tried the impossible in "The Symphony" and that his achievement, though notable, is successful only in part. Perhaps his theory is better illustrated in "Sunrise" and "The Marshes of Glynn." In "Sunrise," one easily catches the sibilance of the forest:

> Ye lispers, whisperers, singers in storms,
> Ye consciences murmuring faiths under forms,
> Ye ministers meet for each passion that grieves,
> Friendly, sisterly, sweetheart leaves.

In "The Marshes of Glynn" the sounds and even the silence of the great marshes near Brunswick, Georgia, may be heard and felt by the reader. A passage near the close of the poem describes in this fashion the coming of the high tide of evening:

> The creeks overflow: a thousand rivulets run
> 'Twixt the roots of the sod; the blades of the marsh-grass stir;
> Passeth a hurrying sound of wings that westward whirr;
> Passeth, and all is still; and the currents cease to run;
> And the sea and the marsh are one.

In these lines the sounds of the moving waters and grasses and of the whirring wings are followed by a silence that is palpable.

Because of Lanier's repeated use of onomatopoeia in his verse he has often been compared with Poe; but Lanier's theory of poetic content is quite different. Poe, in "The Philosophy of Composition," concedes that "passion, or even truth, may . . . be introduced, and even profitably introduced, into a poem"; but, he asserts, "Beauty is the sole legitimate province of the poem." In another essay, "The Poetic Principle," Poe attacks what he calls "the heresy of *The Didactic.*" "Every poem, it is said, should inculcate a moral," he reminds us; "and by this moral is the poetical merit of the work to be adjudged." But, he continues,

> would we but permit ourselves to look into our own souls, we should immediately there discover that under the sun there neither exists nor *can* exist any work more thoroughly dignified—more supremely noble than this very poem—this poem *per se*—this poem which is a poem and nothing more—this poem written solely for the poem's sake.

Lanier loved art as much as Poe did, but Lanier was on the side of the moralists. In the series of lectures posthumously published as *The English Novel and the Principle of Its Development* (1883), he leaves no doubt as to his position when he states that

> We may say that he who has not yet perceived how artistic beauty and moral beauty are convergent lines which run back into a common ideal origin, and who therefore is not afire with moral beauty just as with artistic beauty—that he, in short, who has not come to that stage of quiet and eternal frenzy in which the beauty of holiness and the holiness of beauty mean one thing, burn as one fire, shine as one light within him; he is not yet the great artist.

Although Lanier wrote occasional poems such as his verse narrative "The Revenge of Hamish," in which the moral element is not a major one, most of his poetry is charged with moral purpose or shines with "the beauty of holiness." "The Symphony" bitterly indicts the

cruel, greedy practices of Trade and sings the gospel of brotherly love. In "The Marshes of Glynn," he writes:

> As the marsh-hen secretly builds on the watery sod,
> Behold I will build me a nest on the greatness of God.

Even a dialect poem like "Thar's More in the Man than Thar Is in the Land" contains a moral lesson, as the title itself suggests. Occasionally his moral earnestness dims Lanier's artistic sight, however, as in "Song of the Chattahoochee," in which the river is made to say:

> . . . I am fain for to water the plain.
> Downward the voices of Duty call—.

This is a flagrant example of what John Ruskin called the "pathetic fallacy." People may act with moral purpose; when the Chattahoochee River flows downward, however, it is not because it knows that

> The dry fields burn, and the mills are to turn,
> And a myriad flowers mortally yearn,

but because, as Lanier himself very well knew, the law of gravity is a part of the earthly scheme of things.

Though Lanier is not primarily a regional poet, many of his lines sing eloquently of his Southern origin. He is in love with the beautiful Marshes of Glynn, with their "moss-bearded live-oaks." He mourns that "Bright drops of tune, from oceans infinite/Of Melody" were ended when a pet mockingbird "died of a cat, May, 1878." He grieves in "Corn" that the rich soil of his native state is being washed away because of the greed of cotton farmers who lay the surface bare and then leave their erosion-ruined areas and head for Texas to repeat their folly. In "A Florida Sunday," he holds "in my being" rich-scented orange trees, pea green parrakeets, "pranked woodpeckers that ne'er gossip out," palmettos, pines, and mangroves. In such poems Lanier is as clearly a Southern poet as Robert Frost is a New England one when he describes his New Hampshire countryside.

A fault that many readers have found with Lanier is that, as a poet, he too often lets his heart overflow and his whole being "quiver with the passionate thrill"; at times a noble emotion may descend into sentimentality and at others the poet's feeling may blur the expression of "the great thought." The lush music of Lanier's lines may also create the lulling mental effect that one finds in Swinburne. Part of Lanier's trouble seems to be that he is striving too hard to attain the right combination of "rhythm, tune, and tone-color." He sometimes forces his comparisons so that they become too-obvious poetic conceits, as in "Marsh Song—at Sunset," with its metaphors drawn from Shakespeare's *Tempest*. Some of his sentences, such as the thirty-six-line one which opens "The Marshes of Glynn," lack clarity because of their great length and intricate structure.

In spite of the undisciplined emotionalism, hazy thought, and strained effects of his lesser poems, Lanier seems well assured of a permanent place in American literature. The melody of his best lines; the love of God, man, and nature found in poems like "The Marshes of Glynn" and "The Symphony"; the simple beauty of "A Ballad of Trees and the Master"; and the stoic acceptance of "The Stirrup-Cup," in which the consumptive poet says uncomplainingly to Death, "Hand me the cup whene'er thou wilt" —for these Lanier will continue to be loved.

THE POETRY OF LEWIS

Type of work: Poetry
Author: Cecil Day Lewis (1904-)
Principal published works: Beechen Vigil and Other Poems, 1925; *Country Comet,* 1928; *Transitional Poem,* 1929; *From Feathers to Iron,* 1931; *The Magnetic Mountain,* 1933; *A Time to Dance and Other Poems,* 1935; *Overtures to Death,* 1938; *Poems in Wartime,* 1940; *Word Over All,* 1943; *Short is the Time: Poems, 1936-1943,* 1943; *Poems, 1943-1947,* 1948; *An Italian Visit,* 1953; *Pegasus and Other Poems,* 1957

Cecil Day Lewis began writing poetry at Oxford along with his literary friends, W. H. Auden, Stephen Spender, and Louis MacNeice, but his early work shows little resemblance to that of his contemporaries. His first well-known work, *Transitional Poem,* was a long, Whitmanesque, searching work containing different styles and verse forms and filled with classical allusions. Although a few of its sections satirized contemporary life, it was generally diffuse and had little in common with the early sharp, ironic Auden or the early lyric MacNeice. It was followed by another long poem, *From Feathers to Iron.* More carefully controlled and more somber in tone, this work displayed a shrewd observation of contemporary English life. In it, Day Lewis criticized the flat, industrial suburb and contrasted the hardness of the iron life of most men in modern society. The poet also praised the natural process of birth, pitting the idea of creation and the child against the overwhelming industrialism of the age. He felt that there was, however, some limited amount of space left for the natural and spiritual. In this early poem several characteristics of Day Lewis' work are evident: his contemporary references and language and the loose, conversational quality of his style.

Day Lewis' poetry became more like that of his contemporaries, at least in theme, with his next long poem, *The Magnetic Mountain.* Here he attacks the complacent person who ignores social issues, the fool who does not see them, and the escapist who purposely avoids them. The poem satirizes the old English, public-school tradition, the tradition which assumes that invariable guides for conduct exist, formulas for meeting every problem of society. Day Lewis pleads for all who would reform society, who would fashion a world based on the heart of man, to join him in his journey to the "Magnetic Mountain." The mountain symbolizes both the heart or faith of man and the enduring power or iron in his character, for iron is a magnetic and compelling substance. In his attack on the English colonizing and commercial past, Day Lewis calls for social action, for a "communal sense" in order that man may realize his full potentiality. His stinging reproach to the gray, gritty present and his great faith in the possibility of a new social order, as well as the qualities revealed in his earlier writing, are in evidence throughout this work. In this rhetorical declaration of faith, Day Lewis' writing is loose and allusive, with none of the hard, cryptic quality of Auden's work. Yet the looseness of Day Lewis' structure is frequently, as in the above passage, balanced by unexpected, musical alliteration.

Day Lewis' faith in the new social order began to wane in his next volume, *A Time to Dance and Other Poems,* a volume including a number of shorter lyrics. Although his allegiances were still just as strong to the new social order, he began to demonstrate an awareness of some of the difficulties of bringing about a reformation. He claimed, however, that he still wrote his poems in order to keep his faith and courage. The following vol-

THE POETRY OF CECIL DAY LEWIS. Excerpts reprinted from AN ITALIAN VISIT by permission of the publishers, Harper & Brothers. Copyright, 1953, by Harper & Brothers.

ume, *Overtures to Death,* demonstrates an even keener realization that man was not likely to become perfect within a generation or so by joining in a communal assault on the "Magnetic Mountain." The verse in this book is crisper, less shrill, and less rhetorical, conveying a deeper insight into man and the issues that face him. Although Day Lewis still attacks the complacent and those who love tradition for the simple reason that it is tradition, he realizes that he, too, may be bound to some sterile tradition, some impossible notion of human conduct. He develops this theme in one of his best short poems, "Regency Houses." The vague influence of Yeats in this poem has given it a terseness and power not always present in Day Lewis' work. At the same time the introspective quality, the realization of his own limitations, has given the poem a depth not apparent in his earlier calls to social action.

Day Lewis, alert to the dangers of Nazism, had attacked the complacent people who refused to acknowledge that war was imminent. During the war, however, his poetry became less social, less political, more personal. He began to write autobiographical poems dealing with childhood memories and concerns. He also wrote a number of poems on the theme of love, presenting both its pleasures and its difficulties. The range of the subjects he treated widened greatly: the life of the simple countryman, the impact of the war, places, poems in praise of literary figures such as Thomas Hardy and Walter de la Mare, the pleasures of Christmas. His thoughtful and introspective side continued, but his subjects grew more personal, more concerned with direct experience, and less dominated by the intensity of a single vision for mankind's salvation. In this shift of interest to more personal and direct concerns, Day Lewis mirrored the changing trend of a whole generation of English writers and intellectuals. Day Lewis still used satire, as he does in his most recent volume, *Pegasus and Other Poems,* but it was, and has continued to be, a far more gentle and understanding kind of satire.

In 1953, Day Lewis published *An Italian Visit,* a long versified account of a journey to Italy. This is a thoughtful, descriptive work, full of powerful and often startling images. The style is conversational, like the easy flow of imaginative language and rich contemplation from an urbane and cultured gentleman. It is perhaps this kind of loose, ruminative writing that best suits Day Lewis' talent, for he has never been, save in rare moments, a poet of great intensity or linguistic magic. The poem, in its descriptions of Rome, Florence, and numerous smaller towns, also displays a deep appreciation of both art and tradition. Day Lewis is, for the contemporary reader, far more convincing as the guardian of tradition and culture than he was as the voice crying out for a new order. His conversational ease, along with his skill in fashioning images, is evident in the following passage which can also serve as his final comment on his pseudoprophetic role in the 1930's:

> We who 'flowered' in the Thirties
> Were an odd lot; sceptical yet susceptible,
> Dour though enthusiastic, horizon-addicts
> And future-fans, terribly apt to ask what
> Our all-very-fine sensations were in aid of.
> We did not, you will remember, come to coo.
> Still, there is hope for us. Rome has absorbed
> Other barbarians: yes, and there's nobody quite so
> Sensuously rich and reckless as the reformed
> Puritan . . .

Day Lewis has become the intelligent gentleman of letters, able, with both richness and humor, to see his past convictions in perspective. Never a poetic innovator, he has been overshadowed, in

critical accounts of his generation, by his more brilliant contemporaries. But he has produced a great variety of thoughtful and introspective verse, and he has written with honesty and intelligence on a wide range of subjects. In his maturity he has found the kind of verse and the kind of subject, as well as the gentle and ruminative tone, that he is making definitely his. Poems like the *An Italian Visit* and "Moods of Love" in his most recent volume are admirably readable and demonstrate the poetic attractions of a witty, cultured gentleman reporting on his travels, his observations of people, his feelings about himself. Cecil Day Lewis, though not a great poet, is an honest and attractive one.

THE POETRY OF LINDSAY

Type of work: Poetry
Author: Vachel Lindsay (1879-1931)
Principal published works: General William Booth Enters into Heaven, 1913; *The Congo and Other Poems,* 1914; *The Chinese Nightingale and Other Poems,* 1917; *The Golden Whales of California and Other Rhymes in the American Language,* 1920; *Going-to-the-Sun,* 1923; *Going-to-the-Stars,* 1926; *The Candle in the Cabin,* 1926; *Johnny Appleseed and Other Poems,* 1928; *Every Soul Is a Circus,* 1929

No complete collection of Vachel Lindsay's poetry has ever been published, nor does it seem likely that this would be a profitable venture for publisher, reader, or scholar. The vogue for this poet died out even before his death: the excellent collections of selected poetry and anthologies contain all that is likely to survive; and a consensus among scholars has already been established—Lindsay was a vital minor poet whose interesting experiments and some fifty poems will be remembered.

Setting aside his earliest poems, including the famous "Rhymes to be Traded for Bread," and his late ones, excluding "Johnny Appleseed," the critical reader will find a corpus of poetry which, if no longer startling, is at least substantial. These first collections sometimes include sketches which do not illuminate and poems without substance; they were a part of the poet's years when he considered himself a traveling mystic, an artist-writer with a rather vague creed based loosely on Swedenborgian philosophy. His later years before his suicide were clouded over by a despondency which the poems reflect.

In January, 1913, *Poetry: A Magazine of Verse* published "General William Booth Enters into Heaven," published in book form later that year along with other poems by the same author. The immediate—and lasting—popularity of this poem is justified, perhaps more so than that of the familiarly anthologized "The Congo." With cues for instruments and singing, the writer's very real tribute to the religious leader is a studied cacophony which ends in deep reverence:

> And when Booth halted by the curb for prayer
> He saw his Master thro' the flag-filled air.
> Christ came gently with a robe and crown
> For Booth the soldier, while the throng knelt down.
> He saw King Jesus. They were face to face,
> And he knelt a-weeping in that holy place.
> Are you washed in the blood of the Lamb?

Here is Lindsay's métier, the rhythmic portrayal of almost legendary persons: Lincoln, Bryan, Chapman, Altgeld, Sullivan, Jackson, and Alexander Campbell, the founder of his religious sect, among

THE POETRY OF VACHEL LINDSAY. Excerpts reprinted from SELECTED POEMS OF VACHEL LINDSAY by permission of the publishers, The Macmillan Co. Copyright, 1936, by The Macmillan Co.

others. In these poems he created a new kind of poetic tribute, as unlike the usual versifying obituary as his own life was from those he celebrated.

Less successful, though even more popular on chautauqua and college platforms where he appeared for so many years in so many cities, are the "travel" poems, the sweeping Whitmanesque vistas of the Santa Fé Trail, the Congo, the Great Plains. Here, too, his poetry has its strongly personal and syncopated quality, a stress here and a manipulation there, which stamps it with a form no longer usable because, perhaps, he himself overused it. "The Congo" begins:

> Fat black bucks in a wine-barrel room,
> Barrel-house kings, with feet unstable,
> Sagged and reeled and pounded on the table,
> Pounded on the table,
> Beat an empty barrel with the handle of a broom,
> Hard as they were able,
> Boom, boom, BOOM,
> With a silk umbrella and the handle of a broom,
> Boomlay, boomlay, boomlay, BOOM.

This is the four-stress line, with a kind of added syncopation which one critic has called "star-spangled jazz." Poems of this type are most effective when read aloud in keeping with the instructions Lindsay supplied in a marginal gloss.

A third category, and in some ways the most successful because the poems seem so artless, is that of "children's" poetry—the kind which is enchanting to all, the large child reading and the small one listening. "The Chinese Nightingale," although sullied by adult overtones, is the best known of this group with its chiming, clanging pigeon-Chinese symbols:

> He lit a joss stick long and black.
> Then the proud gray joss in the corner stirred;
> On his wrist appeared a gray small bird,
> And this was the song of the gray small bird:
> "Where is the princess, loved forever,
> Who made Chang first of the kings of men?"

A group of poems on all kinds of mice still delights youngsters when they are reprinted in children's anthologies. These little poems are more of a delight than those which Lindsay thought would charm children.

On the other hand, his exploitation of sounds always pleases, as in "The Kallyope Yell":

> Music of the mob am I,
> Circus day's tremendous cry:—
> I am the Kallyope, Kallyope, Kallyope!
> Hoot toot, hoot toot, hoot toot, hoot toot,
> Willy willy willy wah HOO!
> Sizz, fizz . . .

or the second part of "The Santa Fé Trail":

> Listen to the iron-horns, ripping, racking.
> Listen to the quack-horns, slack and clacking.
> Way down the road, trilling like a toad,
> Here comes the *dice*-horn, here comes the *vice*-horn,
> Here comes the *snarl*-horn, *brawl*-horn, *lewd*-horn,
> Followed by the *prude*-horn, bleak and squeaking:—
> (Some of them from Kansas, some of them from Kansas.)

The first echoes calliope dissonances, the latter, the klaxon racket.

From his last volume, *Every Soul Is a Circus,* comes what Lindsay thought was a tribute to P. T. Barnum, but which was really, as the opening lines reveal, an apology for his own works:

> My brothers of the poet-trade,
> Leave your ivory towers, and stand
> On the porch, and watch this ardent band
> And praise, with me,
> This Masquerade.
> From a cloud by the dark Art Institute
> That old Barnum comes,
> Followed by serene Greek Gods,
> And the lake-breeze hums.

The Art Institute is the place where Lindsay started his career; like Barnum, he ended in the tent. Both brought thrilling moments, Barnum his Lind, Lindsay his Salvation Army hero-leader. A note from the poet suggests this poem is to read "with bardic and troubadour chanting," and Lindsay's postlude might well grace his epitaph:

So, come, let us be bold with our songs, brothers,
Come, let us be bold with our songs.

THE POETRY OF LOVELACE

Type of work: Poetry
Author: Richard Lovelace (1618-1658)
Principal published works: Lucasta, 1649; *Posthume Poems,* 1659

To most readers, Richard Lovelace is remembered for two lines each of two songs. He caught for all those spirits who have suffered in prison, who have thought or composed thoughts in gaols, the perfect expression of the free will in

Stone Walls doe not a Prison make,
Nor I'ron bars a Cage;

and he expressed his own high standards as a gentleman, soldier, scholar, and poet in lines which he wrote when going off to war:

I could not love thee (Deare) so much,
Lov'd I not Honour more.

A Royalist by birth and politics, the poet lost a modest fortune upholding his own high standards: he suffered imprisonment twice, ironically, and his entire life he spent surrounded by war's tragedies. He lost his father and a brother in battle, and he and his remaining brothers fought valorously for England (he attained the rank of colonel). His poetry, of limited popularity, was virtuous and modest in extreme and, as critics hasten to point out, the most moral written by the Cavalier poets. His most famous series, *Lucasta* (from *lux casta,* light of virtue), is his testimonial.

No conclusive evidence has yet come to light concerning the Lucasta of Lovelace's first volume, though it is now certain that this idealized figure was not Lucy Sacheverell. The woman to whom he addressed most of his early poems may have been a Lucas, however; hence the play on words.

Lovelace wrote in the age of the "conceit," that witty and often barbed line popularized by John Donne, but he must always rank in second place in its use. His two famous songs, written also in an age of words set to music, surpass those of his betters, but on moral grounds: "To Althea, from Prison," demonstrates Lovelace's indomitable spirit and "To Lucasta, Going to the Warres," his incorruptible soul. Lovelace was an amateur poet, a man of action whose education made of him a man of parts; and he is often compared to Sir Philip Sidney, "A Scholar, Souldier, Lover, and a Saint," as one epitaph verse reads.

The diversified poetry within *Lucasta* indicates that Lovelace followed in that great tradition of the Renaissance gentleman. His varied activities and tastes led sometimes to the exercise of a talent thinly spread, to poor taste, but especially to haste—Lovelace's besetting sin. His first volume lacked care, proofreading (even at a time of variable spellings, indifferent typography, and fanciful punctuation), not to mention chronological arranging, collating of stanzas, and other matters so necessary to a really professional work. One wonders, then, why Lovelace was a favorite poet of an age when better poets went begging for readers. As a contemporary and professional said of him, "He writes very well for a gentleman."

Only twenty-seven copies of the 1649 *Lucasta,* available in the seventeenth century for a few pence, are now known to be extant. The portrait included makes

one wonder at the extravagant praise of Lovelace's looks, but not of his poetry, which is courtly, exuberant, at times pleasingly fanciful, though often amateurish in tone and style. This slender book of some sixty poems is dedicated to Lady Anne Lovelace, wife of his cousin John, though not to be thought of as Lucasta. A group of commendatory poems follows the dedication, by his brothers Francis and Dudley, the latter, ten years later, the compiler of Lovelace's posthumous poems. The most interesting poem in this commendatory group is by the author's friend and fellow poet, Andrew Marvell, who suggests the verses will please the ladies more than the critics, those "Word-peckers, Paper-rats, Book-scorpions."

The poems proper begin with two songs, both dedicated to ideal or Platonic love and both related to going overseas and fighting. Of the sixty, about a third were set to music and may still be found in books of "Ayres." Most of the poems conform to the seventeenth-century pattern of odes written on memorable days or for sad occasions, pastorals, sonnets, satires, and elegies. An interesting example of the latter is one of the poet's earliest poems, written when he was twenty and addressed to Princess Katherine "borne, christened, buried in one day." The interesting contrasts of birth and death, swaddling and winding clothes, joy and sorrow, with the overtones of pomp and circumstance befitting her royal-innocent lineage make of this poem a study in contrasts.

In addition to these varied types of poems, Lovelace wrote at least one acted play, a comedy called "The Scholars," the prologue and epilogue appearing in his first collection. Another play, "The Soldier," was a tragedy never acted because of the closing of the theaters in 1642. During the period of the Protectorate songs by Lovelace were probably sung in the so-called masques, thinly disguised plays produced privately for an aristocratic audience.

Lovelace prepared his second book, *Posthume Poems,* before his death, though it remained for his brother to bring out the volume. It is dedicated to Sir John Lovelace, an indication this time of his patronage. The first poem, "To Lucasta: Her Reserved Looks," epitomizes the gay-sad theme so prevalent among the Cavaliers, even at death:

> Lucasta, frown and let me die,
> But smile and see I live;
> The sad indifference of your Eye
> Both kills, and doth reprieve.
> You hide our fate within its screen,
> We feel our judgment ere we hear:
> So in one Picture I have seen
> An Angel here, the Divel there.

The poems in this volume show a mature writer, even a practiced one, and the salutary effect of careful editing by Dudley Lovelace assisted by Eldred Revett, makes this edition a more appealing one for the modern reader. Although the volume does not contain as many songs, the same types of poems appear, forty-four in all, with a series of translations from Latin and French appended. There is also a group of nature verses on "The Ant," "The Grasshopper," "The Falcon," "The Spider," "The Snail," and others.

Thought by the critics to be devoid of playful talent, Lovelace disputes the charge effectively in the poem "A Black patch on Lucasta's Face," a sonnet in which a bee "Mistook her glorious Face for Paradise," and the plaster placed on the sting serves as "the sweet little Bees large Monument."

It may be significant that Lovelace's longest poems, in the first volume a pastoral titled "Amarantha" and in the second a satire, "On Sanazar's Being Honoured with Six Hundred Duckets by the Clarissimi of Venice," display the courtier as a gallant and then as a cynic. In the later poem Lovelace sees woman as something less than perfect, but so much gentler is this knight than the other Cavalier poets that he would almost fit Chaucer's famous description of knightly grace.

From the sentiments expressed in a group of elegies in which the poet's friends lament his death, the character of Lovelace was exemplary. Such expressions were a literary convention, of course, but so much of what is said rings true of his life that a backward glance reveals in epitome a man of his age. His brother, revealing something of a family talent, wrote the concluding lines to Richard Lovelace's literary epitaph, lines in which the tragedy of premature death—"Snatcht the bright Jewell from the Case"—is softened by bright memory:

> And now, transform'd, he doth arise
> A Constellation in the Skies,
> Teaching the blinded World the way,
> Through Night, to startle into Day:
> And shipwrackt shades, with steady hand
> He steers unto th' Elizian Land.

THE POETRY OF MALLARMÉ

Type of work: Poetry
Author: Stéphane Mallarmé (1842-1898)
Principal published works: L'Après-midi d'un Faune, 1876 (*The Afternoon of a Faun*); *Poésies,* 1887; *Vers et Prose,* 1893; *Poésies complètes,* 1899

Because of the highly individual qualities of his writing and in spite of his tremendous impact on modern poetry, Stéphane Mallarmé has never been a popular figure known to the general reader. It is difficult, however, to overestimate his importance as an innovator and as an influence on other poets.

Certainly the most striking characteristic of Mallarmé's poems is their obscurity. The reader meets in them a subjective formation of imagery and a warping of the normal patterns of syntax and grammar that has puzzled, at times even infuriated, students of French poetry for more than a century. This obscurity is no accident, and it plays an important part in the history of poetry. At the end of the Romantic period of French poetry (which paralleled that of English poetry), the figure of Charles Baudelaire loomed large, with his theory and practice of *correspondances* between things concrete and things human and emotional.

Of the followers of Baudelaire, Mallarmé assuredly holds first place as the leading exponent of the Symbolist school. It might be said that to understand Mallarmé, in itself a difficult task, is to understand Symbolism. Rimbaud and Verlaine are not so profound, although their personal lives reflected the rebellion that is often thought an important part of the movement. Mallarmé was a rebel only in his verse; outwardly he led a quiet, decorous life at home and in the classroom.

In a sense, Symbolism is to the regular run of poetry what Surrealism is to representational painting; and there seems little doubt that the early Impressionists in painting may well have had some of Mallarmé's theories in mind, even if only subconsciously. To Mallarmé, a symbol represented a feeling or sensation that cannot be logically explained or clearly expressed. Often, for him, the symbol was a very personal abstraction that remained unexplained even in the poem which it inspired.

This concept of the use of symbols was defended persistently by Mallarmé, who, like Baudelaire, was a *poète-critique.* Unfortunately, many of Mallarmé's critical dicta are as abstruse as his verse. Difficult as the reading of this verse is, however, the concept and the examples of it in the work are intriguing; and those who have been willing to put forth the great amount of effort needed usually declare themselves highly rewarded by their grasp of these poems. For the person who reads only English, or to whom

French is a less familiar second language, the difficulty is compounded. Perhaps more so than for any other poet, the English-speaking reader is dependent upon the translator for his interpretation of one of Mallarmé's poems; such a reader will surely be perplexed to observe the important differences in translations of the same poem by different scholars.

In spite of these difficulties there is about Mallarmé's verses a strange, haunting beauty that has captured the fancy of many great minds, from Gide's to Joyce's and T. S. Eliot's. Eliot suggests an important fact that must be known in order to understand Mallarmé's poetry. The poems of Eliot are also difficult for the general reader to understand, but usually for a different reason from Mallarmé's obscurity. Whereas Eliot relies frequently on little-known allusions to convey his poetic meaning, Mallarmé used a very personal poetic diction and a chain of thought that puzzles the reader.

Like Browning, Mallarmé thought that poetry need not be simple and direct and that the reader should be willing to exert himself to discover the poet's meaning. For Mallarmé, however, the word "meaning" must be thought of in a very broad sense, for to say that his poems have "a meaning" may not be quite accurate. Often, all that Mallarmé wished to convey was a state of mind or an emotional mood, and certainly no poet ever worked harder at perfecting a poetic style designed for this purpose.

The basis of Mallarmé's poetic credo is fundamental, coming close to the essential nature of reality itself. To him the reality of an object was not in the object, or even in the poet's mind as he observes the object. True reality, he believed, lies in the poet's observation, his perception of the object; thus the poet must express the impression that he finds in a sort of reverie inspired by contemplation of the object within a twilight zone of awareness. Simply to describe the object is far from the poet's intention. Often the object will be transformed during a poem into one of its qualities, that one which strikes the poet as the true reality. In a well-known short poem, "Brise Marine" ("Sea Breeze"), the sheet of blank paper under the lamp has whiteness as its salient quality, a whiteness that protects the paper and which symbolizes the poetic sterility of the poet.

This obsession with sterility—and Mallarmé's poetic thinking was virtually a series of obsessions—which possessed the poet for a long time in his youth, represents another part of his basic outlook. The poet must find first of all the spirit of nothingness ("le Néant") that pervades and underlies the visible universe. Then the poet must re-create the universe from his own mind. In this framework of thought, Mallarmé concentrated on the movement of his mind, not on the data it possessed.

With such a theory of poetry in his mind, it was easy for the poet to use the "black rock" in the opening line of "Tombeau" ("Tomb"), a very difficult poem written at the grave of Verlaine, to symbolize a black cloud, and the cloud to represent the cloud of somber religious ideas and the notions of sin which shade the earth. This symbolism appears to the penetrating reader, however, only after long consideration of the opening stanza of the poem.

As Mallarmé lost his fear of poetic sterility and began to achieve in his mind the grasp of the spiritual nothingness that was to him a prerequisite to worthy creativity, his verse became more and more obscure, so that his later work remains a mystery to almost all readers, even to some of the most diligent poets and scholars. Throughout his work, however, run more or less regular currents of thought, or obsessions. His preoccupation with absence, silence, and death is part of his central poetic philosophy, as his interest in music reflects his conviction that music and poetry are much akin in their expression of truth. *L'Après-midi d'un Faune* demonstrates and ex-

presses this conviction; the poem, appropriately, was the inspiration for Debussy's famous tone poem.

Side by side in Mallarmé's work the reader finds two other, very dissimilar "obsessions": religious belief—essentially a tragic subject for Mallarmé, as in "Toast Funèbre" ("A Funeral Toast")—and an erotic preoccupation with nudity which is found in *L'Après-midi d'un Faune* and in many other poems.

Mallarmé's later poems evidence not only the profound convolutions of his very personal poetic thinking but also some experimentation with the form of the poem on the printed page. One of his last works, "Un Coup de Dés Jamais N'Abolira Le Hasard" ("A Throw of the Dice Will Never Abolish Chance"), will remind an American reader of the interesting arrangements of the poems of E. E. Cummings. In this poem as in his other work, Mallarmé had the same overall purpose: to express, not clearly but none the less accurately, an impression of reality.

It may be said in Mallarmé's favor that he was, in his way, one of the most sincere of all poets. He was, in fact, so critical of his work and so demanding in his standards that his total poetic output can be contained in one regular-sized volume. Further, Mallarmé's verses have a fluidity about them that the reader at first senses only vaguely. As the poet was preoccupied with the movement of his mind, so the lines of his poems achieve a kind of movement: words flow into words; meanings blend and change; images fade and reappear with new evocations of significance.

Although the Symbolist movement as such can be said to have died with an immediate follower of Mallarmé, Paul Valéry, its influence, particularly in the English-speaking world, is still strong today. The modern poet, trying to impose the discipline of order on his fragmented world, works partly in the shadow of this French writer wholeheartedly devoted to a poetic ideal.

THE POETRY OF MARVELL

Type of work: Poetry
Author: Andrew Marvell (1621-1678)
Principal published works: Miscellaneous Poems, 1681; *Poems on Affairs of State,* 1689; *An Horatian Ode upon Cromwell's Return from Ireland,* 1776

Andrew Marvell, influenced by the work of Ben Jonson and John Donne, was the last major poet with their qualities and habits of mind. All his great poems are metaphysical; that is, they present feeling intellectually and synthesize thought and passion. Marvell is always aware of the multiplicity and the unity of the universe and the tension he maintains between them constitutes the peculiar poise and balance of his verse. This metaphysical reconciliation of seeming opposites appears in the imagery of the poems, which with characteristic hyberbole combine many areas of ideas and experience.

"An Horatian Ode upon Cromwell's Return from Ireland," generally acknowledged to be the finest poem of its kind in the language, exemplifies both his political feeling and the balance of thought in his verse. It is probably the last English poem in which the divine right of kings and a totally different type of rule could be presented simultaneously. Marvell celebrates Cromwell's phenomenal rise to power "from his private gardens" to

> . . . cast the Kingdoms old
> Into another mould.

The king's weakness rendered him helpless against the strength of Cromwell, and Marvell records the nobility of Charles I, who "adorned" the "tragic

Scaffold." The transition from the account of the king's death to the time of Cromwell's rule are terse and effective:

> This was that memorable hour,
> Which first assured the forc'd Power.

Although he praises the efficiency and energy of Cromwell and acknowledges that he gave the government of the country to Parliament, Marvell sees also the necessity to continue fighting (after Ireland, Scotland remains to be subdued), and he concludes with a muted warning:

> The same Arts that did gain
> A Pow'r, must it maintain.

The equipoise of the "Ode" is maintained through its combination of praise, reticence, and admonition: the recognition of the justice of Cromwell and of the tradition of kingship. Desire for the good of his country outweighs the poet's feelings about specific acts. He both disliked the execution of the king and declared that Cromwell's ability would be beneficial to England. This sustained tension between forces gives the "Ode" its power.

Marvell's reputation rests on a very few poems. Some of the loveliest of these are the poems in which he employs nature images. One of his outstanding characteristics is his use of a simple theme to develop a deeply serious idea. Wit and brilliant imagery enhance the seriousness of his thought, so that an apparently slight subject will thus carry religious and philosophic implications and express the complex sensibility which is so much a part of the metaphysical poetic tradition. In "The Bermudas," Marvell celebrates the joyous exile of a group of nonconformists who left England in the days of Anglican Bishop Laud. Those islands, "far kinder than our own," sheltered and welcomed them and they were able freely to practice their religion. The poem glows with joy and pleasure at God's grace manifested in the tropical luxuriance of the exiles' environment:

> He hangs in shades the Orange bright,
> Like golden Lamps in a green Night.

These images parallel their spiritual freedom.

Religious significance is implicit in "The Nymph Complaining for the Death of her Faun." The huntsmen cannot cleanse themselves of guilt, even though the nymph forgives them; the faun's whiteness and purity are matchless. The tone of gentle grief is perfectly maintained, however, and the precision of the images exactly conveys heartfelt emotion:

> So weeps the wounded Balsome: so
> The holy Frankincense doth flow.
> The brotherless Heliades
> Melt in such Amber Tears as these.

The most complex of the poems that draw their imagery from nature is "The Garden." Here Marvell's wit and resilience of mind are almost dazzlingly apparent. Coleridge has described the poetic imagination as a "more than usual state of emotion with a more than usual order." This statement could well describe the impact of "The Garden." The pleasure of recognition symbolized by "the palm, the oak bays," with reference to the slight shade these individual leaves cast, is contrasted with the shade given by flowers and trees. Quiet and innocence are not to be found among men:

> Society is all but rude
> To this delicious solitude.

No lovely woman is "As am'rous as this lovely green." The tree on which a mistress' name is carved is far more beautiful than she. The hyperbole of these assertions contains its own irony; the passionate insistence with which they are made obliquely denies some of their validity. The fourth stanza describes classical lovers who confirm the thesis that the garden contains all delights:

> Apollo hunted Daphne so
> Only that she might Laurel grow.

In the sensual delights of the garden, sexual pleasure is no longer sublimated but is provided by the fruit itself:

The nectarine, and curious Peach,
Into my hands themselves do reach.

Along with this sexual identification, the image of Eden and the fall of man is present in the image of "ripe *apples*" and the line, *"Insnar'd* with flowers, I fall on grass."

The sixth verse contains the climax of the poem. Here the tension and poise are most marked. The sensual pleasure has led to intellectual joy, and "the Mind, from pleasure less./Withdraws into its happiness." In the mind are images of all material things and from these it creates transcendent worlds of its own until the quintessence of nature is perceived:

Annihilating all that's made
To a green Thought in a green Shade.

The remaining three stanzas are more relaxed, yet they carry the weight of, and are reinforced by, the previous argument. The poet's soul glides into the trees where "like a Bird, it sits and sings." It will stay there until it is ready to ascend. Meanwhile, it "Waves in its Plumes the various Light." Eden, the poet says, was like this, but the joy of solitude was "beyond a Mortal's share."

Two paradises t'were in one
To dwell in Paradise alone.

The last stanza returns to a man-made garden, where a sundial of herbs and flowers measures the "sweet and wholesome houres." The "skilled Gard'ner" is, of course, God as well as a human craftsman.

The levels of thought and feeling in this complex poem are so carefully wrought together that they could not exist alone. The ideas complement, balance, and reveal one another. The withdrawal of the mind to contemplation of paradise and its wry conclusion that such solitude is impossible are inextricable if their full force is to be appreciated. From the original conceit that all ambition can be satisfied by the delights of a garden, the themes are, through the allusive imagery, totally interdependent.

Marvell's two great love poems, "The Definition of Love" and "To his Coy Mistress," are passionate and urbane, intense and witty, violent and civilized. The reconciliation of opposites is the theme of the definition: it is the metaphysical proposition that in perfect love separation is essential. The validity of this proposition relies on the jealousy of fate. The poet's love was "begotten by despair/Upon impossibility." The decrees of Fate

Us as the distant Poles have plac'd,
(Though love's whole world on us doth wheel)
Not by themselves to be embraced.

The conceit, that heaven would have to fall

And, us to join, the world should all
Be cramped into a Planisphere

before the lovers could be together, emphasizes the inevitability of separation:

Therefore the love which doth us bind,
But fate so enviously debars,
Is the conjunction of the mind,
And opposition of the stars.

The punning conceit in these lines exemplifies the wit and logic of Marvell's verse.

The crowd of images, change of mood, and development of emotional tension combined with a subtle variation of rhythm and pace render "To His Coy Mistress" Marvell's greatest poetical achievement. His theme is the traditional one of "Gather Ye Rosebuds." The opening theme is that if there were time enough the lover would woo endlessly:

My vegetable love should grow
Vaster than Empires and more slow.

An urbane note is sounded in the lines:

For, lady, you deserve this state,
Nor would I love at lower rate.

Then comes the surprising reversal:

But at my back I always hear
Times wingéd chariot hurrying near,
And yonder all before us lye,
Deserts of vast eternity.

The lines ring with passionate desperation and the awful vision of the unknown. The next image is one of destruction in the grave, where the lady's beauty shall no longer exist and honor and lust alike will turn to dust and ashes. From this vision of death the poet turns to an evocation of the lady's present beauty. He adapts the theory that souls shine through the flesh of people of exceptional purity to a reason for consummating their love:

And while thy willing Soul transpires
At every pore with instant fires,
Now let us sport us while we may.

The ardor of the saint has become the heat of physical passion. The conceit of conquering time is developed in images of strength—they will "devour"—time, and will combine their powers "into one Ball" to force their pleasures "Through the iron gates of life":

Thus, though we cannot make our sun
Stand still, yet we will make him run.

The power of this love is conveyed in the witty and determined assault on unconquerable time.

These poems, with the addition of the "Dialogue between The Resolved Soul and Created Pleasure" and "Clorinda and Damon," are those on which Marvell's reputation depends. His poetic ability was seemingly lost after the Restoration, and he wrote, in verse, only political satires. The flowering of his sensibility prior to this period is an outstanding example of that fusion of wit, passion, and intellect which had its roots in Latin culture and its last complete expression in the poetry of Andrew Marvell.

THE POETRY OF RONSARD

Type of work: Poetry
Author: Pierre de Ronsard (1524-1585)
Principal published works: Odes, Books I-IV, 1550; Book V, 1552; *Amours de Cassandre,* 1552; *Hymns,* 1555; *Elégies, mascarades et bergeries,* 1565; *La Françiade,* 1572

Pierre de Ronsard was in his own time, and to a less degree in later times as well, the "prince of poets." This was not merely an impression generally held. It was Ronsard's own conviction, and he did not hesitate to admonish a coy mistress by reminding her that her kindness to him was as nothing to his generosity in fixing her name in the midst of immortal lines. But the arrogance can, though infrequently, coincide with just estimate; Ronsard, the kings of France whom he served, and those enemies, Mary Stuart and Elizabeth of England, were at one in their estimate of his verses.

Some poets speak at variance with the conditions of their lives and their own time. Ronsard, however final and universal his accent, always speaks to us of his own era and the circumstances of his life. Great and moving as his poems are, they speak of Renaissance spirit as well as of humanity pure and simple.

The Renaissance, in France as elsewhere, was a time when several tendencies, not necessarily compatible, merged with each other. It was a time when nationalism was taking the place of the feudal loyalties that had once held society loosely together. At the center of Ronsard's political consciousness are the king and his court: from the king flow the favors, including ecclesiastical benefices, which allow a poet to live, and the king's court, the nobility that dine, talk, and dance there day after day, constitutes the audience for whom the poet writes. Ronsard addressed not a general public but a particular one in that it was small and self-conscious in its tastes. It

expected a poet to be learned as well as moving, and it accepted and understood references to events known only to the privileged.

Related to this rarefied centrality is the growing patriotism that led Ronsard's friend Du Bellay, also a member of the literary group called the Pléiade to which Ronsard belonged, to write *La défense et illustration de la langue Française* (1549), in which the tendency of the learned to write Latin verse is censured and, perhaps inconsistently, the importance of classical studies to any French-writing poet is underlined. The result was that Ronsard's use of his mother tongue reflected literary conventions as old as Homer, Sappho, Theocritus, and Horace. Nymphs haunt Ronsard's home forest of Gastine; local fountains, like that of Ballerie, have all the grace and romantic significance of the ancient Arethusa; and the real charms of Ronsard's various mistresses—Cassandre, Marie, Astrée, Hélène—receive additions from what Catullus, many centuries before, wrote about his Lesbia.

Like numerous other Renaissance persons, Ronsard was a full-blooded man as well as a literary person. He did not, for example, escape the serious political turmoil of the century which divided Catholic France against Protestant France and, of course, one part of the court against another. Though he could mingle Christian and Greek views of deity in the same poem, Ronsard died enjoying the full rites of the Church, and he earlier lived perceptive of the superior advantages, to a cultured man, of the rich traditions of the Catholic Church as opposed to the stern moralism, the "Hebraism" of many of the "sectaries." Because of his adherence to the Catholic faith, Protestant writers attacked the poet, not for his advocacy of pleasant and amorous pursuit alone, but for darker sins which had once been a part of the pagan world.

The pattern of Ronsard's personal career but intensifies the lines drawn in his world. He was wellborn and demandingly educated; he served at court; he went twice to Scotland and once to England and Germany. Suffering from early deafness, he subsided into the role of court poet; he received the tonsure in order to enjoy ecclesiastical benefices; and the rest of his long life was an alternation between the court and his three country estates. His background provided Ronsard with two of his main themes: the peril and hypocrisy of courts and the charm and natural beauty of a life that is rural and retired. (This contention between city and country finds reflection in the essays of Ronsard's great contemporary, Montaigne.) A poem like "Institution pour l'Adolescence du Roy très-crestien Charles IX^{e} de ce Nom" is a stern, moving record of Ronsard's estimates of the moral perils that threaten a king, and "A la Forest de Gastine" is an account of Ronsard's country pleasures which mingles classical memories with vivid recollections of the real forest, greensward, and flowers.

Testimony to a rich, energetic life that was both patriotic and passionate echoes through Ronsard's poetry: friendship and piety, playful wit and sober reflection mingle in such collections as *Odes, Hymns, Bocage Royale,* and *Elégies.* His one real poetic disaster is the *Françiade,* an epic written at royal command, beginning with the tale of Troy and ending with the history of the Merovingian kings of early France.

No summary of Ronsard's poetic creation can omit the many sonnets which he wrote to his mistresses—some kind, some cruel. Here, too, recollections of Petrarch's Laura shape the diction of many a passionate declaration. But Ronsard, unlike many Elizabethan sonneteers in the last decades of the century, was always in pursuit of a flesh and blood woman rather than the "Idea" of Drayton. Passion was the occasion for extended poetic exercises, but the exercises were never, with Ronsard, an adequate substitute for passion gratified. Two of his mistresses, one early, one late, were

cruel—Cassandre Salviati, who disappointed the young Ronsard by marrying; and Hélène de Surgères, who during several years never submitted to Ronsard's passion, dressed in black, and was painfully faithful to the shade of a dead sweetheart and the rites of amorous Platonism. It is to these two women rather than to more indulgent mistresses that his greatest sonnets are addressed. In one Ronsard declares to his servant that he wishes to shut himself up and read the *Iliad* of Homer in three days, unless a message comes from Cassandre. In another the name Hélène suggests to aging Ronsard some moving parallels with Homer's heroine; he adds, hopefully, that he believes *his* Hélène may also turn out to be a Penelope, a comfort as well as a torment. Or, anticipating Shakespearian accents ("Shall I compare thee to a summer's day . . .") Ronsard writes of Hélène's chill perfection: "Shall I compare your beauties to the moon. . . ."

Ronsard's abundance, his revival of certain parts of the medieval French vocabulary, his personal note—all these were censured by Malherbe, the tastemaker of the next century. Ronsard was also too direct for the oversubtle *précieuses*, the finicking, "learned" women of the Hôtel de Rambouillet. These seventeenth-century women, ironically, had a good deal in common with Ronsard's Hélène. But an eclipse of several centuries is now over, and Ronsard's poetic fame has now revived.

THE POETRY OF SPENDER

Type of work: Poetry
Author: Stephen Spender (1909-)
Principal published works: Nine Entertainments, 1928; *Twenty Poems,* 1930; *Poems,* 1933; *Poems,* 1934; *Vienna,* 1935; *The Still Centre,* 1939; *Ruins and Visions,* 1942; *Poems of Dedication,* 1947; *Returning to Vienna,* 1947; *The Edge of Being,* 1949; *Collected Poems, 1928-1953,* 1955

Stephen Spender explains in a brief introduction to his *Collected Poems* that the volume does not contain his entire poetic output over a period of twenty-five years, but rather a selection of those poems which he wished to gather together from earlier volumes with an aim "to retrieve as many past mistakes, and to make as many improvements, as possible, without 'cheating.'" He admits that he has altered a few readings here and there in the interest of clarity or aesthetics, but adds that he has retained, in the interest of honesty and truth, certain passages in which he now recognizes youthful imperfections and a few poems which reflect views he no longer holds. As printed, the poems have been grouped to represent roughly his development as a poet, as well as his interest in contemporary history—chiefly the Spanish Civil War and World War II—and in such eternal themes as love and separation. He views his book as "a weeded, though not a tidied up or altered garden."

The volume gives an opportunity for a studied reappraisal of one of a group of English poets who first achieved fame between the two world wars. The members of the Oxford Group, as they have sometimes been called, included W. H. Auden, Christopher Isherwood, Cecil Day Lewis, and Louis MacNeice. Spender dedicates three of his groups of poems to the first three of these poets. Though Spender has written elsewhere of the "teacher-to-pupil" relationship between Auden and himself at Oxford, his later development as a poet has been largely an independent one.

This is not to say, however, that he has followed poetic paths never traveled

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before. Some of his critics have compared him to Shelley, for the young Spender was also a rebel against the society of his time; and in both poets criticism of their own eras is combined with a vision of a future, better time. Both saw themselves somewhat as prophets of their respective ages. Shelley addressed the West Wind:

> Be through my lips to unawakened earth
>
> The trumpet of a prophecy! O, Wind,
> If Winter comes, can Spring be far behind?

More than a century later Spender exhorted, in "Exiles from Their Land, History Their Domicile":

> Speak with your tongues,
> O angels, fire your guns
> . . . . . .
> And let my words appear
> A heaven-printed world!

Though some similarities of attitude and theme are to be found in poems of Shelley and Spender, their poetic techniques are as different as the times in which they lived. Spender is as romantically emotional as Shelley: he believes in the unmistakable love of man for his fellow man; he often opposes the darkness of man's life with the bright sun which brings light and warmth into it. But Spender's poems echo twentieth-century phrasing, though some lines might be described as Shelleyan, as in the beautiful lyric which begins, "I think continually of those who were truly great."

At times Spender reminds one of T. S. Eliot (and Auden too), as in "The Uncreating Chaos":

> Shall I never reach
> The fields guarded by stones
> Rare in the stone mountains
> Where the scytheless wind
> Flushes the swayed grasses. . . .

Spender himself has said, however, that he was more influenced by Wilfred Owen than by Eliot. Like Owen, Spender often employs subtle combinations of sound effects, as in the lines quoted above: "Where the scytheless wind/Flushes the swayed grasses." Owen's poetry was principally inspired by World War I, which brought early death to the poet whose pity had been stirred by the suffering and dying which he had witnessed. Spender seems to have been influenced not only by Owen's bitterness against the bloody injustices of the world, but also by what he himself had learned of war during his months in Spain and later in the Battle of Britain and even more directly, perhaps, by the content of certain of Owen's war poems. Compare, for example, Spender's "Two Armies," which describes enemy forces resting at night only a few yards apart,

> When the machines are stilled, a common suffering
> Whitens the air with breath and makes both one
> As though these enemies slept in each other's arms,

with Owen's "Strange Meeting," an unfinished poem in which a soldier dreams he meets in Hell the enemy whom he killed and discovers in that "strange friend" the same hope and pity and compassion that was in his own heart.

In a critical essay on Auden which Spender published several years ago in the *Atlantic Monthly* (July, 1953), he pointed out that the essential direction of Auden's poetry has been toward a definition of Love. The reader of the *Collected Poems* discovers that, like his slightly older friend and mentor, Spender has written a series of variations on the same theme. In the early poems the love seems often like Whitman's "manly love of comrades," even to the point of suggesting Whitmanesque ambiguities, as in the poem which begins "How strangely this sun reminds me of my love" or another which addresses directly an unnamed "Abrupt and charming mover." One is reminded of Whitman again in the horta-

tory "Oh young men, oh young comrades," in which the theme of loving comradeship is combined with the call to desert the dusty past, to leave the "great houses where the ghosts are prisoned," and to make a new and better world:

> Oh comrades, step beautifully from the solid wall
> advance to rebuild and sleep with friend on hill
> advance to rebel and remember what you have
> no ghost ever had, immured in his hall.

In other lyrics, as in the lovely sonnet "Daybreak," which describes a couple waking at dawn, first the man, then the woman, one finds both tenderness and the passionate intensity that suffuses so much of the poetry of D. H. Lawrence. But the mixture of desire and revulsion which unpleasantly mars so many of Lawrence's love poems is not in Spender. In Lawrence's "Lightning," for example, a lightning flash reveals to a lover the fear in the face of the woman he is preparing to kiss, and his passion is followed by hatred of both the woman and himself. Contrast with this Spender's "Ice," in which a woman comes "in from the snowing air" and is greeted by a kiss:

> Then my lips ran to her with fire
> From the chimney corner of the room,
> Where I had waited in my chair.
> I kissed their heat against her skin
> And watched the red make the white bloom. . . .

The love of man and woman shows no hectic flush in Spender; the colors are those of radiant health.

Another aspect of love is revealed in Spender's numerous poems about children. Several are about his daughter, but the group titled "Elegy for Margaret" are to or about the niece who died after a long, wasting illness on Christmas Day, 1945. Here, though there are morbid lines which describe the progress of the disease, the whole elegy is filled with pity and sorrow for both the child and her parents; and the final poem, in which he attempts to console his "Dearest and nearest brother," is as moving as anything that Spender has written.

Many of the poems for which Spender is best known were published in his widely reviewed *Poems* (1933). In the *Collected Poems* these are reprinted in a group under the title "Preludes." Here one finds such familiar poems as "The Express" and "The Landscape near an Aerodrome," both of which illustrate Spender's early interest in enlarging the language of modern poetry through the use of terms drawn from science, machinery, and industry. The first opens:

> After the first powerful, plain manifesto
> The black statement of pistons, without more fuss
> But gliding like a queen, she leaves the station.

The blending of the names of mechanical objects with language more usual in poetry is so skillfully achieved that the train becomes a mighty poem in motion. "The Express" is perhaps the finest train poem since Walt Whitman's portrait of a very different train in "To a Locomotive in Winter."

"The Landscape near an Aerodrome" contains poetic beauty like that in "The Express," but it is weakened by the attempt to combine arresting description with social commentary. The poem begins with the picture of a gliding air liner and then contrasts the quiet descent of the great machine with the scenes of squalor and misery which become clearer to the passengers as they approach the aerodrome. It ends with a sudden, trenchant last line that not only surprises the reader but seems totally uncalled-for by the preceding descriptive lines:

> Then, as they land, they hear the tolling bell
> Reaching across the landscape of hysteria,
> To where, louder than all those batteries

And charcoaled towers against the dying sky,
Religion stands, the Church blocking the sun.

Several of the "Preludes" and two or three poems in the next group, "A Heaven-Printed World," belong to the literature of protest of the 1930's and reflect Spender's leftwing politics which he later forswore. These poems, as Spender has said, "did not please the politicians." Notable are "The Funeral," "The Pylons," and "An Elementary School Classroom in a Slum." The last is full of the pity which is deep in Spender's poems, political or otherwise.

The introspective poems in the group called "Explorations" are as a whole less impressive than those in the other groups. Rather hazy and inchoate, these "explorations," when compared with Spender's other poems, lead one to conclude that he is a sensitive but not a cerebral poet.

It has been said that Spender is a humorless poet. He does usually take himself seriously, often too much so; but the gracefully witty conceit in one of his later poems called "Word" refutes the charge against him:

The word bites like a fish.
Shall I throw it back free
Arrowing to that sea
Where thoughts lash tail and fin?
Or shall I pull it in
To rhyme upon a dish?

THE POETRY OF STEFAN GEORGE

Type of work: Poetry
Author: Stefan George (1868-1933)
Principal published works: Hymnen, 1890 (*Hymns*); *Pilgerfahrten,* 1891 (*Pilgrimages*); *Algabal,* 1892 (*Heliogabalus*); *Die Bucher der Hirten und Preisgedichte; der Sagen und Sange; und der hangenden Garten,* 1895 (*The Book of Eclogues and Eulogies; Legends and Lays; and The Hanging Gardens*); *Das Jahr der Seele,* 1897 (*The Year of the Soul*); *Der Teppich des Lebens und die Lieder von Traum und Tod,* 1899 (*The Tapestry of Life and Songs of Dream and of Death*); *Maximin,* 1906; *Der siebente Ring,* 1907 (*The Seventh Ring*); *Der Stern des Bundes,* 1914 (*Star of the Covenant*); *Das Neue Reich,* 1928 (*Kingdom Come*)

Stefan George was probably the strongest defender of the "art for art's sake" thesis ever to appear in Germany, and his exclusiveness led him to write his first poems in an invented language, a "lingua romana" similar to Spanish. For many years he printed his books privately and not before 1899 were they offered to the public. He disregarded the German rule of grammar which calls for capitalization of all nouns; the resulting loss in reading speed was a most desired effect for the author because he wanted his readers to note that words in themselves were artistic instruments which would evoke as many—or more—emotions as the colors of a painter's palette.

In 1890 George published his first series of poems, *Hymns.* The title of the first poem, "Initiation," indicates how conscious he was of his radical literary departure and of its limited appeal to an audience used to continuous outpour of modern naturalism. Nevertheless the signal was given:

The river calls! Defiant reeds unfurl
Their slender banners to the languid breeze
And check the coaxing ripples as they swirl
To mossy shores in tender galaxies.

The theme is repeated in "Invitation":

"Let us leave pavements and grime!"
How dear your offer sounded!
"Far, where more light and elate

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Thought and breath seem to chime,
We shall enjoy the flower
And resurrection fete."

Not expecting the applause of many—the poems were still published privately—the author treasured his small circle of friends. Most of his works carry dedications; that of his next work, *Pilgrimages*, was written for the Austrian poet, Hugo von Hofmannsthal (the friendship never matured):

Then I journeyed forth
And became a stranger,
And I sought for some one
To share my mournfulness,
And there was no one.

Hymns and *Pilgrimages* reveal the conflict between the author's poetic ideals and the baseness of everyday life. He used for his next work earlier historical periods and the Orient as times and places for escape from the unpleasant realities of the present. Thus *Algabal*, written in Paris in 1892, is his own interpretation of a Roman emperor who moves in a world of time-removed serenity and passionate feelings:

The hall of yellow glitter and of sun!
On level dome among the stairs it reigns,
And from the fiery crater flashes run:
Topazes interfused with amber grains.

His sense of remoteness, however, never excluded his knowledge of the "mystical body of Christ" inherited from his Catholic childhood in a small town in the German Rhineland:

. . . For I, the one, comprise the multitude . . .

The Book of Eclogues and Eulogies; Legends and Lays; and The Hanging Gardens indicates a turn toward tranquility; the wanderer once in desperate search for beauty finds it in his own back yard:

Struck with amazement, as though we were entering a region
Frost-bound when last we had seen it, yet now full of flowers,
We, who felt old and sorrowful, gazed at each other,
And our reflections were fused in the river below us.

Thus the world of knighthood described in *The Book of Legends and Lays* contains much of this recognition of beauty around him:

What a morning, what a day!
Breath of sun on brook and tree
Tunes your ear more swiftly to
Melting promise, melting plea
Which I shyly hid away.

The Year of the Soul, probably George's best-known book, indicates that the author no longer needed to search for remote backgrounds; an old park is sufficient for the description of images symbolizing the principles of nature and love. Beginning with autumn, the seasons of the year are portrayed, with the exception of the much used and abused season of spring. The poet invites an unseen friend:

Come to the park they say is dead, and you
Will see the glint of smiling shores beyond,
Pure clouds with rifts of unexpected blue
Diffuse a light on patterned path and pond.

In *The Year of the Soul* the lonely prophet speaks again:

. . . The word of seers is not for common sharing. . . .

In 1900 George published *The Tapestry of Life and Songs of Dream and of Death*. Each part contains twenty-four poems. In the prelude he recollects his struggles up to the present:

When pale with zeal, I searched for hidden store . . .

and almost regrets that his stormy period has ended:

Give me the solemn breath that never failed,

Give me the fire again that makes us young,
On which the wings of childhood rose among
The fumes our earliest offerings exhaled.

The Tapestry of Life, a poet's picture book, gave the author ample opportunity to employ his impressionistic power of words:

When days are done with memory-laden shadows
In half-forgotten beauty's faded frame,
Waves of white lambs draw slowly through the meadows
From the broad clearing to the darkened stream.

It is not surprising that the author became also well-known for his translations of Mallarmé, Baudelaire, and Rimbaud. *Songs of Dream and of Death* is dedicated to persons or occasions in the poet's life; the sequence ends with a forceful description of everlasting conflict:

All this whirls, tears and pounds, flames and flies,
Until late in the night-vaulted skies
They are joined to a bright jewelled beam:
Fame and glow, pain and bliss, death and dream.

When George published *The Seventh Ring* in 1907, a decisive factor had entered his life. The partial fulfillment of his poetic vision was his encounter with a young man whom he called Maximin. To George, this youth was the embodiment of a dream and temporarily—Maximin died very young—an end to loneliness. The poet described the appearance of Maximin: ". . . softened by the mobility and vague sadness that centuries of Christian civilization have wrought in the faces of the people . . . youth in that unbroken fulness and purity that can still move mountains. . . ." When Maximin died George considered his death in the light of his mystical evaluation of the youth. He regrets his loss:

The forest shivers.
In vain it clothed itself in leaves of spring,
The field your foot made consecrate is numb
And cold without the sun you bring.
The fragile blades on hilly pastures quiver,
For now you never come.

His death was almost a religious event:

You also were elect, so do not mourn
For all the days which unfulfilment sheathed.
Praise to your city where a god was born,
Praise to your time in which a god has breathed!

George's next work, *Star of the Covenant,* a book of a thousand verses, again deals in its "Introit" with the significance of Maximin. Some of the poems are not rhymed, but a strong rhythmic flow is present at all times:

You took away the pain of inner schism,
You, who were fusion made incarnate, bringing
The two extremes together: light and frenzy!

The poet pleads again for a spiritual life and complains that Germans do not listen to their prophets, as in the case of Nietzsche, who, according to George, delivered his message

. . . With such insistence that his throat was cracked.
And you? The shrewd or dull, the false or true,
You acted as if nothing had occurred.

The book ends with a chorus expressing a firm reminder that the power to lead a spiritual life is available to man:

God has locked us in filiation,
God has swept us with his blaze,
God has lit us with elation,
God has steeped us in his grace.

In 1928 George published his last volume, *Kingdom Come.* In this collection

he remembered once again the rich literary inheritance of Goethe and Hölderlin. The book also contains a poetic prophecy about war, written during World War I, which seems to anticipate the horrors of future world wars:

> You shall not cheer. No rise will mark the end,
> But only downfalls, many and inglorious.
> Monsters of lead and iron, tubes and rods
> Escape their maker's hand and rage unruly.

In "Secret Germany," George abhors again the present regime and asks for sincere understanding of the values which will remain part of the true German tradition:

> Only what consecrate earth
> Cradles in sheltering sleep
> Long in the innermost grooves,
> Far from acquisitive hands,
> Marvels this day cannot grasp
> Are rife with the fate of tomorrow.

Until his death in 1933 George abstained for unknown reasons from writing any more poetry.

George appealed to few, but his admirers recognized in him the high priest of German literature, a writer who appeared at a time when the ideals of Goethe were still venerated, but when poetic expression was already in danger of being suffocated by excessive romanticism and sentimentality. Under the leadership of the author a "George Circle" was founded and the idea of transforming life to mystical heights by way of art and not by scientific positivism was promoted by its members, who adhered to strict moral principles. George made the German language an instrument of art and as a poet he was best qualified to carry Germany's classical tradition into the twentieth century. After refusing to become identified with Hitlerian Germany's literary trends, George died in self-imposed exile in Switzerland in 1933. His inventiveness with the German language makes all translation efforts a most difficult undertaking, but *The Works of Stefan George* (1949), translated by Olga Marx and Ernst Morwitz, succeeds in conveying much of George's intensity of feeling into English.

THE POETRY OF THEOCRITUS

Type of work: Poetry
Author: Theocritus (305?-c. 250 B.C.)
Principal published works: The *Bucolics;* the *Epics*

Theocritus is the originator of pastoral poetry, that form which displays to us the labors, the songs and loves, and the sufferings of more or less simple shepherds. In Western literature it is a poetic tradition that is as deathless as it is—or has become—conventional. When Marie Antoinette and her court played at the simple life in the village near Le Petit Trianon, they were reviving modes of sensibility to which the Hellenistic poet first gave expression. Indeed, it would be possible to say that no society can produce pastoral poetry until it has become keenly aware that it is non-pastoral in actuality, old and sophisticated and worldly.

Although Theocritus composed forms of poetry that fit other classifications, he is best remembered for his idealization in verse of the simple, rustic life of the Sicilian shepherds. In his idyls he tells us of herdsmen and their loves; he writes of country singing contests on a mountain hillside, for which the prize is a new set of pipes; he surrounds the occasions his poems celebrate with pastoral grace and occasional rural crudity. Among the best

of his pastoral poems is the elegy *Thyrsis,* a lament for Daphnis, traditional hero of shepherds.

It is highly likely that Theocritus' audiences included very few real country people. The bare facts of his life suggest that his ambition led him to courts and not to the country hillsides or gatherings of his verse. He was probably born in Syracuse in Sicily, and some of his poems were written in Alexandria, at the Egyptian court of Ptolemy Philadelphus; fulsome poems of praise to this ruler as well as to Hiero II of Syracuse suggest that Theocritus knew how to finger courtly instruments as well as oaten pipes. His tales of shepherds—their bucolic existence, simple fare, unsophisticated hopes in love, and rude sports and games—were never destined for country ears at all. Rather might a ruler like Ptolemy Philadelphus, after he had had his considerable fill of praise from the poet, command a song about Daphnis or Theugenus, drawn from Theocritus' recollections of his native Sicilian countryside.

Theocritus' poetry, in short, is one of the chief representatives of the Alexandrian period of Greek poetry. This was a time generally regarded as an era when the direct, authentic utterances of poets like Homer, Hesiod, and Sappho had given away to more self-conscious garlands of verses woven self-consciously and with as much variety as possible, a time when the idyl, the epigram, and the mime were the style. It was a time, too, when verses were first written and then polished and a poet like Theocritus was as aware of the art of poetry as he was of what themes he was expressing.

It is significant that Theocritus often falls back on the traditional stories of the Greek-speaking peoples. He tells us of Cyclops in love with the sea-nymph Galatea—but Cyclops is no longer Homer's monster but a not entirely unattractive swain "sighing like a furnace" for a cold maiden. Or Theocritus takes incidents in the life of Hercules and uses the ancient web of the heroic tale as an occasion for elegant embroidery. We are less struck by the tale of Hercules strangling serpents that attack him in his cradle than we are by the deftness with which the poet elaborates the old brief tale; the gradual approach of the serpents is very gradual indeed, the confusion of the parents is very pretty, and the final triumph of the muscular infant is a foregone conclusion.

Theocritus is perhaps most brilliant and most himself in two fairly long poems that are far from the sloping fields of Sicily and which reflect the rather fetid, cynical, and jaded life of a city like Alexandria. "Love Magic," or the "Spell," tells of a young woman, Simaetha, and her servant working an incantation to bring back a vigorous young lover who has only recently gone elsewhere. The mixture of sick desire and sicker hatred in the girl's song is remote from the simple lays of shepherds and herdsmen.

Less morbid and certainly wonderfully charming and revealing of busy street life of a Hellenistic city, is "The Women at the Festival of Adonis." In this mime, a brief dramatic sketch not unlike some of the more extended efforts of Menander, two women, Gorgon and Praxinoa, chatter with each other and re-create a world for us. They meet, they plan an outing, comment on each other's costumes, and arrange for their households to be cared for in their absence. Then they go out and walk through the hot, jostling streets; out of their mouths tumble phrases that allow us to see the city streets and their abundant distractions as clearly as if we were there. Then the women, never losing breath or dropping a syllable, come to the palace of Ptolemy, where a famous young woman will sing the lament for Adonis, the slain god. The two women attend the religious rites.

All this should indicate that Theocritus had a considerable range. But his country poems, now elegant, now crude in their language, but always fresh and vigorous, have left a greater mark on the literature of the Western world. Vergil's

celebration of the simple life (so far from luxury and the cynicism of Augustan Rome) have for twenty centuries implored readers to go back to a Sabine farm; and Vergil took his cue from Theocritus. From Vergil, if not from Theocritus, many poets have learned to hope for escape from courts and cities. Spenser, Milton, Keats, Tennyson, Arnold are on the long list of English poets who have used the pastoral convention of Theocritus for their special purposes, often weaving into the plaintive rural song of pipe and voice political and religious themes that no shepherd—or even Theocritus for that matter—ever dreamed of.

THE POETRY OF YEATS

Type of work: Poetry
Author: William Butler Yeats (1865-1939)
Principal published works: Mosada: A Dramatic Poem, 1886; *The Wanderings of Oisin,* 1889; *Poems,* 1895; *The Wind Among the Reeds,* 1899; *In the Seven Woods,* 1903; *The Green Helmet and Other Poems,* 1910; *Responsibilities,* 1914; *The Wild Swans at Coole,* 1917; *Michael Robartes and the Dancer,* 1920; *Later Poems,* 1922; *The Cat and the Moon and Certain Poems,* 1924; *The Tower,* 1928; *The Winding Stair,* 1933; *Collected Poems,* 1933; *The King of the Great Clock Tower,* 1934; *A Full Moon in March,* 1935; *New Poems,* 1938; *Last Poems and Plays,* 1940; *Collected Poems,* 1949

The conflict that the antimonies between dream and action caused in the mind of William Butler Yeats could not be resolved in the verse tradition of the Pre-Raphaelites. This was the poetry, together with that of Shelley and Keats and the plays of Shakespeare, with which he was most familiar. It was also the tradition to which he was closest in time. As he did not have a background of coherent culture on which to base his poetry, nor a personally satisfying faith, Yeats throughout his life had to create his own systems of thought—create, in fact, the convention in which he was to write.

In the introduction to *A Vision,* he said: "I wished for a system of thought that would leave my imagination free to create as it chose and yet make all it created, or could create, part of the one history, and that the soul's." His search for reality in belief and feeling was aided by his knowledge that the Romantic poets expressed faith in the power of the imagination. This knowledge also strengthened his conviction that the problems of human existence would never be solved by science and that answers would have to come from quite different disciplines: therefore, both his philosophy and his actions were of paramount importance to him in the writing of poetry.

Yeats spent many years in the study of the occult: spiritualism, magic, mysticism, and theosophy. His feelings for Ireland and for the Pre-Raphaelites led him, early in his life, to the study and use of ancient Irish myths. His hopes of independence for Ireland and his periodic identification with Irish nationalism, also a part of the fabric of his verse, were influenced by his passion for Maud Gonne and his friendship with his patron, Lady Gregory. He believed the system expounded in *A Vision* was revealed to him by his wife's power as a medium. Thus for Yeats, as for all poets, the pattern of his relationships, interests, beliefs, and loyalties was the material of his poetry. However, great poetry is always the expression of one man's personality in such a way that it is generally or universally meaningful. Magic, nationalism, and myth partly formed Yeats's complex personality, and his prose writings in these areas are undoubtedly esoteric. Although it was through these studies that

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Yeats was able to write as he did, it is not through them that the reader appreciates his poetry. All Yeats's poetry can be enjoyed and understood when carefully read, without reference to any of his prose. Yeats, in fact, took care to make his work understandable, and one of the most interesting aspects in the study of his poetry is his lifelong preoccupation with clarity, simplicity, and exactness.

This clarity was the goal toward which he worked throughout his career. For Yeats, symbol was the means by which the natural and the supernatural could be fused and the antimonies be resolved. Writing in many *personae,* he worked toward this unified expression of reality, with the result that the continuous development of his powers and his ultimate success are both rare and exciting achievements. Yeats's dedication to his art was such that to the end of his life his conscious goals were always in advance of the poems he had completed.

Yeats was a lyric poet, but his belief in and practice of "active virtue"—that is, following a discipline that one has forged oneself—makes his verse essentially dramatic. His first volumes of poetry express the sensibility of the Pre-Raphaelites; the lyrics are slight and the emotion, incompletely realized, often expresses his indecision between the life of dream and that of action. Twilight and longing predominate in these poems.

In his fourth volume, *In the Seven Woods,* published in 1903, Yeats began to find his true voice. Emotion is particularized and he has started to speak with authority. His technique is more sure and his tone more varied. In "Adam's Curse," in which the poet discusses the labor of writing poetry with a woman whom he loves, he uses common words and speech idioms which firmly link the poem to reality:

> Better go down upon your marrow-bones
> And scrub a kitchen pavement or break stones
> Like an old pauper, in all kinds of weather;
> For to articulate sweet sounds together
> Is to work harder than all these.

In his verse plays of this period Yeats was beginning deliberately to eschew abstraction and to introduce more direct and bold speech into his work. His 1910 volume, *The Green Helmet and Other Poems,* shows this technique in his lyric verse, which is becoming more dramatic and assertive. In "No Second Troy" the use of Greek myth approximates a reconciliation between dream and reality.

The 1914 volume, *Responsibilities,* shows an increase in force. Here Yeats uses other voices, or *personae,* of beggars, fools, and hermits to present his ideas. At that time he was encouraged further in his progress toward exactness of expression and the use of only the most meaningful images by his contact with Ezra Pound, who insisted that Yeats remove all abstractions from his verse. He appears to have learned quickly and well from the younger poet, and in subsequent poems he is able to integrate completely his theories of history and personality, and his feelings of despair for Ireland. He also learned to pare his images so that they are totally relevant to his emotion:

> Things fall apart, the centre cannot hold;
> Mere anarchy is loosed upon the world,
> The blood-dimmed tide is loosed, and everywhere
> The ceremony of innocence is drowned.

The Tower, published in 1928, contains several of Yeats's finest poems. The most brilliant and complex of these is "Sailing to Byzantium." The dazzling civilization of Byzantium which had successfully withstood the power of Rome as Yeats would probably have liked Ireland to withstand that of England, became for him the symbol of eternal art and of the fusion of the creator with the work of art. The reconciliation of youth and age, passion and intellect, is effected by the symbolic representation of the wisdom of

the inspired soul in a supernatural form. In this poem, natural birds sing of the cycle of human life and the created birds of Byzantium, of the cycle of history. The glory of the old and of the young is here presented with a single steady vision, and the conflict between them has been resolved:

> This is no country for old men. The young
> In one another's arms, birds in the trees
> —Those dying generations—at their song,
> The salmon-falls, the mackerel-crowded seas,
> Fish, flesh, or fowl, commend all summer long
> Whatever is begotten, born, and dies.

He continues:

> An aged man is but a paltry thing,
> A tattered coat upon a stick, unless
> Soul clap its hands and sing, and louder sing. . . .

The poet has sailed to Byzantium that he may thus sing. His soul after death will not take "bodily form from any natural thing" but will be one of the singing birds of metal and enamel that the goldsmiths make to amuse the Emperor,

> Or set upon a golden bough to sing
> To lords and ladies of Byzantium
> Of what is past, or passing, or to come.

Another unified vision of life which is not dependent upon the supernatural is communicated in the poem "Among School Children." The mastery of technique which gives "Sailing to Byzantium" its *tour de force* brilliance, enables Yeats in this poem to communicate the feeling of peace after storm. The poet visits a convent school where the children see him as an old man, and as the children stare in mild curiosity, he is reminded of the "Ledaean body" of a woman he had loved, and this vision causes him to feel so joined in sympathy with her that he can visualize her as she must have been as a child:

> For even daughters of the swan share
> Something of every paddler's heritage.

The vision of the childhood of the woman who caused him much pain leads him to the thought that women would not think motherhood worth while if they could see their progeny at sixty. His suggestion that mothers as well as nuns worship images returns the poem to the convent school setting. In the last stanza of the poem Yeats, by a unifying image of continuity and completeness, reconciles the opposing forces of age and youth at the level of reality.

The poems written in the three years before Yeats's death at seventy-four show no diminution of power. He was still intent on his search for unity and reality of expression. In "The Circus Animals' Desertion," he reviews his poetic output and says that until he was an old man the machinery of his poetry was still in evidence:

> My circus animals were still on show,
> Those stilted boys, that gilded chariot.

He lists his old themes: the Irish myths, his lost love, and his preoccupation with the theater, and he tells how he dramatized his love in his plays. He faces his own delight in dreams which he feared would inhibit him from reality: "This dream itself had all my thought and love." He speaks of the *personae* in which he wrote and of the characters of Irish history:

> Players and painted stage took all my love
> And not those things they were the emblems of.

The reversal and resolution of these ideas comes in the last verse where he evaluates the use of images in his poetry, by questioning their origin and finding that they indeed had their bases in reality.

Thus his adolescent faith in the imagination had been justified and he could join the ranks of those whom he admired and who had fused the subjective and

objective self into a meaningful whole: "The antithetical self comes to those who are no longer deceived, whose passion is reality."

The philosophy that Yeats so carefully constructed was the basis for a personal vision of life, which by unswerving dedication to craftsmanship and constantly renewed emotional and intellectual vitality he presented in his poetry in all its varied facets, and with always increasing significance.

POLYEUCTE

Type of work: Drama
Author: Pierre Corneille (1606-1684)
Type of plot: Religious tragedy
Time of plot: Third century
Locale: Mélitène, the capital of Armenia
First presented: c. 1643

Principal characters:
FÉLIX, Roman governor of Armenia
PAULINE, his daughter
POLYEUCTE, his son-in-law, an Armenian nobleman
NÉARQUE, Polyeucte's friend
STRATONICE, Pauline's friend
ALBIN, Félix' friend
SÉVÈRE, a Roman warrior, in love with Pauline

Critique:

Polyeucte, although a favorite of the general public in Corneille's time, was not considered his best play, that distinction being reserved for *The Cid* (1636). Modern criticism, however, has reversed this judgment. Despite its somewhat improbable plot, climaxed by miraculous conversions, the play holds for today's public particular religious interest, since it deals with the working of divine grace in the human soul. It is, however, the strong delineation of the main characters that has won for this work its present universal acclaim.

The Story:

Pauline, daughter of Félix, the Roman governor in Mélitène, had been married fourteen days to Polyeucte, an Armenian nobleman. Terrified by dreams which seemed to portend her husband's death, she vainly sought to delay his departure on a secret mission, the nature of which was known only to his friend Néarque. She related her fears to her friend Stratonice and told her of her earlier love for Sévère, a Roman of high birth whom her father would not allow her to marry because of Sévère's lack of fortune. When the Emperor Décie had appointed Félix governor of Armenia, she had accompanied him and dutifully married an Armenian nobleman of her father's selection. Meanwhile, they had heard that Sévère had met a hero's death while aiding the emperor in battle against the Persians. According to the report, the young Roman's body had never been found.

Now Pauline had dreamed that Sévère was not dead, but threatened her husband's life; that a band of impious Christians had thrown Polyeucte at the feet of Sévère, and that she, Pauline, crying out for aid from her father, had seen him raise a dagger to pierce Polyeucte's breast.

Her fears were further stirred when her father approached and said that Sévère was alive and was at that moment

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entering the city. It seemed that the King of Persia, struck by his gallantry, had reclaimed the body from the battlefield in order to gain the Roman honorable burial. But miraculously life had been restored to Sévère and the Persians had sent him to Rome in exchange for royal prisoners. Thereafter his greater deeds in war had bound him closer to the emperor, who had sent him to Armenia to proclaim the good news of his victories and to make sacrifices of thanksgiving to the gods.

Because his love for Pauline had really brought Sévère to Armenia, that Roman, informed by his servant that Pauline was wedded, decided that life was not worth living and that he would rather die in battle. But first he would see Pauline. When they met, she told him that if hers alone had been the choice she would, despite his poverty, have chosen him; but that now she was married she would remain loyal to the husband whom she had learned to love. They bade each other farewell, he ready to die in battle, she to pray for him in secret.

Polyeucte returned from his mission, on which he had been secretly baptized a Christian. Ordered by a messenger from Félix to attend the sacrifices in the temple, he and Néarque planned to defy the idolatry of the worshipers there. Pauline told him of Sévère's visit but added that she had obtained his promise not to see her again.

Stratonice, a witness at the temple sacrifices, hurried to Pauline with the news that Polyeucte had become a Christian, a traitor to the Roman gods; he had mocked the sacred mysteries and, with Néarque, had declared that their god alone was the almighty king of earth and heaven. This defilement, Félix declared, would cost Néarque his life, but he hoped Polyeucte might come to his senses and recant after witnessing the punishment and death of his friend.

When Albin, the friend of Félix, brought news that Néarque was dead, he added that Polyeucte had witnessed his execution undismayed. Pauline, reminding her father that Polyeucte was his choice and that in marrying him she had but fulfilled her filial duty, begged him to spare his life. But Félix, fearing the thunderbolts of his gods and Sévère as well, refused to listen when Albin urged that Polyeucte's sentence be left to the emperor. Besides, he was tempted by the thought that Polyeucte's death would allow Sévère to wed his daughter and thus he would gain for himself a far more powerful protector than he now had. Meanwhile, Pauline visited Polyeucte in jail with the plea that if he must worship his chosen god he should do so silently and secretly, and thus give Félix grounds for mercy. To her importunings Polyeucte replied that he was done with mortal ties, that he loved her, but loved his God more.

Polyeucte called for Sévère and told him that even as his wedding had parted the true love of Sévère and Pauline, so now by dying he hoped to bring them happily together. He hoped also that they would die Christians. Declaring himself ready for death, he was marched off by his guards.

Sévère was amazed at this example of magnanimity, but his hopes were shattered when Pauline told him she could never marry him, that it would stain her honor to wed anyone who, even innocently, had brought Polyeucte to his sad fate. She begged him, however, to try to save her husband from the death her father had ordered. He consented, if for no other reason than to prove to Pauline that he could equal her in nobility and thus be worthy of her. Félix, although he regarded this intervention on behalf of a rival as a trick to expose him to the full strength of the emperor's wrath, made one last effort to sway his son-in-law. He told Polyeucte that only on Sévère's account had he publicly taken his rigid stand and that he himself would adopt Christianity if Polyeucte would only pretend to follow the old gods until after Sévère had left the city. But Polyeucte

saw through this wile and refused. Angered, Félix said he would avenge his gods and himself. When Pauline entered, Polyeucte commanded her to wed Sévère or die with him a Christian.

Again Pauline pleaded for Polyeucte's life, and again Félix was moved to make another attempt to persuade Polyeucte to abjure his new faith, but to no avail. Bidding farewell to Pauline, Polyeucte was marched out to death by Félix' order. Pauline rushed out after him, lamenting that she too would die if he were to die. Félix ordered Albin to deter her but issued his order too late; Pauline had seen her husband executed. Seeing him die, she felt that his death had unsealed her own eyes, acting as a divine visitation of grace. She declared herself a Christian, ready for death.

Sévère upbraided Félix for Polyeucte's death and threatened retaliation. Félix, suddenly yielding to a strange feeling that overcame him, declared that his son-in-law's death had made him a Christian. This sudden conversion struck Sévère as miraculous. He ordered Félix to retain his position of authority, and promised to use all his persuasion to urge Emperor Décie to revoke his cruel commands and to let all worship the gods of their choice without fear of punishment.

THE POWER OF DARKNESS

Type of work: Drama
Author: Count Leo Tolstoy (1828-1910)
Type of plot: Domestic tragedy
Time of plot: Nineteenth century
Locale: Russia
First presented: 1886

Principal characters:
NIKÍTA AKÍMITCH TCHILÍKIN, a laborer
ANÍSYA, his mistress
PETER IGNÁTITCH, Anísya's husband, a well-to-do peasant
MATRYÓNA, Nikíta's mother
AKÍM, Nikíta's father
AKOULÍNA, Peter's daughter by his first marriage
MARÍNA, an orphan girl

Critique:

This play on a theme of sin and redemption is embodied in the traditional Russian conflict of father against son, of the natural against the artificial life. Nikíta finds himself led into adultery and murder almost unknowingly, the implication being that evil is a state into which anyone can fall unless he is diligently wary of it. The plot may seem unexciting because of the didactic way in which Tolstoy deals with the evils of idleness, greed, and luxury, but his ability to depict the triumph of spiritual humility over materialistic arrogance must still be admired.

The Story:

Peter Ignátitch, a well-to-do peasant, was forty-two years old and sickly. His second wife, Anísya, was only thirty-two. She still felt young and had started an affair with Nikíta, their hired man. Peter, who considered Nikíta a loafer, had thought of dismissing him. As he was explaining his intention to his wife they learned that Nikíta was talking about getting married and leaving their farm. Anísya complained to Peter that Nikíta's departure would leave her with more work than she could handle.

When Anísya and Nikíta were alone, he told her that in spite of his marriage

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plans he would always come back to her. Anísya threatened to do violence to herself if Nikíta went away, adding that when her husband died Nikíta could marry her and become master of the farm. Nikíta declared, however, that he was satisfied with his lot. Then Matryóna, Nikíta's mother, came in and said that Nikíta's marriage was his father's plan, not her own, and that he need not worry about it. She then asked Nikíta to leave the room.

Left alone with Matryóna, Anísya confessed her love for Nikíta. Matryóna, who said that she had known of their affair all along, gave Anísya some poison and advised her to bury her husband before spring; she suggested also that Nikíta would make a good master on the farm. Concerning the marriage, she explained that Nikíta had had an affair with Marína, an orphan girl, and that when Akím, his father, learned about it he had insisted that Nikíta marry her. Matryóna had suggested that they talk the matter over with Peter, who was Nikíta's master. Having explained the situation, Matryóna again urged Anísya to use the poison on Peter, who was near death anyway.

At that point Peter and Akím came in, discussing Nikíta's proposed marriage. Peter seemed to approve of the match until Matryóna told him that Marína was promiscuous and so had no claim on Nikíta. To determine the truth of this charge, Peter sent for Nikíta, who falsely swore that there had been nothing between him and Marína. As a result, the marriage was called off. Nikíta was then visited by Marína, who pleaded her love and said that she had always been faithful to him. Nikíta sent her away, saying that he was no longer interested in her.

Six months later Anísya and Matryóna were worried because Peter was about to die but had not told anyone where his money pouch was hidden. Anísya also told Matryóna that she had put the poison into Peter's tea. As they stood talking in the courtyard, Peter appeared on the porch of his house, saw Nikíta, who was happening by, and asked his forgiveness, a formal request made by the dying. Nikíta was temporarily struck with remorse. Matryóna, who then helped Peter back into the house, discovered that the money pouch was hanging by a cord around the sick man's neck. Anísya went into the house and came out again with the money pouch, which she gave to Nikíta. She then returned to the house, only to reappear a short time later, wailing a formal lament for Peter, who had just died.

Nine months after Peter's death, Nikíta, who had married Anísya and become the master of the farm, grew tired of his wife and began an affair with Akoulína, Peter's daughter by his first marriage. Anísya was afraid to say anything for fear that her murder of Peter would be discovered.

In the following autumn, Matryóna arranged a marriage for Akoulína, who had become pregnant by Nikíta. Matryóna told the father of the suitor that Akoulína herself could not be seen because she was sickly; at that moment, in fact, Akoulína was delivering her child in the barn. Nikíta could not decide what to do about the child, but Anísya gave him a spade and told him to dig a hole in the cellar. Nikíta balked at the suggestion, feeling that he was not to blame for all his troubles. Anísya, happy that she could force Nikíta into sharing her own guilt, told him that he was already guilty because he knew that she had poisoned Peter and because he had accepted Peter's money pouch. At last Nikíta went to the cellar and dug the hole.

When Anísya brought the baby to him, covered with rags, Nikíta was horrified to discover that the infant was still alive. Anísya and Matryóna pushed Nikíta into the cellar, where he murdered the baby. After he had completed the deed he reappeared in a frenzy, threatening to kill his mother and claiming that he could still hear the baby whimpering.

He then went off to forget his troubles in drink.

Some time after that Akoulína's wedding feast was held at Nikíta's farm. Nikíta saw Marína, who had been able to marry respectably and who was now a wedding guest. Alone and troubled, he told Marína that his only happiness had been with her. Distraught, Marína left Nikíta to himself. Then Matryóna and Anísya came to tell him that the bridal pair awaited his formal blessing. Feeling that it would be impossible to give his blessing, Nikíta thought of committing suicide until Mítritch, a drunken ex-soldier, appeared and began to talk of his experiences, concluding with the thought that a person should never be afraid of anyone. With this thought in mind, Nikíta decided to join the wedding feast.

When Nikíta appeared before the guests he was holding Akím by the hand. Suddenly, instead of blessing the bridal pair, he fell on his knees before his father. Proclaiming that he was guilty and wished to make his confession, he begged forgiveness of Marína, whom he had misused, and of Akoulína, saying that he had poisoned Peter. Although Akoulína said that she knew who had poisoned her father, a police officer, who happened to be a guest at the wedding, wanted to arrest Nikíta immediately. Akím prevented him by saying that his son must attend to God's business first. Nikíta then confessed that he had seduced Akoulína and murdered her child. Finally, turning again to his father, Nikíta asked for his forgiveness. Akím told him that God would forgive him and show him mercy. Nikíta was then bound and led away.

PRAGMATISM

Type of work: Philosophical essays
Author: William James (1842-1910)
First published: 1907

No more illuminating or entertaining account of pragmatism has ever been written than James's *Pragmatism: A New Name for Some Old Ways of Thinking.* But this is more than a popular exposition prepared for the academic audiences of Lowell Institute and Columbia University during the winter of 1906-1907; it is historic philosophy in the making. Although James was profoundly influenced by Charles Sanders Peirce, who invented the basic statement and name of pragmatism, he was an independent thinker with a distinctive creative direction of his own.

Peirce's essay, "How to Make Our Ideas Clear," introduced the pragmatic notion that ideas are clarified by considering what we would expect in the way of experience if we were to act in a certain manner. The whole of our conception of the "sensible effects" of an object is the whole of our conception of the objects, according to Peirce. This essay, clear, radical, entertaining, appeared in the *Popular Science Monthly* in January, 1878. But professional philosophers were not interested in theory advanced by a mathematician, particularly when the theory went against the prevailing idealism of American philosophers. It was not until James revived the idea in 1898 with a talk on "Philosophical Conceptions and Practical Results" that the pragmatic philosophy began to stir up controversy. With the lectures on meaning and truth which were published under the titles *Pragmatism* and *The Meaning of Truth,* the former in 1907 and the latter in 1909, James brought pragmatism into the forefront of American thought.

In his first lecture on "The Present Dilemma in Philosophy," James distin-

guished between the "tender-minded" and the "tough-minded" in temperament, the former inclining toward a philosophy that is rational, religious, dogmatic, idealistic, and optimistic, and the latter, the tough-minded, inclining toward a philosophy that is empirical, irreligious, skeptical, materialistic, and pessimistic. He then went on to state his conviction that philosophy can satisfy both temperaments by becoming pragmatic.

His lecture on the pragmatic method begins with one of the most entertaining anecdotes in philosophical discourse. James describes a discussion by a group of philosophers on this question: Does a man go around a squirrel that is on a tree trunk if the squirrel keeps moving on the tree so that the trunk is always between himself and the man? Some of the philosophers claimed that the man did not go around the squirrel, while others claimed that he did. James settled the matter by saying, "Which party is right depends on what you *practically mean* by 'going round' the squirrel." It could be said that the man goes around the squirrel since he passes from the north of the squirrel to the east, south, and west of the squirrel. On the other hand, the man could be said not to go around the squirrel since he is never able to get on the various sides of the squirrel—on the right of him, then behind him, and so forth. "Make the distinction," James said, "and there is no occasion for any further dispute."

James then applied the method to a number of perennial philosophical problems, but only after a careful exposition of the meaning of pragmatism. He described the pragmatic method as a way of interpreting ideas by discovering their practical consequences—that is, the difference the idea's truth would make in our experience. He asks, "What difference would it practically make to anyone if this notion rather than that notion were true?" and he replies, "If no practical difference whatever can be traced, then the alternatives mean practically the same thing, and all dispute is idle."

In his lecture James argued that the pragmatic method was not new: Socrates, Aristotle, Locke, Berkeley, and Hume had used it. But what was new was the explicit formulation of the method and a new faith in its power. Pragmatism is to be understood, however, not as a set of grand theories but as a method which turns attention away from first principles and absolutes and directs it to facts, consequences, and results in our experience.

A bare declaration would hardly have been enough to make pragmatism famous. James devoted a considerable part of his lectures to brief examples of the application of the pragmatic method. He cited with approval Berkeley's analysis of matter as made up of sensations. Sensations, he said, "are the cash-value of the term. The difference matter makes to us by truly being is that we then get such sensations. . . ." Similarly, Locke applied the pragmatic method, James claimed, when he discovered that unless by "spirit" we mean consciousness, we mean nothing by the term.

Is materialism or theism true? Is the universe simply matter acting and interacting, or is God involved? James considers this problem pragmatically and reaches a curious result. As far as the past is concerned, he says, it makes no difference. If rival theories are meant to explain what is the case and if it makes no difference in our experience which theory is true, then the theories do not differ in meaning. If one considers the difference now and in the future, however, the case is different: "Materialism means simply the denial that the moral order is eternal . . . spiritualism means the affirmation of an eternal moral order and the letting loose of hope."

To this kind of analysis some critics have answered with the charge that James is one of the "tender-minded" philosophers he spoke harshly of in his earlier lectures. But throughout the course of this series of lectures and in subsequent books James continued to use prag-

matism as a way of combining the tough and tender temperaments. He extended the use of the term "difference" so that the meaning of an idea or term was no longer to be understood merely in terms of sense experiences, as Peirce had urged, but also in terms of passionate differences, of effects upon human hopes and fears. The essays in *Pragmatism* show this liberalizing tendency hard at work.

The temperate tone of James's suggestions concerning the religious hypothesis is clear in one of his later lectures in the book, "Pragmatism and Religion," in which he writes that "Pragmatism has to postpone dogmatic answer, for we do not yet know certainly which type of religion is going to work best in the long run." He states again that the tough-minded can be satisfied with "the hurly-burly of the sensible facts of nature," and that the tender-minded can take up a monistic form of religion; but for those who mix temperaments, as James does, a religious synthesis that is moralistic and pluralistic, allowing for human development and creativity in various directions, is to be preferred.

Pragmatism is important not only as a clear statement of the pragmatic method and as an illustration of its application to certain central problems, but also as an exposition, although introductory, of James's pragmatic theory of truth. His ideas were developed more fully two years later in *The Meaning of Truth*.

Beginning with the common notion that truth is a property of ideas that agree with reality, James proceeded to ask what was meant by the term "agreement." He decided that the conception of truth as a static relation between an idea and reality was in error, that pragmatic analysis shows that true ideas are those which can eventually be verified, and that an idea is said to be verified when it leads us usefully to an anticipated conclusion. Since verification is a process, it becomes appropriate to say that truth "happens to" an idea, and that an idea "*becomes* true, is *made* true by events." A revealing summary statement is this: " 'The true,' to put it very briefly, is only the expedient in the way of our thinking, just as 'the right' is only the expedient in the way of our behaving."

The ambiguity of James's account, an ambiguity which he did not succeed in removing, allows extremes of interpretation. On the one hand, a reader might take the tender-minded route, something in the manner of James himself, and argue that all kinds of beliefs about God, freedom, and immortality are true in so far as they lead a man usefully in the course of his life. On the other hand, a tough-minded reader might be inclined to agree with James that an idea is true if the expectations in terms of which the idea makes sense are expectations that would be met, if one acted—but he might reject James's suggestions that this means that a great many ideas which would ordinarily be regarded as doubtful "become true" when they satisfy the emotional needs of a believer.

One difficulty with which James was forced to deal because of his theory of truth resulted, it might be argued, not from his idea of truth as the "workableness" of an idea, but from his inadequate analyses of the meanings of certain terms such as "God," "freedom" and "design." James maintained that, pragmatically speaking, these terms all meant the same thing, *viz.*, the presence of "promise" in the world. If this were so, then it would be plausible to suppose that if the idea that the world is promising works out, the idea is true. But if James's analysis is mistaken, if "God" means more than the possibility of things working out for the better, James's claim that beliefs about God are true if they work loses its plausibility.

Whatever its philosophic faults, *Pragmatism* is saved by its philosophic virtues. For the general reader it offers the rare experience of confronting first-rate ideas by way of a clear and entertaining, even informal, style.

THE PRAISE OF FOLLY

Type of work: Essay
Author: Desiderius Erasmus (1466?-1536)
First published: 1511

Although written some four hundred and fifty years ago, *The Praise of Folly* is still an effective analytic examination of man's abilities and vanities. It not only gives the modern reader an idea of the struggle of the early humanists in their effort to rid the world of the conventions and forms of the Middle Ages, but it also gives him some insight into those problems of living with which we are still faced today.

Erasmus himself never thought very highly of this work which, even though written quickly and as something of a jest, is the one for which he is best remembered. He wrote it in about seven days in 1509 while he was recovering from an illness at the home of his English friend, Sir Thomas More. And it was not until two years after its writing that he had the book secretly printed in France. However, the fact that there were at least seven editions within a few months proves its immediate success and popularity.

Because of this work and several others Erasmus became one of the most popular men of letters of his time, and, consequently, he became one of the most influential. He was of prime importance in the spread of humanism throughout the northern part of Europe and was instrumental in many aspects of both the Reformation and the later phase of the Renaissance. Everything he did was to aid man in tearing away the veils of foolish traditions and customs and to help him find the road back to the true God and to his true self.

The form itself is an immediate indication of the type of work that the book is to be. Written as a parody of a classical oration, the essay sets Folly as the orator. Her subject is society and she quickly becomes a many-sided symbol which stands for all that is natural in man, for all his misdirected effort, and for all of his attempts to get the wrong things out of life. She discusses the problem of man's wisdom and tells how it can be united with man's action to gain success in a world of folly; she is concerned with the way in which reason and simple Christian advice can be presented to mankind; she wonders what the Christian humanist can do for himself and the world. Parody, irony, and satire are used throughout the essay to show man what he does and what he should do. And no one is spared. Neither king nor prince, pope nor priest, aristocrat nor working man escapes the indignation which Erasmus feels toward society.

At the beginning of her oration Folly declares that she is giving a eulogy of herself, and she justifies the impertinence by saying that she knows herself better than anyone else and that no one else will do it for her. Her father, she says, is Plutus, the real father of all men and gods, and she was born out of his passion for Youth. Significantly, her birth took place in the Fortunate Isles, and she lists among her followers Drunkenness, Ignorance, Self-love, Flattery, Forgetfulness, Laziness, Pleasure, Madness, Sensuality, Intemperance, and Sound Sleep—all of whom help her to gain control of all things.

It is Folly, for instance, who leads man to marriage and the conception of life, thus prolonging this life that is so foolish. It is Pleasure, one of her followers, who makes life bearable at all. It is Forgetfulness who makes youth such a carefree time, and who restores this same characteristic to old age, thereby bringing about a second childhood. By throwing off care and avoiding wisdom, we are told, one can achieve perpetual youth.

Folly goes on to say that she is the source of all that is pleasurable in life.

Man will never be completely divorced from Folly because he is ruled more by passion than by reason, and the two most important aspects of passion are anger and lust. One of the chief sources of man's pleasure, of course, is women, who are even more subject to folly than men. Men's coarser looks are a result of the infection of wisdom.

Friendship also derives from Folly because it makes us ignore the faults and defects of other people. Marriage itself is held together with compromise, infatuation, and duplicity. Without Folly man could not get along with others; he would soon begin to hate himself and everything would seem sordid and loathsome.

Folly praises herself under the guise of Prudence because she allows man to have first-hand experience with the world. She frees us from the shame and fear which cloud our minds and inhibit our actions, thus preventing any real experience. Because of Prudence we go along with the crowd, which is Folly. Indeed, it is Folly who has caused all the great achievements of mankind, wisdom and learning are no great help. Everything that man does is motivated by self-love, vainglory, flattery, or other followers.

To lead such a life of folly, error, and ignorance is to be human; it is to express one's true nature. All other forms of life are content with limitations but man is vainly ambitious. The most ignorant men are the happiest and some of the most deluded men are those who delight in telling lies. As an example, we are asked to consider the priests—those who propose to gain happiness by relying on magic charms and prayers, saints and particular rites. One cannot find happiness, we are told, without Folly, since all our emotions belong to Folly, and happiness depends on expressing our human nature which is full of Folly.

One of the most foolish of men, therefore, is that person who tries to deny his true nature and find happiness through the Christian religion. Folly proves that this religion has more to do with her own nature than with wisdom by showing that children, women, old people and fools take more delight in it than anyone else. It is they who are always nearest the altars. In the way that Christianity is most often taught and practiced, man must deny his true nature by disdaining life and preferring death. He must overlook injuries, avoid pleasure, and feast on hunger, vigils, tears, and labors. He must give up and scorn all physical pleasures, or at least he must take them more lightly than he does spiritual pleasures.

Folly is at her most serious when she tells us that this is the most foolish way, and the only sure way, to true happiness. Only by forgetting our bodies and everything physical can we approach this goal. We must give ourselves up completely to the spiritual aspects of life in order to achieve it. Only a very few men are able to accomplish this task completely enough while in this world, in order to approach an experience which she tells us is very close to madness. This madness, in turn, is similar to the heavenly joys that one will experience after death when the spirit has completely left the body.

PREJUDICES: Six Series

Type of work: Essays on social and literary themes
Author: H. L. Mencken (1880-1956)
First published: 1919-1927

During the fantastic decade of the 1920's, few literary events were so eagerly awaited as the appearance of a new volume of Mencken's *Prejudices,* so that one might enjoy the spectacle of the Sage of Baltimore as he pulled yet another popular idol down from its moss-covered pedestal and gloated over the fragments. This iconoclasm was accomplished with so much gusto and with such vigorous

and picturesque language as to enchant a whole generation that had grown weary of the solemnity of much American writing. And the decade badly needed an iconoclast, for it must be remembered that what is now thought of as "the jazz age" was also the era of the Ku Klux Klan and the Anti-Saloon League, of Babbittry and Boosterism.

The essays in these volumes can be divided into two categories: literary criticism and criticism of the American scene as it appeared at that time. Literary criticism Mencken defined as a "catalytic process," with the critic serving as the catalyst. Actually, as a critic Mencken derived mainly from James Huneker, whom he enormously admired and had known personally. Huneker had been familiar with Continental writers, then not too well known in America; his criticism was essentially impressionistic, often written in breezy, epigrammatic language. Mencken carried certain of these characteristics much further; indeed, his verbal acrobatics became his hallmark. It was a racy, pungent style, very effective for the "debunking" then so popular and deliberately calculated to drive conservative readers into frenzies. His chief target, at which he never grew tired of heaving bricks, was the Puritan tradition in American literature with its consequent timidity, stuffiness, and narrow-mindedness. As he saw it, the Puritan was afraid of aesthetic emotion and thus could neither create nor enjoy art. This fear had inhibited American literature, he claimed, and had made American criticism equally timid and conventional. Further, criticism had fallen into the hands of the professors, and there was nothing—not even a prohibition agent—that Mencken detested so much as the average American university professor. Hence, such men as Paul Elmer More, Irving Babbitt, Stuart P. Sherman, and William Lyon Phelps had scorn poured over them for years.

It is ironic that the critical writings of some of these men have withstood the passage of time more successfully than have those of Mencken. For though less a geographical provincial than they, he was more provincial in time and was interested mainly in the contemporary. Of the older native writers, he really admired only Poe, Twain, and Whitman—the nonconformists. Even among the moderns his preferences were curiously limited. He had great regard for Conrad and Dreiser, but he overlooked much of the talent that was budding during the 1920's. That he should have overpraised some of his contemporaries, Cabell, for example, should not be held against him; few critics are sufficiently detached to escape this fault. Dreiser was an important writer but not the "colossal phenomenon" that Mencken called him. But his greatest failure as a critic was his blindness to poetry. In the Third Series of *Prejudices* he included an essay, "The Poet and His Art," a study so full of false assumptions, logical fallacies, and plain misstatements of fact that it is a gruesome relic for a critic to have left behind him. And his remarks on Dante stagger belief: Dante's theology was unacceptable to Mencken; therefore, Dante could not *really* have believed it, and *The Divine Comedy* was, he said, a satire on the whole Christian doctrine of heaven and hell. Surely no gem that Mencken garnered from the Bible Belt could equal this statement in absurdity.

The essays dealing with the national scene were written in the same slashing manner and naturally infuriated far more readers, since Mencken attacked men, institutions, and ideas more familiar to them. Obviously, many of these pieces have little significance now, for they dealt with situations peculiar to that decade. But some of them are still valid: "The Sahara of the Bozart" (Second Series) is in some ways almost as true of the South today as it was in 1920; his comments on the farmer ("The Husbandman," Fourth Series) are even more appropriate. And his dissections of such eminent figures as Theodore Roosevelt and Thorstein Veblen are still funny.

Of Americans in general, Mencken had a low opinion, considering them a mongrel people incapable of high spiritual aspiration. His opinion of democracy was equally low. It was, he felt, merely a scheme to hearten the have-nots in their unending battle with the haves. The inferiority of Americans Mencken attributed to the lack of a genuine aristocracy and to Puritanism. Without an aristocracy, there could be no real leadership in America, and the vacuum would inevitably be filled by politicians, whom he detested. Nor did he have any faith in reform or reformers.

As for Puritanism, Mencken believed that it had always been the dominant force in our history and had left Americans the narrow-minded victims of religious bigotry. The predominance during the 1920's of the more extreme forms of Fundamentalism gave some support to his argument. But in his attacks on religion he made the mistake of throwing the baby out with the bath water; since he was himself a complete skeptic, he simply could not conceive of such a creature as a sincere and yet intelligent Christian. The terms were to him incompatible; quite genuinely, he could see no difference between Billy Sunday and Archbishop Temple.

Mencken's enemies were always urging him, in anguished tones, to leave this country if he found it so distasteful. His reply was that nowhere else could so much entertainment be had so cheaply. According to his calculations, it cost him personally only eighty cents a year to maintain Harding in the White House. Where could a better show be found for the money?

In spite of his exaggerations, crudities, and often bad taste, Mencken performed a valuable service. America always needs a gadfly, and his cynical wit provided the sting at just the right moment. Unfortunately, he has had no successor.

THE PRELUDE

Type of work: Poem
Author: William Wordsworth (1770-1850)
First published: 1850

Planned as the introductory portion of a long autobiographical and philosophical poem that was never finished, *The Prelude, or, Growth of a Poet's Mind,* was not published until shortly after Wordsworth's death in 1850. The projected, long poem, *The Recluse,* was to present a comprehensive development of the poet's views on man, society, and nature, but of the projected three parts, only the second, *The Excursion* (1814) was ever completed and published.

The Prelude was to provide the autobiographical introduction to *The Recluse,* tracing the development of the poet and his mind to the point where he was ready to formulate his beliefs and philosophy. Written between 1799 and 1805 and addressed to Coleridge as the important "Friend," the poem is a long and ambitious work, an attempt in blank verse to trace the history and development of the poet's feelings, ideas, and convictions.

Since Wordsworth so strongly advocated the use of poetry for individual emotions and insights, it is appropriate that we should have such a thorough description of the development of his mind. In addition, *The Prelude* contains some fine passages that illustrate the clarity and force of Wordsworth's use of language to convey both a precise description and a sense of the meaning of nature. Although the poem suffers from long prosaic stretches, it also contains much of the sense of the calm beauty and power of nature which distinguishes Wordsworth's verse.

The poem begins with an account of the poet's childhood in the English Lake

Country, and Wordsworth, with many digressions addressed to nature and its power, wisdom, and infusing spirit, tells of the influence of nature on his solitary childhood. Some of the sense of awe and pleasure that he found in nature, as well as some of his clearest and most penetrating use of diction, is evident in the following passage. Young Wordsworth has found a boat in a cave, unchained the boat, and rowed out into the center of a lake. He continues:

> . . . lustily
> I dipped my oars into the silent lake,
> And, as I rose upon the stroke, my boat
> Went heaving through the water like a swan;
> When, from behind that craggy steep till then
> The horizon's bound, a huge peak, black and huge,
> As if with voluntary power instinct
> Upreared its head. I struck and struck again,
> And growing still in stature the grim shape
> Towered up between me and the stars, and still,
> For so it seemed, with purpose of its own
> And measured motion like a living thing,
> Strode after me.

The image of the peak is invested with such simplicity and power that it is transformed into a kind of force holding terror and beauty for the guilty boy who has stolen a ride in a boat.

In describing his early years, the poet speaks of his youthful love of freedom and liberty. He found this sense of freedom in his rambles through the woods and on mountain paths where he did not feel fettered by the claims of society and school work. But, he reassures the reader, he was docile and obedient externally, keeping his rebellion and sense of freedom as a matter of the spirit. This mixture of the calm and docile exterior with the independent and rebellious interior seems part of the origin of Wordsworth's ability to control highly individualistic thought in calm, dignified, unostentatious verse forms and diction. It is not that, in *The Prelude,* Wordsworth uses the speech of common man. His speech is often abstract, speculative, pervaded with a sense of the mystery and meaning of nature. Rather, Wordsworth's diction, at its best, has a dignity and calm control, a lack of pretense, through which the force of his inner meaning gently radiates.

Wordsworth continues his journey through Cambridge, telling of experiences there, discussing the fact that he neither was nor cared to be a scholar. He still, despite his studies, concentrates inwardly on the spirit of things, the power of nature and the impetus nature gives to his feelings. At this point, Wordsworth begins to speculate on the differences between reason and emotion or passion, to equate the reason with the scholars and the emotion with his own apprehension of the world of nature:

> But all the meditations of mankind,
> Yea, all the adamantine holds of truth
> By reason built, or passion, which itself
> Is highest reason in a soul sublime;

Throughout the poem, Wordsworth makes the distinction between reason and passion, attributing an ultimate sterility to the quality of reason, while glorifying the element of passion or imagination.

Wordsworth tells next of his journey to the Alps after leaving Cambridge. The mountains there reminded him of the mountains familiar in his childhood, and he felt again, even more keenly, the majesty and awe of the scenery reflected in his spirit. He begins, more strongly, to feel his kinship with nature. In perhaps the dullest section of the poem, he describes his life among the crowds and industries of London, along with his tours of the historical monuments, after his return from Europe. Dissatisfied with life in London, he then went to France during the early stages of the French Revolution. In this section he expresses his feeling that he had not cared for man

sufficiently, that, in his devotion to nature, he has neglected his feeling for his fellow creatures. Recalling his early love for freedom and liberty and adding his new conviction of the importance of political liberty for man, Wordsworth became strongly attracted to the cause of the French Revolution, feeling, as he said in *The Prelude,* that he was tied emotionally and spiritually to the popular struggle against the monarchy. But the bloodiness of the revolution, popular ingratitude and popular refusal to acknowledge the heroes who championed its cause with greatest fervor and sincerity, soon disillusioned Wordsworth. Beginning to feel that blood had poisoned the cause of liberty, he returned to England.

Wordsworth relates how, disillusioned and alone, he sought to bring meaning back into his life. The penultimate section of *The Prelude* is titled "Imagination and Taste, How Impaired and Restored." At that period of his life he turned back to nature, finding there not solace alone but a sense of law and order that was lacking in man. He began to realize the difference in scale between nature and man, the range and effect of nature in comparison to the tiny ineffectuality of man. His sections of resolution frequently include passages like the following interpolation in the midst of a narrative section:

> O Soul of Nature! that, by laws divine
> Sustained and governed, still dost overflow
> With an impassioned life, what feeble ones
> Walk on this earth!

In his view, nature provides not only awe and spiritual impetus for man, but also order, rules of conduct, and the means of man's molding his behavior on this planet. In the final sections of the poem, Wordsworth uses nature as the authority for his new morality and assumes a much more overtly moral tone. He didactically advocates the importance of faith, of obedience, of not relying on man's unaided reason in human affairs. What was, in the earlier sections, the praise of emotion and freedom in opposition to rational restraint becomes the praise of the restraint of faith and spirit in opposition to rational license. This change is illustrative of the change in Wordsworth's whole career from the poet advocating the simple joy and freedom of nature to the sage defending abstract and conventional truths. His attitude is demonstrated in the following passage from the conclusion of the poem:

> . . . but, the dawn beginning now
> To re-appear, 'twas proved that not in vain
> I had been taught to reverence a Power
> That is the visible quality and shape
> And image of right reason; that matures
> Her processes by steadfast laws; gives birth
> To no impatient or fallacious hopes,
> No heat of passion or excessive zeal,
> No vain conceits; provokes to no quick turns
> Of self-applauding intellect; but trains
> To meekness, and exalts by humble faith.

As *The Prelude* shows Wordsworth's changing attitudes toward nature and man, both relating and illustrating the changes and development in his mind, so the poem also shows the different characteristics of Wordsworth's diction and poetic power. No other single poem has so much of his clear reverence for nature expressed with greater power and simplicity along with so much of his moralizing expressed with repetitive flatness. *The Prelude* is truly an autobiographical poem, a monument to the career, the changing ideas, and the changing use of poetry of and by William Wordsworth.

THE PRINCE

Type of work: Philosophy of politics
Author: Niccolò Machiavelli (1469-1527)
Time: Fifteenth and sixteenth centuries
Locale: Principally Italy
First published: 1532

Principal personages:
CESARE BORGIA, Duke of Valentinois and Romagna
FRANCESCO SFORZA, Duke of Milan
POPE ALEXANDER VI, Roderigo Borgia, father of Cesare and Lucrezia Borgia
POPE JULIUS II
CATERINA SFORZA, Countess of Forlì
LOUIS XII, King of France

This is the book that gives meaning to the critical adjective "Machiavellian." It is an ingenious and fascinating study of the art of practical politics, composed by a man who never rose higher than the position of secretary to the Second Chancery in Florence. The success of his book is due partly to his wit and partly to his having known some of the most clever and powerful rogues of the Renaissance. His model for the "Prince" was Cesare Borgia, a man who used all means of conquest, including murder, to achieve and hold political position.

Machiavelli never pretended that his book was a guide to the virtuous. On the other hand, he did not set out to prescribe the way to wickedness. He meant his account to be a practical guide to political power, and through a combination of experience, logic, and imagination he constructed one of the most intriguing handbooks of Western civilization: a primer for princes.

In beginning a discussion concerned with the manners and attitudes of a prince—that is, a ruler of a state—Machiavelli writes:

> Since . . . it has been my intention to write something which may be of use to the understanding reader, it has seemed wiser to me to follow the real truth of the matter rather than what we imagine it to be. For imagination has created many principalities and republics that have never been seen or known to have any real existence, for how we live is so different from how we ought to live that he who studies what ought to be done rather than what is done will learn the way to his downfall rather than to his preservation.

This passage makes it clear that Machiavelli intended to explain how successful politicians actually work rather than how they ought to work.

The Prince begins with a one paragraph chapter which illustrates Machiavelli's logical approach to the problem of advising prospective princes. He claims that all states are either republics or monarchies. Monarchies are either hereditary or new. New monarchies are either entirely new or acquired. Acquired states have either been dominated by a prince or been free; and they are acquired either by a prince's own arms or by those of others; and they fall to him either by fortune or because of his own character and ability.

Having outlined this inclusive logical bifurcation, Machiavelli first discusses the problems connected with governing a hereditary monarchy, and then goes on to discuss mixed monarchies.

In each case, as his argument develops, Machiavelli considers what the logical alternatives are, and what should be done in each case if the prince is to acquire and hold power. In writing of mixed monarchies, for example, having pointed out

that acquired states are either culturally similar to the conquering state or not, he then considers each possibility. If the acquired state is culturally similar, it is no problem to keep it; but if the acquired state is different in its customs, laws, or language, then there is a problem to be solved. One solution might be to have the ruler go to the acquired territory and live there. As an example, Machiavelli refers to the presence of the Turkish ruler in Greece.

Another possibility for solving the problem which arises when an acquired territory differs culturally from the conquering state is the establishment of colonies. Colonies are inexpensive to acquire and maintain, he argues, because the land is acquired from a few landowners of the conquered territory and they are the only ones who complain. Such a plan is preferable to maintaining soldiers, for policing a new state is expensive and, in addition, offends the citizens being policed.

Thus, by the somewhat mechanical device of considering logical alternatives, Machiavelli uses his limited experience to build a guide to power. What he says, although refreshing in its direct approach to the hard facts of practical politics, is not entirely fanciful or naïve. Not only did Machiavelli, through his diplomatic missions, come to know intimately such leaders as Louis XII, Julius II, the Emperor Maximilian, and Cesare Borgia, but he also used his time to advantage, noting political tricks that actually worked and building up his store of psychological truths.

It is doubtful that any ruler or rebel ever succeeded simply because he followed Machiavelli to the letter, but it may well be that some political coups have been the result of inspiration from *The Prince*. (Indeed, shortly after Fidel Castro's overthrow of the Batista government in Cuba in 1959, a newspaper account reported that among the books on Castro's revolutionary reading list was Machiavelli's *The Prince*.)

What is inspiring for the politically ambitious in *The Prince* is not the substance but the attitude, not the prescription but the unabashed, calculating, and aggressive air with which the author analyzes the means to power.

For the reader without political ambition *The Prince* is a sometimes amusing and sometimes frightening reminder of the realities of political fortune. For example, Machiavelli writes that anyone who helps another to power is bound to fall himself because he has contributed to the success either by his cleverness or his power, and no prince can tolerate the existence of either in another person close to him. This is a lesson which would have been useful to some of the men close to the top in the U.S.S.R.

Machiavelli considers this question: Why did the kingdom of Darius, occupied by Alexander the Great, not rebel after Alexander's death? The answer is that monarchies are governed either by a prince and his staff or by a prince and a number of barons. A monarchy controlled by the prince through his representatives is very difficult to conquer, since the entire staff owes its existence to the prince and is, consequently, loyal. But once such a monarchy is captured, power is easily maintained. So it was in Alexander's case. But a nation like the France of Machiavelli's day is ruled by a king and barons. The barons are princes of a sort over their portions of the state, and they maintain control over their subjects. It is easy to conquer such a state because there are always unhappy barons willing to join a movement to overthrow the king. But once conquered, such a state is difficult to hold because the barons may regroup and overthrow the new prince.

Sometimes power is acquired through crime, Machiavelli admits, and he cites a violent example: the murder of Giovanni Fogliani of Fermo by his nephew Oliverotto. Machiavelli advises that the cruelty necessary to attain power be kept to a minimum and not be continued, for

the purely practical reason that the prince will lose power otherwise. The best thing to do, says the author, is to commit one's acts of cruelty all at once, not over an extended period.

This cold practicality is echoed in such injunctions as those to the effect that if one cannot afford to be generous, accept with indifference the name of miser; it is safer to be feared than to be loved, if one must choose; a prince need not have a morally worth-while character, but he must *appear* to have it; if a prince's military support is good, he will always have good friends; to keep power one must be careful not to be hated by the people; it is always wiser for a prince to be a true friend or a true enemy than to be neutral; a prince should never listen to advice unless he asks for it; and it is better to be bold than cautious.

Machiavelli's prime examples are Francesco Sforza and Cesare Borgia, particularly the latter. The author writes that he is always able to find examples for his points by referring to the deeds of Borgia. Considering the value of using auxiliary arms, the military force of another state, Machiavelli refers to Borgia's unfortunate experience with auxiliaries in the capture of Romagna. Finding the auxiliaries untrustworthy, Borgia turned to mercenaries, but they were no better, so he finally used only his own troops. Machiavelli's conclusion in regard to auxiliary troops is that "If any one . . . wants to make sure of not winning he will avail himself of troops such as these."

After reviewing Cesare Borgia's rise to power (with the remark that "I could not suggest better precepts to a new prince than the examples of Cesare's actions"), Machiavelli concludes that "I can find nothing with which to reproach him, rather it seems that I ought to point him out as an example . . . to all those who have risen to power by fortune or by the arms of others." This praise follows a description of such acts as Borgia's killing of as many of the hapless lords he had despoiled "as he could lay hands on."

Machiavelli praises the actions of other leaders, such as Francesco Sforza and Popes Alexander VI and Julius II, but only Cesare Borgia wins unqualified praise. Sforza, for example, is recognized as having become Duke of Milan "by the proper means and through his own ability," but later on he is criticized because of a castle he built when he should have been trying to win the good will of the people.

The Prince concludes with a plea to the Medici family to free Italy from the "barbarians" who ruled the republic of Florence and kept Italy in bondage. Machiavelli makes a plea for liberation, expresses his disappointment that Borgia is not available because of a turn of fortune, and closes with the capitalized cry that "THIS BARBARIAN OCCUPATION STINKS IN THE NOSTRILS OF ALL OF US."

Unfortunately for the author, his plea to the Medici family did him no good, and he died with the Republic still in power. Perhaps he himself was not bold enough; perhaps he was not cruel enough. In any case, he left behind a work to be used by any leader willing to be both.

THE PRINCE OF HOMBURG

Type of work: Drama
Author: Heinrich von Kleist (1777-1811)
Type of plot: Historical tragedy
Time of plot: 1675
Locale: Prussia
First presented: **1821**

Principal characters:

FREDERICK WILLIAM, Elector of Brandenburg
THE ELECTRESS
PRINCESS NATALIE OF ORANGE, niece of the elector
FIELD MARSHAL DÖRFLING
PRINCE FREDERICK ARTHUR OF HOMBURG
COLONEL KOTTWITZ, of the regiment of the Princess of Orange
COUNT HOHENZOLLERN, of the elector's suite

Critique:

Heinrich von Kleist led a short, turbulent life as a poet and died by his own hand at the age of thirty-four. Predestined by family tradition to spend a life of service to his own country, he entered the army at the age of fourteen. However, constant yearnings toward creativeness led him to secure a discharge. He then embarked on a course of study which included Kant's philosophy and the theories of Rousseau. He began to pour all of his creative powers, which were singular for a man in his mid-twenties, into a series of plays. One of these was the farcical *The Broken Jug,* the only light piece he was to compose. His early works met with little success, for he had a limited knowledge of the techniques of writing for the stage. He was essentially a romanticist. *The Prince of Homburg,* his last dramatic work, employs romantic poetic imagery, but its subject presupposes a vital, realistic framework. The play contains rich characterizations which convey the Prussian virtues of discipline and obedience. Its chief fault lies in the lack of stage techniques; it is episodic, lacking in action, and cluttered with a number of secondary characters.

The Story:

After three days of heading a cavalry charge in pursuit of the Swedes, Prince Frederick Arthur of Homburg had returned to Fehrbellin. Exhausted and battle weary, the prince fell into a dream-like sleep, weaving a laurel wreath as he half dozed. The Elector Frederick William was informed by Count Hohenzollern of the prince's strange condition, and as the elector, the electress, and their niece, Princess Natalie, appeared in the garden where he slept, a strange thing occurred. The elector took the wreath from the prince, entwined it in his neck-chain and gave it to Natalie. They backed away as the somnambulistic prince followed murmuring incoherently, and as they retreated inside, the prince snatched a glove from Natalie's hand.

When the prince awoke, he told Count Hohenzollern about the occurrence, which he thought had been a dream. Hohenzollern reproved him for his romantic fantasies and urged him to make ready for the coming battle with the Swedes.

The field marshal of Brandenburg was dictating the orders of battle to his officers; but the prince, who was to play an important role in the battle, was absorbed with his thoughts. Hoping to remember from whom he had got the glove, he wore it in his collar. The electress and Natalie were present, and plans were being formed to send them to a place of safety. As the field marshal reached the section of the orders which pertained to the prince, Natalie, preparing to depart, suddenly realized that she had but one glove. The prince, who loved Natalie, quickly became aware that he held the missing glove. In order to be sure it was hers, he dropped it on the floor in front of him. Natalie claimed it, and the prince, in a fit of ecstasy, did not hear his battle orders clearly though his mission was to be a key one.

The battlefield of Fehrbellin resounded with cannon and the elector's forces were sure of victory. As the rout of the Swedes became apparent, the prince precipitously gave orders to advance. His colleagues

made an effort to dissuade him from this impetuous action, insisting that he hear the order of battle again; he was definitely supposed to remain in his position until a given signal. However, when the arduous prince rebuked Kottwitz, an elderly colonel, for lack of fervency, Kottwitz, rather than appear unpatriotic, joined the prince in the advance.

The electress and Natalie had paused during their journey to safety at a house in a nearby village, where news reached them that the elector had died in battle; both he and his great white horse were reported killed during the bombardment. The prince sought out the women and took the opportunity to tell the distraught Natalie of his love for her, and to offer her his protection. The elector was her last relative; now that he was dead she had no one to turn to.

But the elector was not dead. He had changed horses with one of his officers, and the officer astride the white horse had been mistakenly identified as the elector. The same messenger who brought word that the elector was still alive had further news for rejoicing. The war was over for the time being, and the elector had returned to Berlin.

It became apparent to the elector that Prince Frederick was responsible for ignoring the battle order, and although terms for peace with the Swedes were being discussed, the strong military spirit of the elector prompted him to punish the prince for failing to follow orders. The prince was sentenced to die and placed in prison to await the day of his execution.

The prince, given permission to visit the electress, begged clemency through her. She was touched by his plea, as was Natalie, who threw herself at the feet of the elector to beg for the prince's life. In addition to Natalie's plea, the officers of the elector's army circulated a petition asking that the prince's life be spared. At last the elector agreed to pardon him.

Natalie took the letter of pardon from the elector to the prince's cell. But upon his reading the pardon, events took a different turn. In his letter the elector had specified that the prince's sword would be returned if the young man thought the elector had been unjust in his sentence. The prince then refused the pardon; his military training and nationalistic spirit prompted him to realize that the sentence was just.

The officers of the army visited the elector to plead on the prince's behalf. Count Hohenzollern made the strongest case. Had the elector not deceived the young prince by snatching the laurel wreath and entwining it with his neck-chain, the prince would not have felt an uncontrollable destiny forcing him into battle. Therefore, it was the elector's own fault that the prince's mind had been clouded by what he thought was a vision foretelling valorous deeds. The elector countered by blaming Count Hohenzollern himself for the whole affair, for he was the one who had led the elector to the sleeping prince.

When the prince appeared before the assembled officers and the elector, he was ready to die; nevertheless, he made such a strong plea to the elector that he was able to save himself. Meanwhile, peace with Gustaf Karl of Sweden had been effected by promising Natalie's hand to a Swedish nobleman. The prince begged the elector to revoke the agreement and to attack the Swedes instead. The elector, ordering his troops to resume battle, tore up the death warrant. Prince Frederick Arthur was hailed as the hero of the field of Fehrbellin.

PURPLE DUST

Type of work: Drama
Author: Sean O'Casey (1884-)
Type of plot: Satiric comedy
Time of plot: The present
Locale: Clune na Geera, Ireland
First presented: 1940

Principal characters:
CYRIL POGES, a pompous English businessman
O'KILLIGAIN, a foreman stonemason
BASIL STOKE, Poges' colleague
SOUHAUN, Poges' mistress
AVRIL, Stoke's mistress
THREE IRISH WORKMEN

Critique:

In *Purple Dust,* Sean O'Casey returned to certain stylistic aspects of his earlier plays: the mixture of moving poetry with extravagant comedy. However, though the occasional poetic passages of the Irish workmen concerning their noble past are indeed beautiful, the emphasis of the play is on the profoundly comic aspects of two stuffy Englishmen trying to adjust to the rigors of the bucolic life. O'Casey, as usual, is extolling the hardy Irish, and quite disapproves of men who cling to the past without partly looking to the future. When men venerate the past without a true sense of understanding and appreciation, as do Poges and Stoke, the result is especially disastrous.

The Story:

Three workmen were standing languidly in a large, gloomy room that obviously was once the living room of a ruined Elizabethan mansion. The three pondered on the wisdom of two English gentlemen, Cyril Poges and Basil Stoke, in coming to live in such a decaying old house. Though the fresh paint had brightened things up a bit, it covered, for the most part, rotting wood. The sudden appearance of the sixty-five-year-old Poges and the thirtyish, serious Basil followed by their mistresses, Souhaun and Avril, confirmed the workmen's suspicions that the owners were slightly awry in their thinking; the group danced in, boisterously singing of the joys of country living. The handsome foreman, O'Killigain, explained to the workmen that these were people who saw historical loveliness in decaying ruins, and who took foolish delight in any locale with a story behind it. With the reappearance of the pretty Avril, O'Killigain exerted his poetic Irish charm to entice her into a rendezvous later that night.

Poges, Basil, and Souhaun returned from a tramp in the fields. Poges and Basil talked excitedly about the glories of past history and its better times, much to the disgust of O'Killigain, who firmly believed that life in its present state was far more worth living. His philosophy was lost on the other two, who went about their comic business of hanging pictures and discovering new aspects of country living—new business for them, but common enjoyment for the hardy Irish workmen.

Although Poges wanted to forget the outside world and its ways, his reverie was constantly interrupted by prosaic occurrences: arguments with Basil and the girls, altercations with his butler over men outside who wished to know if he desired roosters and hens, and interruptions by one of the workmen, who in-

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formed him of an excellent buy in a cow. Poges raged that he would get in touch with the Department of Agriculture. At Poges' displeasure over the disconnected telephone, another workman lost his temper. Poges heard himself scorned as a man who thought that the glory of the world could be stuffed into a purse, a man who was patronizing toward the Irish, a mighty race a thousand years older than his own. Basil and Avril left for a horseback ride, in spite of warnings that Irish horses were true horses, instead of English animals. The predictions were accurate; a battered Basil appeared shortly afterward and announced that his horse indeed had become a wild animal, and that, when last seen, Avril was riding away quite naked with O'Killigain.

The next day brought a cold dawn. Though Poges and Basil had spent the night fully clothed, they had almost frozen to death in the old house, along with the rest of the household. Poges still tried to rationalize; the cold air would revitalize them and exhilarate them. Barney, the butler, and Cloyne, the maid, were none the less disgusted with the whole situation; they thought the place an unlighted dungeon. As Barney struggled to light a damp fire, Cloyne rushed back into the room to scream that there was a wild bull in the entrance hall. This announcement caused a great panic among the transplanted city dwellers. Basil reëntered with a gun, then ran for his life as Poges roared for help and Cloyne fainted. A workman saved them all by shooing out a harmless cow which had innocently wandered into the hallway.

Later Poges thought he had found a friend in the same workman, who reminisced with him over glorious days in the past. Once again Poges expressed his philosophy that all the greats had gone with their glory, their finery turned to purple dust, and that today's man was shallow by comparison. However, O'Killigain and another workman later transfixed Poges by their poetic visions of the glorious Irish past and the fight for independence. Although Poges was momentarily surprised to find that these country workers had such depth, his spirit of English nationalism soon reasserted itself.

Poges' calamities continued. His next misadventure was with an oversized, heavy garden roller. Though his friends warned him, Poges persisted in his efforts to operate the machine. The result was a wrecked wall, as Poges let the roller get away from him to roll into and through the side of the house. Following closely on this incident, a terrified Basil shot and killed the indolent cow which had earlier invaded the hallway.

An interview with the local canon lifted Poges' spirits when the churchman praised Poges for restoring a portion of the past to slow down the reckless speed of the present. As the workmen continued to bring in furniture, Souhaun, like Avril to O'Killigain, almost succumbed to one of the workmen and his poetic charm. The moving into the room of a gilded desk-bureau proved to be another disaster. The top was first scarred by a workman's boot; then the bureau and the entrance were both damaged as the piece of furniture was pushed and pried through the door.

Because the wind was rising and storm clouds were brewing ominously, the workmen were sent away, but not before O'Killigain and the workman had entreated Avril and Souhaun to accompany them. The beautiful picture of Irish life conjured quickly by the man left the girls quite unsettled, but Poges and Basil made great fun of the workmen's poetic proposals. As the day grew darker and the rain fell, Poges found still other troubles; the postmaster arrived to complain about Poges' midnight phone calls to him. Suddenly the sound of a galloping horse was heard over the howl of the wind.

Warned that the river was rising, the terrified group in the darkened room made plans to climb to the roof before the house was flooded. Souhaun was nowhere to be found; she was with the workman on the galloping horse. O'Kil-

ligain, who had said that he would come for Avril when the river rose, appeared as he had promised. Avril left, renouncing Basil as a gilded monkey. Basil ran for the roof and a defeated Poges followed slowly, longing, once more, for dear England.

PYGMALION

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: c. 1900
Locale: London
First presented: 1913

Principal characters:
HENRY HIGGINS, a phonetician
ELIZA DOOLITTLE, a flower girl
ALFRED DOOLITTLE, her father, a dustman
COLONEL PICKERING, another phonetician
FREDDY EYNSFORD HILL, a poor young gentleman

Throughout his career Shaw agitated for the reform of the vagaries of English spelling and pronunciation; nevertheless his assertion is immaterial that *Pygmalion* was written to impress upon the public the importance of phoneticians in modern society. *Pygmalion,* like all of Shaw's best plays, transcends its author's didactic intent. The play will continue to be performed and read, not for indoctrination into one of Shaw's pet theories, but for the laughter its characters provoke.

The play is a modern adaptation of the Pygmalion myth (though some have claimed that it is a plagiarism of Tobias Smollett's *Peregrine Pickle),* in which the sculptor-king Pygmalion falls in love with a creature of his making, a statue which Aphrodite, pitying him, brings to life. The Pygmalion of Shaw's play turns up as Henry Higgins, a teacher of English speech; his Galatea, Eliza Doolittle, a cockney flower girl whom Higgins transforms into a seeming English lady, mainly by teaching her to speak cultivated English. In the process of transforming a poor girl into a lady, Higgins irrevocably changes a human life. By lifting Eliza above her own class and providing her with only the appurtenances of another, Higgins makes her unfit for both. On this change and Higgins' stubborn refusal to accept its reality and its consequences, Shaw builds his play.

From the beginning, when Higgins first observes her dialectal monstrosities, Eliza is characterized as a proud, stubborn girl, even though educated only by the crudities of poverty and the gutter. Brassy enough to ask Higgins to make good his boast that he can pass her off as a duchess within three months, she calls on him and offers to pay him for elocution lessons which will take her off the streets and into a position as saleswoman in a flower shop. Like all the proud, she is also sensitive, and she tries to break off the interview when Higgins persists in treating her as his social inferior. Little wonder, then, that months later, when Higgins has indeed proved his boast, she resents his indifference toward her and her future, and, after telling him what a cad he is, runs away to his mother, who has befriended her.

Higgins can best be understood in contrast to Colonel Pickering, his foil, who finances the transformation. As a fellow phonetician, Pickering approves of the project as a scientific experiment, but as a gentleman he sympathizes with Eliza as a sensitive human being. It is Higgins' uproariously tragic flaw that he, like all of Shaw's heroes, is not a gentleman. He is brilliant and cultured, but he lacks

manners and refuses to learn or even affect any, believing himself to be superior to the conventions and civilities of polite society and preferring to treat everyone with bluntness and candor. He is, or so he thinks until Eliza leaves him, a self-sufficient man. When he discovers that she has made herself an indispensable part of his life, he goes to her and in one of the most remarkable courtship scenes in the history of the theater pleads with her to live with Pickering and himself as three dedicated bachelors. At the end of the play he is confident that she will accept his unorthodox proposition, even when she bids him goodbye forever.

As a matter of fact, Shaw himself was never able to convince anyone that Eliza and Higgins did not marry and live happily ever after. The first producer of the play, Sir Herbert Beerbohm Tree, insisted on leaving the impression that the two were reconciled in the end as lovers, and this tradition has persisted. Enraged as always by any liberties taken with his work, Shaw wrote an essay which he attached to the play as a sequel denouncing any sentimental interpretation of *Pygmalion*.

He concedes that *Pygmalion* is a romance in that its heroine undergoes an almost miraculous change, but he argues that the logic of the characterization does not permit a conventional happy ending. Higgins is, after all, a god and Eliza only his creation, so that an abyss separates them. Furthermore, Shaw contends, their personalities, backgrounds, and philosophies are irreconcilable. Higgins is an inveterate bachelor and likely to remain one because he will never find a woman who can meet the standards he has set for ideal womanhood—those set by his mother. Eliza, on the other hand, being young and pretty, can always find a husband whose demands on a woman would not be impossible to meet. Therefore, Shaw insists, Eliza marries Freddy Eynsford Hill, a penniless but devoted young man who played only an insignificant role in the play itself. Stubbornly, Shaw would not even permit them the luxury of living happily ever after: they have financial problems which are gradually solved by opening a flower shop subsidized by Colonel Pickering. Shaw's Pygmalion is too awe-inspiring for his Galatea ever to presume to love him.

Even with the addition of such an unconventional ending to the play, *Pygmalion* would be highly atypical of Shavian drama were it not for the presence of Alfred Doolittle, Eliza's father. Through Doolittle, Shaw is able to indulge in economic and social moralizing, an ingredient Shaw could not dispense with. Like Eliza, Doolittle undergoes a transformation as a result of Higgins' meddling, a transformation that is unpremeditated, however, in his case. Early in the play Doolittle fascinates Higgins and Pickering by his successful attempt to capitalize on Eliza's good fortune. He literally charms Higgins out of five pounds by declaring himself an implacable foe of middle-class morality and insisting that he will use the money for a drunken spree. Delighted with the old scoundrel, Higgins mentions him in jest to a crackpot American millionaire who subsequently bequeathes Doolittle a yearly allowance of three thousand pounds if he will lecture on morality. Thus he becomes a dustman transformed into a lion of London society, a reprobate changed into a victim of bourgeois morality. Although he appears only twice in the play, Doolittle is so vigorous and funny that he is almost as memorable a comic character as Higgins.

The truth of the matter is that the play itself is memorable because of its vigor and fun, notwithstanding Shaw's protestations about its didacticism. The reason why Shaw did protest so much in his insistence on the serious intent of the play may lie in his realization that *Pygmalion* was his least serious, least didactic, play.

THE RAMAYANA

Type of work: Poem
Author: Valmiki (fl. fourth century B.C.)
Type of plot: Religious epic
Time of plot: Remote antiquity
Locale: India
First transcribed: c. 350 B.C.

Principal characters:
RAMA, a prince and incarnation of Vishnu
SITA, his wife
LAKSHMAN, his brother and loyal follower
DASA-RATHA, his father, King of the Kosalas
RAVAN, Demon-king of Lanka (Ceylon)
KAIKEYI, one of King Dasa-ratha's wives and enemy of Rama

Critique:

Although relatively unknown to Western readers, the story of Rama is one of the most popular tales among the people of India, where the story holds great religious significance. In India, where the tale has been recounted for untold generations, there are several versions of the story, but the main outlines remain the same, with Rama and Sita the idealized versions of Man and Woman. To the Western reader the characters may appear to be human beings with supernatural powers, roughly equivalent to certain figures in Greek legend and myth, but to Hindus the characters of the *Ramayana* (*The Fortunes of Rama*) are more than this; they are gods, to be reverenced today as they have been in ages past. Scholars disagree on the various versions of the *Ramayana,* and the problem of the original story and additions by later generations of storytellers will perhaps never be solved. The best approach for a general reader is probably to accept the story and enjoy it.

The Story:

King Dasa-ratha of the Kosalas, who kept his court at Ayodhya, had four sons, though not all by the same mother. According to legend, the god Vishnu, in answer to King Dasa-ratha's supplications, had given a divine liquor to each of the king's wives, so that they might bring forth sons, each of whom was partly an incarnation of Vishnu. Of the sons born, Rama was the handsomest and strongest of all, his mother having drunk more of the magic beverage than Dasa-ratha's other wives.

When Rama grew to manhood he heard of Sita, beautiful, talented, and virtuous daughter of King Janak and the Earth-mother. King Janak was the possessor of a wondrous bow, a mighty weapon that had belonged to the gods, and King Janak resolved that whoever could bend the bow should have Sita for his wife. The king knew, of course, that no ordinary mortal could possibly accomplish the feat.

Rama and his brothers traveled to the court of King Janak and were granted permission to try drawing the mighty bow. With ease Rama bent the bow, with such strength that the weapon snapped in two. King Janak promised that Sita should be Rama's bride and that each of his half-brothers, too, should have a noble bride from the people of Videha.

So Sita became the wife of Rama; her sister Urmila became the bride of Lakshman, Rama's favorite brother; Mandavi and Sruta-kriti, cousins of Sita, became the wives of Bharat and Satrughna, the other half-brothers of Rama. When all returned to Ayodhya, Dasa-ratha, fearing that rivalry between his children might create unhappiness and tragedy in

his house, sent Bharat and Satrughna to live with their mothers' people.

Years passed, and King Dasa-ratha grew old. Wishing to have the time and opportunity to prepare himself for the next life, he proposed that Rama, his favorite son, should become regent. The king's council and the populace rejoiced in the proposal, and plans were made to invest Rama with the regency and place him on the Kosala throne. Before the preparations had been completed, however, Manthara, a maid to Queen Kaikeyi, one of King Dasa-ratha's wives, advised the queen that Rama's succession to the throne should be prevented and that Bharat, Queen Kaikeyi's son, should become regent. The ill advice was heard, and Queen Kaikeyi remembered that she had been promised two boons by her husband. So when King Dasa-ratha came to her she asked that Bharat should be made regent and that Rama should go into exile for fourteen years. King Dasaratha was sad, but he had given his word and he must fulfill his promises. Like a dutiful son, Rama heard his father's decision and prepared to go into exile. He expected to go alone, but his wife Sita and his brother Lakshman prepared to go with him to share his lonely and uncomfortable exile in the dismal Dandak forest. The Kosala people mourned his departure and accompanied him on the first day of his journey away from Ayodhya.

Leaving his native country, Rama journeyed south. He and his companions crossed the Ganges River and came to the hermitage of Bharad-vaja, a holy man. After visiting with him they went on to the hill of Chitrakuta, where stood the hermitage of Valmiki, a learned and holy man. There they learned that King Dasaratha had died the day after Rama's departure from Ayodhya, remembering in his hour of death a curse laid on him by a hermit whose son he had accidentally killed. Rama stayed with Valmiki for a time. Bharat returned to Ayodhya to become regent, as his mother had planned. However, he recognized Rama's claim and set out on a journey to find Rama and to ask him to become King of the Kosalas. But Rama, having given his word, remained in exile as he had vowed to do. Bharat returned to Ayodhya to place Rama's sandals on the throne as a symbol of Rama's right to the kingship.

In order that his kinsmen might not find him again, Rama left Valmiki's hermitage and after a long journey he established his own hermitage near the dwelling of Agastya, a holy and learned man. There Rama, Sita, and Lakshman lived in peace until they were disturbed by a demon-maiden, enamored of Rama, who had been repulsed in her addresses by both Rama and Lakshman. Spurned and seeking revenge, she went to her brother, Ravan, demon-king of Lanka (Ceylon) and asked his help. Ravan was a powerful being who through asceticism had achieved power even over the gods. His domination, according to legend, could be broken only by an alliance of men and the monkey people. Ravan sent a demon in the disguise of a deer to lead Rama astray while on the hunt. When Rama failed to return, Sita insisted that Lakshman go look for him. In the absence of the brothers, Ravan came and abducted Sita.

Rama, having learned what had happened, allied himself with the monkey people in order to make war upon the demons and win back his beloved wife. Hanuman, one of the monkey people's leaders, found Sita at Ravan's palace and led Rama and the forces of the monkey people to Ceylon. There Ravan's city was besieged and many battles were fought, with combat between the great leaders of both sides and pitched battles between the forces of good and evil. Finally Ravan and his demon forces were defeated, Ravan was killed, and Sita was rescued and restored to her husband. Sita, who had remained faithful to Rama throughout her captivity, proved in an ordeal by fire that she was still virtuous and worthy to be Rama's wife.

Rama, Sita, and Lakshman returned

in triumph to Ayodhya, where Rama was welcomed and became king of the Kosala people. Rumors were spread, however, that Sita had not been faithful to her husband, until at last Rama sent his wife away, and she went to live at the hermitage of Valmiki. Shortly after her arrival at the hermitage she gave birth to Rama's sons.

More years passed and the two sons grew up, tutored in their youth by the wise Valmiki, who took his charges eventually to Ayodhya. There Rama, recognizing them as his sons, sent for Sita and had her conducted to his court. Since her virtue had been in doubt, she was asked for a token that she had been true to her marriage vows. The earth opened to a great chasm, and the Earth-mother herself rose up on her throne to speak on behalf of Sita and to take her to the land of the gods. Thus Sita was taken away from the husband and the people who had doubted her.

RAMEAU'S NEPHEW

Type of work: Novel in the form of a dialogue
Author: Denis Diderot (1713-1784)
Time: 1761
Locale: Paris
First published: In German, translated by Goethe, 1805; in French, 1823

Principal characters:
RAMEAU, nephew of Jean Philippe Rameau, a French composer
DIDEROT, the author, French encyclopedist and writer

Rameau's Nephew could hardly have been other than the work of a French author. It submits to no simple classification: although fictional, the characters were actual persons and their ideas, in all probability, were their own. But there is the problem—for those who concern themselves about such matters—of deciding how much of Diderot can be found in the character Rameau, and how much of Rameau was in Diderot. On the one hand, the character Diderot is a mild champion of traditional values, and Rameau is a vivacious apologist for roguery. But the brilliant turns of this satirical dialogue suddenly force upon the reader the suspicion that Diderot the author is delighted with the convention-defying attitudes of his friend Rameau; perhaps Diderot believes Rameau more than Rameau believes himself.

The dialogue is a satirical critique of manners and morals. It makes particular reference to prominent writers, musicians, politicians, critics, and other leading figures of eighteenth-century France. Many of the comments are unkind, and some are painfully so—or would have been had the work been published at the time of its composition. But Diderot kept his lively satire under wraps, not only because of its references to living persons, but also because of a reluctance to stir up the censor and all others to whom Rameau's carefree morality might prove intolerable.

The character Rameau is marvelously wrought to suit Diderot's intention. Although Rameau is clearly an individual and is convincing, as witty rogues in literature usually are, he is not simply one thing or another. On the contrary, Diderot states that Rameau is his own opposite. Sometimes Rameau is thin, sometimes fat; sometimes he is filthy, sometimes powdered and curled. His physical vacillation is matched by a vacillation of mood. Sometimes he is gay, sometimes depressed; sometimes he is courageous, sometimes timid to the point of fear. Rameau is a sensualist, a lover of wine and wenches. But his passionate defense of an egoistic hedonism is a sign of his need to apologize for his manner; his morality is a device to prop up his manner. Underneath Rameau's abandon the reader per-

ceives a poignant longing for depth and respectability.

Having created a character whose contrary traits reveal the human being at odds with himself—thus providing the motive for a discussion of morality—Diderot provides Rameau with a gentlemanly antagonist, the man of ideas, Diderot himself. Diderot's mild responses, ostensibly intended to counter Rameau's philosophy, actually prompt Rameau with the acuity of a Socrates, stimulating Rameau to a lively defense of the sense-gratifying life of a social parasite.

Rameau, who contradicts himself within himself, and Diderot, who contradicts Rameau, together bring out the difficulty of all moral problems and of morality itself. Man is neither merely intellectual nor merely sensual; his desire to understand is often in conflict with his desires, and his desires are in conflict with each other. Consequently, no one moral rule or set of principles will do. To be a good man, a person must have a kind of moral genius. For such a person, rules are instruments to be used only with ingenuity and sometimes to be discarded altogether. If a person is at war with himself, or with another, as Rameau is with himself, or with Diderot, a just victory is not always possible. Sometimes there is no such thing as the proper answer. For a good man, life is a creative struggle that must be judged as works of art are judged, without dogmatism and with respect for the impossible goals the human spirit sets for itself. Perhaps the theme of the dialogue is best understood dialectically: without the restraint of reason and human consideration, the human being becomes something worse than a fool, but without attention to the fact of human appetites the moralist becomes something less than a human being.

For Rameau is the fool and Diderot is the moralist. But Rameau fancies himself as something of the classic fool, the darling of the courts, the discerning jester who makes the bitter truth palatable. The fact is that he comes close to being a compromising sponger, a guest in great houses only because he is sometimes an amusing conversationalist. Although he comes close to being merely parasitical, he is saved by his own need for apology. A man who must speak to Diderot is already more than a professional guest.

The dialogue is presented against a background of chess. The narrator takes shelter in the Regency Café where the finest chess players of Paris compete with each other. When Rameau enters and engages Diderot in conversation, he begins a kind of verbal chess game that shows him to be the brilliant and erratic player while Diderot is slower but more canny. Rameau's attitude is revealed at once. In response to Diderot's expression of interest in the games, Rameau speaks scornfully of the players—although they are the best in Paris—and when Diderot remarks that Rameau forgives nothing but supreme genius, Rameau retorts that he has no use for mediocrity.

One must read carefully for, to continue the chess metaphor, the moves are deceptive. Rameau argues that evil comes from men of genius, that the genius—and he cites his uncle as an example—is so absorbed in his own work that he neglects family and state, and he concludes that a child showing the mark of genius should be smothered or thrown to the dogs. Diderot asks whether it would have been better if Voltaire had been a "good soul" attending to his business and family and doing nothing more, or whether it was better that, though deceitful, ambitious, and mean, he wrote great plays. The implication is that Diderot prefers the latter. But when Rameau says it would have been better for Voltaire himself if he had been the former, Diderot acknowledges that this is true.

As the conversation continues, each man forces upon the other an appreciation of a perspective quite different from his own. Diderot is fascinated by the antics of Rameau, for Rameau is not only a rascal and a wit but also a great mime whose conversation is enlivened by spon-

taneous performances in which he shows, by the economy of caricature, the manners of those with whom he must associate.

Because Diderot responds to Rameau's zest for life, he is saved from unrealistic moralizing. Nevertheless, Rameau can go too far. When he applauds the behavior of an informer whose act resulted in the execution of the informer's friend, Diderot is quick to say that he finds such an attitude repulsive. He considers it almost unbearable to be in the presence of a man who regarded a great crime as something worthy of the same critical admiration one might give to a work of art. But although nothing more is said on the subject, the fact that Diderot admits to being pursued by "dark fancies" suggests that the moralist has caught something of Rameau's aesthetic attitude toward great acts, whether heroic or foul, and feels himself at grips with the problem of evil within himself.

Diderot and Rameau fall into a long critical discourse on music. Rameau is all for music which honestly expresses the passions. The true, the good, and the beautiful are his Father, Son, and Holy Ghost—but his truth and beauty are close to the earth, allied to the passions of men. Diderot admits that there is a great deal of sense in what Rameau says, but he regrets that Rameau talks of nothing but gold, wine, good food, and women.

The moralist must reconcile himself and his morality to the facts of human passion. Somehow Diderot must come to acknowledge Rameau's importance as the creative beast, but as a man of ideas he finds it almost intolerable that not everything about human action can be reduced to a categorical formula. For Diderot the problem was what it remains for contemporary man, the problem of reconciling Freud's view of man with Christ's conception. In fact, Diderot anticipates Freud twice, within two pages: once, by having Rameau envious of Diderot's literary talent, for in so doing, Rameau accords with Freud's theory of the artist's motive; again, when Rameau asserts that were his son to develop without interference, he would want good food and dress, fame, and the love of women, Diderot replies that if the child were left in his natural state, he would grow to manhood knowing no better than to murder his father as a rival and then seduce his own mother.

Like Dostoevski, Diderot appreciated the exceptional man who stepped beyond the bounds of conventional morality; unlike Nietzsche, he did not deify the immoralist. *Rameau's Nephew* is a skillful and satirical attempt to do justice to man the moralist and also to man the animal.

THE REBEL GENERATION

Type of work: Novel
Author: Johanna van Ammers-Kuller (1884-)
Type of plot: Social chronicle
Time of plot: 1840-1923
Locale: Leyden, Holland
First published: 1925

Principal characters:
LOUIS CORNVELT, an upper middle-class Hollander
NICHOLAS, and
DAVID CORNVELT, his sons
SARAH, and
KATIE CORNVELT, his daughters
MARIE ELIZABETH SYLVAIN (LYSBETH, "SYLVIA"), his niece

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DR. WILLIAM WISEMAN, Katie Cornvelt's husband
(DR.) ELIZA WISEMAN, daughter of William and Katie
LOUIS CORNVELT, David's son
CLARA CORNVELT, David's daughter
MILLICENT CORNVELT, great-granddaughter of Louis Cornvelt, Sr.
STEPHEN CORNVELT, Millicent's cousin, in love with her
DOROTHY CORNVELT, Stephen's wife
PUCK, and
KITTY CORNVELT, daughters of Stephen and Dorothy

Critique:

The Rebel Generation is a sociological novel presenting the changes in middle-class Dutch culture through several generations of a single family. It demonstrates how the ethical standards and the mores of the people changed, especially the relationships between parents and children. The novel also presents the struggle by women for equality with men. The presentation of the attempts by women to achieve equality with men shows how seriously nineteenth-century women faced the problem and how the solution appeared to women of a later generation to be a mixed blessing. *The Rebel Generation* is usually considered Johanna van Ammers-Küller's greatest success. It has been translated into several languages and has had a successful production on the stage.

The Story:

In 1840, Louis Cornvelt was a prosperous owner of a weaving mill in Leyden. Strongly orthodox and conservative in every way, he was a stanch Calvinist whose beliefs colored his treatment of his family and his employees. His wife, his sons, and his daughters were expected to be completely submissive to his will and the way of life he represented.

Outwardly, at least, they were, until the arrival in the Cornvelt home of an orphaned niece, Marie Elizabeth Sylvain. Reared in a much more permissive atmosphere in the home of her French father, she brought new ideas and an air of rebellion into the Cornvelt home. Three of the sons fell in love with her, but she refused their overtures of love and marriage, for she could not stand the idea of placing herself under the domination of a man. Her rebellion extended so far as to cause her to run away to France when her uncle refused to allow her to earn a living for herself; he felt that such a course might demean him and his family in the eyes of their friends and neighbors.

Marie Elizabeth Sylvain's cousins, fired by her arguments and example, tried to rebel, too, but in the end each submissively accepted their father's domination. Katie Cornvelt married a young medical doctor, William Wiseman, as her father wished, although she found the man's profession and person repugnant to her. Nicholas Cornvelt ran his father's woolen mill in the old way, as his father dictated, even though the younger man realized that more progressive methods were needed if the mill were to compete with more progressive business houses. Sarah Cornvelt gave up the young man she loved when their fathers refused to countenance their marriage. David Cornvelt, in love with his French cousin, gave her up too when his father demanded that he do so. The young people had been so used to domination that they could not break from the habit of obedience, even after they were grown.

By 1872 the children of Louis Cornvelt were themselves middle-aged and had children of their own who were approaching maturity. Having been reared in a home completely dominated by their father, the children attempted to rule their families in much the same way and to require of the new generation absolute obedience to parents and loyalty to a harshly conservative code. In their time,

however, the new generation was supported and encouraged to rebellion by changes in the life of the time. In Holland, as in other European countries, new liberality in politics, new theories in sociology, a breakdown of orthodox religion, and other changes contributed to an outlook that fostered rebellion against paternal domination of children and masculine domination of women.

Dr. William Wiseman and his wife were horrified when their daughter Eliza announced she wished to become a doctor, for such a career had previously been unheard of for a woman. Although her father wanted a son to be a doctor, he could not imagine his daughter becoming one, and he fought to check her interest in medical studies.

Eliza Wiseman found help and encouragement when her mother's cousin, Marie Elizabeth Sylvain, returned to Holland from France to work for the emancipation of women. Marie Elizabeth had received a considerable fortune which she devoted to the cause of equality of the sexes, using the money to assist capable young women to gain an education and to publish periodicals in support of feminine equality. Eliza Wiseman was not the only one in the Cornvelt clan to receive help from their cousin, who called herself Sylvia.

Sarah Cornvelt had married a retired army officer. When her husband died, leaving her with almost no income and several daughters almost grown, Sarah's brothers attempted to take over her affairs, offering her a small allowance from their pockets in return for their domination. Encouraged by her French cousin, Sarah refused to accept the men's proposals and established herself and her daughters as professional dressmakers. Sarah, like her sisters, had had too much domination under the rule of father and husband to accept the domination of her brothers.

David Cornvelt, a distinguished professor, found rebellion in other quarters than his sister Sarah's household. In his own home the younger generation refused to follow his dictates, even though rebellion hurt them and other members of the family. David's son Louis became a political radical and wrote pamphlets that kept his father from appointment to a post in the national cabinet. David's daughter Clara persisted in being a social worker among the lowest classes, even though she gave in to her father in matters of love.

In 1923 the senior members of the Cornvelt family found themselves in their turn faced with a generation of young people who were in rebellion against their parents. By this time even the older generation was dissatisfied. The changes in family relationships were unsatisfactory. So far as women were concerned, emancipation and equality with men had been achieved. Dorothy Cornvelt, married to Dr. Eliza Wiseman's nephew, was a lawyer and a member of Parliament. But her home life was empty, for both her husband and children were indifferent to her professional and political life. Her husband, Stephen Cornvelt, became infatuated with Millicent Cornvelt, a distant cousin from a branch of the family which had migrated to England. His infatuation with the girl was so great that he asked for a divorce, and neither he nor the young girl could see why his wife should deny the request.

The children of Stephen and Dorothy Cornvelt also felt that life was too loose for them. Although they were well educated and free from most parental restraints, they were unhappy. They felt a need for a return to the safety of a stable home and the guidance of older people, even though they disliked interference by their elders. When Stephen tried to dissuade his daughter Kitty from a career as a dancer, she rebelled as violently as any earlier Cornvelt had done. Her sister Puck, however, a successful businesswoman, indicated by her behavior the course that later generations might take. She gave up her career to marry the man she loved, expecting to find happiness in

family life and the influence of her husband. She also rebelled, but her rebellion was against too much freedom, rather than too little.

THE RED ROOM

Type of work: Novel
Author: August Strindberg (1849-1912)
Type of plot: Realistic satire
Time of plot: 1870's
Locale: Stockholm and X-köping, a provincial town in Sweden
First published: 1879

Principal characters:
ARVID FALK, a writer
CHARLES NICHOLAS FALK, his brother, a businessman
MRS. CHARLES NICHOLAS FALK
SELLÉN, a painter
LUNDELL, a practical painter
OLLE MONTANUS, a philosopher and sculptor
YGBERG, a philosopher
REHNHJELM, a would-be actor
LEVIN, a post-office clerk
NYSTRÖM, a schoolmaster
SMITH, a publisher
FALANDER, an actor
AGNES (BEDA PETTERSON), a young actress
STRUVE, a journalist
BORG, a young doctor

Critique:

A biting satire leveled against contemporary Swedish society, *The Red Room* was Strindberg's first published novel. The story deals with the fortunes of a group of young Swedish intellectuals and artists trying to get along in Stockholm of the 1870's. The intellectuals and artists, dedicated to their tasks and to honest appraisals of the society about them, are constantly tricked, defeated, and victimized by the insensitive bourgeois world in which they live. They are constantly faced with poverty (although there are a few examples of unpredictable and temporary success when the artist happens, quite by chance, to catch the public fancy), scorn, or indifference. By the end of the novel, all the artists have either gone mad, committed suicide, or sold out to the commercial society. Various institutions are also satirized: the government agency where a large staff does no work, the newspaper that makes or breaks reputations to suit its purpose without regard to factual accuracy, the Parliament that endlessly debates inconsequential matters, the charitable organization out of touch with reality.

The Story:

Arvid Falk, a young government worker who wanted to be a poet, told Struve, a journalist, some facts concerning the waste and inadequacy of a government department where he, Arvid, had worked. Struve worked this material into an exposé for a newspaper that was looking for sensational stories. Arvid was discharged for giving out the information.

Arvid's brother, Charles Nicholas, a flax merchant, liked to feel that he was supporting Arvid by lending him money, offering him cigars, and inviting him to dinner. He could not believe that Arvid,

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despite certain unconventional opinions, would give out such information for publication. Charles Nicholas was a rising merchant, but his favorite cronies were a beaten clerk named Levin and an apathetic schoolmaster named Nyström. Levin and Nyström would flatter Charles Nicholas and write him fulsome verses of appreciation for the small sums of money he lent them. Charles Nicholas had a young wife who slept until noon every day and aspired to become a social and civic leader.

Arvid visited his friends: Sellén and Lundell, who were painters; Rehnhjelm, who ardently desired to be an actor, and Olle Montanus and Ygberg, who spent all day arguing the fine points of philosophy. All were serious about their art or their arguments, and all were poor. Although the practical Lundell made a living by doing magazine illustrations, the group had little money; frequently they were forced to combine their credit or pawn some of their clothes in order to scrape together enough money for dinner.

Out of a job, Arvid brought some of his verses to Smith, a successful publisher who offered Arvid the job of writing about Ulrica Eleonora, a Swedish historical personage, and doing hack work on other trite and uninteresting subjects. Arvid tried to do the work, in which he had no interest at all, but was unable to complete his dull assignments. He joined his friends in the Red Room, a café where they gathered, argued, and spent as little money as possible.

Arvid finally got a job on a newspaper. As a reporter on the affairs of Parliament he did his work successfully, although he was privately outraged at the time wasted in interminable and senseless discussions. Most of the Swedes, however, were proud of their new, more democratic Parliament.

About this time Sellén had succeeded in getting a picture hung in the Academy show. At first it was pointed out as an example of the new decadent, Bohemian art, and as such was criticized by one of the papers. For reasons having nothing to do with art, another paper defended Sellén's painting, and he became a hotly debated and highly successful young man. For the moment all the members of this Bohemian group were working; they were able to pay for their drinks at the Red Room and recover the overcoats they had pawned.

When a group of unscrupulous men organized a marine insurance company called Triton, Charles Nicholas Falk was pleased and flattered to be a member of their board. At the same time his wife was pleased to be on a committee organized to erect a large crèche for a church. Charles Nicholas helped to forward his wife's social ambitions by making a large donation for the crèche, but he made the donation with shares of the marine insurance company. When Mrs. Falk was accepted by society, she made visits to the homes of poor people and tried to convert them to believing in her church. She had little success and assumed that the poor people were simply ignorant and uncouth. Later, when the marine insurance company was proved to be a hoax and collapsed, the project for the crèche, along with Mrs. Falk's social aspirations, had to be abandoned.

In the meantime, Rehnhjelm had gone to the town of X-köping and joined a theatrical company. He played only minor parts and the theater manager took advantage of him, but he felt that he was learning the profession. He was impressed by Falander, a suave older actor, and he fell in love with Agnes, a sixteen-year-old ingénue. His love for Agnes was pure and idealistic; and he did not know that she had long been Falander's mistress. When he finally and belatedly discovered this fact, he thought he would commit suicide in his despair at the wickedness in the world. Instead, he returned to Stockholm and the security offered by his wealthy family.

Arvid became a successful journalist and his poems were published at last. He moved from paper to paper every so often

in the hope that each would offer him the opportunity to report the news as honestly as he saw it, but the papers were interested only in versions of news or scandal that would fit their particular needs. Frustrated in his efforts, Arvid became friendly with Borg, a cynical and iconoclastic doctor, and he fell in love with Beda Petterson, a young girl who worked in a Stockholm café. The vogue for Sellén's work had ended and he was again poor. In the meantime Lundell had become a society portrait painter. One night Borg found Arvid in a low dive with two representatives of a paper even lower than the conventional papers Arvid had found so unprincipled. Arvid had gone raving mad. Borg took him on a ship voyage under treatment for his nervous breakdown.

When Arvid recovered and returned to Stockholm, he found that the old group at the Red Room had broken up. Olle Montanus, unable to work except as a stonemason, had finally committed suicide. Sellén's painting had again become fashionable. Charles Nicholas had, strangely enough, emerged unscathed from the Triton disaster and was about to establish a bank. Arvid discovered that Beda Petterson and Rehnhjelm's Agnes were really the same woman, a kind of symbol for the faithless woman whose only allegiance is a physical connection to some man. None of his living friends or associates retained any semblance of the idealism and honesty that had once motivated all their actions and conversations. Arvid himself became a conventional schoolmaster, married a schoolmistress, and studied numismatics in his spare time. Only Borg, the skeptic who expected nothing, remained unchanged.

THE REDSKINS

Type of work: Novel
Author: James Fenimore Cooper (1789-1851)
Type of plot: Historical romance
Time of plot: 1842
Locale: Upstate New York
First published: 1846

Principal characters:

HUGH ROGER LITTLEPAGE, the narrator and the heir to Ravensnest
HUGH ROGER LITTLEPAGE, called Uncle Ro, his uncle
MARY WARREN, a friend of the Littlepage family
THE REVEREND MR. WARREN, her father
SENECA NEWCOME, an anti-renter
OPPORTUNITY NEWCOME, his sister
MRS. URSULA LITTLEPAGE, Hugh's grandmother
PATT LITTLEPAGE, Hugh's sister
JOSHUA BRIGHAM, another anti-renter
SUSQUESUS, an old Onondaga Indian living at Ravensnest
JAAP (JAAF), an old colored servant at Ravensnest
HALL, a mechanic

Critique:

The Redskins, or, Indian and Injin, is the final novel in Cooper's Littlepage series. Like many of Cooper's novels, this work deals with the conflict between a cultured upper class of high principles and an uncultured middle class with no principles except those of self-interest. Cooper's characters are drawn in keeping with their sympathies, according to whether they sympathize with the rights of the land-owning Littlepage family or with the grasping Newcome family. Cooper stacks the cards in favor of the landowners and makes the conflict one

between the patroons and the poltroons. He tends to caricature his villains and to treat them with satire and irony. In spite of the rather restricted interest of the anti-rent controversy around which *The Redskins* centers, the novel has suspense, action, romance, villainy, conflict, and some sharp, if limited, insights into the structure of American society. Cooper saw clearly the perpetual struggle for power within America, and he described it with compelling logic.

The Story:

Hugh Littlepage and his Uncle Ro, the owner of Satanstoe and Lilacsbush, had been traveling through Europe and the East for five years, and they had not heard from their family in America for eighteen months. Upon arriving at their apartment in Paris they received a bundle of letters and packages from the family. Among other things the letters told them that the Littlepages' Ravensnest estate was in danger from tenants who had formed a terrorist party known as the "Injins." Since Hugh was now master of the estate and the rents were due in the fall, he and his uncle decided to return home early, even though they were not expected before autumn. They decided to travel under the name of Davidson in order to keep their return a secret.

Arriving in New York, they went to see the Littlepage agent, Jack Dunning, who informed them that the estate was threatened from two sides. On the one hand, there were the Ravensnest tenants led by the demagogue lawyer named Seneca Newcome; on the other there were the Albany politicians, who depended on the tenants for votes. The politicians had already raised the taxes on the estate, and the tenants were petitioning for a removal of the rents and a chance to buy the property at their own low prices. To speed up the process the tenants had resorted to terrorizing the landlords with tar buckets, rifles, and calico hoods. To mask their greed for land, they claimed that their activities were carried on in the name of liberty, equality, and justice.

Because it would be dangerous to visit Ravensnest openly Hugh and his uncle disguised themselves as a watch peddler and an organ grinder, acquired a broken German accent, and started for Ravensnest. On the boat to Albany they met Seneca Newcome, who, thinking that they might make good Injins, invited them to Ravensnest. They got off at Albany and went from there to Troy. In that city they made the acquaintance of the Rev. Mr. Warren and his daughter Mary. In his new role as an organ grinder Hugh invented a false history for himself and his uncle, a story accepted by the Warrens. Hugh soon learned that the Warrens lived at Ravensnest, where Mr. Warren was an Episcopal clergyman, and that Mary was a close friend of Hugh's sister Patt. Mary proved to be a charming, well-bred girl in striking contrast to Opportunity Newcome, who was also present at the inn. After Seneca Newcome joined the group the conversation turned from Opportunity's pretentious learning to anti-rentism. Mary and her father argued gracefully and well in marked contrast to Seneca's and Opportunity's ill-constructed logic.

After a journey by train and carriages Hugh and his uncle arrived in Ravensnest. Still in their new roles as a peddler and an organ grinder, they traveled about the area to see for themselves how matters stood. At the tavern where they stopped overnight, they heard two men arguing over anti-rentism. While a lawyer took a mild stand against it, Hall, a mechanic, stood firmly against it and the greed behind it.

After a day's walk the travelers arrived at Ravensnest manor. They decided, however, to retain their disguises and visit the two old men on the place, the Indian, Susquesus, and the colored servant, Jaap. While they were at the hut of these faithful old retainers, Hugh's grandmother, Mrs. Ursula Littlepage, his

sister Patt, Mary Warren, and his uncle's two wards, Henrietta Coldbrook and Anne Marston, rode up. None penetrated the disguises. After the others had gone Susquesus revealed that he knew who Hugh and his uncle were, but he promised secrecy.

The two also visited the Miller farm where they learned that Tom Miller was hostile to anti-rentism and that a farmhand of his strongly favored it. The farmhand, Joshua Brigham, was extremely greedy, Miller pointed out. While they were at the Miller farm, the five women again rode up, and Uncle Ro showed them some watches. Mrs. Littlepage, who wished to buy a very expensive watch for Mary, told them that they could receive payment for the watch at the manor.

That evening, still dressed as peddlers, they went to the Littlepage home. Hugh, asked to play his flute, performed very well, but when the flute was passed around his grandmother recognized it. When she drew her grandson aside he confessed to the deception. Soon he and his uncle were reunited with Mrs. Littlepage and Patt, who also promised secrecy. Later that evening Hugh slept in the Miller house next to Joshua Brigham. Drawn into a discussion on anti-rentism, the farmhand, thinking Hugh shared his sentiments, told of his plans for robbing the Littlepages of their land. He also revealed that the Injins were to hold a meeting the next day.

On the following day Hugh and his uncle, riding in a wagon to the meeting at the town of Ravensnest, were stopped on the way by a gang of hooded Injins who wanted to know their business. Interrupted by the appearance of Mr. Warren and Mary, the hoodlums disappeared into the bushes. The Littlepages, trying to pacify the hiding Injins by expressing mild anti-rentist sentiments, provoked Mr. Warren to argue with them, whereupon the Injins came out of hiding. The Injins then drove Uncle Ro and Mr. Warren to the meeting, leaving Hugh to drive Mary. On the way he disclosed to her his true identity and motives.

At the meeting house the imported lecturer began to rant about liberty, equality, and justice, accused the Littlepage family of standing for slavery, aristocracy, and injustice, and declared that they were no better than other folks. When he had finished, Hall, the mechanic, got up to speak. He said that the true aristocrats of America were demagogues and newspaper editors, that the Littlepages had as much right to their ways as he did to his, and that if the Littlepage property should be divided, that of the tenants should be too. His speech was interrupted by several Injins who came whooping into the meeting house. Most of the people fled, but Mary, Hall, and the Littlepages remained, comporting themselves with dignity.

The Injins ran wild stealing calico and wagons from their own sympathizers. After seeing the Warrens off, Hugh and his uncle got into their wagon and rode toward the manor. They could see a party of armed men following them. On the way they met some anti-renters who had been deprived of their wagon. They walked alongside, still talking about the virtues of anti-rentism. Suddenly a group of real Indians appeared in the road. Surprised, Uncle Ro forgot his German accent, and the anti-renters, realizing who their companions were, ran into the bushes. The Littlepages learned that the Indians had come from Washington and were seeking Susquesus, the old Onondaga who lived at Ravensnest manor. When the terrorist Injins appeared, the real Indians let out a war whoop and the Injins ran. Two, Joshua Brigham and Seneca Newcome, were captured but were soon released. The Littlepages invited the Indians to stay in an old farmhouse at the manor. When Hugh and his uncle arrived home, everyone knew who they really were, and there was great rejoicing.

That night the Indians held a confer-

ence on the lawn in which Susquesus was the center of attention. The Indians spoke about the old days, the coming of the white man, and the different types of men with force, eloquence, and reserve. Hugh felt that they were as much gentlemen in their own way as he and Uncle Ro were in theirs.

Later that night Hugh, looking from his bedroom window, saw Opportunity Newcome riding toward the house. The ostensible purpose of her visit was to tell him that the Injins were trying to get a legal charge against him and that they were planning arson. He immediately warned Mary to keep an eye out for trouble and then went to tell the Indians to do the same.

A short time later Mary signaled to him as he was patrolling the grounds. She said that two Injins were setting fire to the kitchen. Hugh rushed to the kitchen window and fired a shot into the air as the men came out. He clubbed one over the head and fell grappling with the other. Hugh might have been overpowered if Mary had not come to his aid. At that moment the Indians, attracted by the shot, arrived on the scene. The prisoners turned out to be Joshua Brigham and Seneca Newcome. A short time later a few Injins set fire to a load of hay and then ran off, the Indians close at their heels.

Sunday morning was peaceful. The Littlepages went to church and sat in the canopied pew that the tenants resented. After church, following a brief meeting down the road, three anti-renters presented Hugh with a petition to remove the canopy; he refused. On the way home Opportunity coyly asked Hugh to release her brother, but he was noncommittal. After leaving her he learned that the canopy had been torn down and placed over the Miller pigpen. On arriving home he was told that Seneca had tried to escape arson charges by proposing to each of the four young women at the manor.

Later that day a final ceremony was held in honor of Susquesus. The peace pipe was passed around, and Jaap, the colored companion of Susquesus, was invited to make a speech. He was interrupted, however, by the appearance of a large group of Injins. While the Littlepages waited to see what was intended, Opportunity rode up, drew Hugh into the house, and told him that these Injins were not afraid of Indians. She said that Hugh was standing over an earthquake if he did not release her brother. Hugh was called outside again when it was discovered that the Injins had surrounded the Warrens. Mr. Warren and Mary maintained their composure, however, and managed to go free. The Injins were duly warned about the ferocity of the Indians, and the ceremony was continued. The Indians told how the white men broke their laws for selfish reasons and hid their shame under calico hoods, while the red men upheld their laws even at great personal sacrifice. The Injins were humiliated by this speech. While they were listening, Jack Dunning, the business agent, arrived with the sheriff and a posse to drive off the Injins. But by this time the Injins had lost public support and were thoroughly disgraced. Taking advantage of the confusion, Opportunity released her brother and Joshua Brigham, and the two were never seen in that part of the country again. The Supreme Court upheld the rights of the landlords and the anti-rent wars ended.

Uncle Ro gave a good portion of his estate to Mary when she and Hugh were married. Hugh heard that Opportunity Newcome intended to sue him for breach of promise, but nothing ever came of that threat.

R. E. LEE

Type of work: Biography
Author: Douglas Southall Freeman (1886-1953)
Time: 1807-1870
Locale: Mostly the Confederate States of America
First published: 1934-1935

Principal personages:
GENERAL ROBERT E. LEE
MARY CUSTIS LEE, his wife
GENERAL WINFIELD SCOTT, U.S.A.
PRESIDENT JEFFERSON DAVIS, C.S.A.
THOMAS JONATHAN ("STONEWALL") JACKSON,
JAMES LONGSTREET,
JAMES EWELL BROWN STUART,
RICHARD STODDERT EWELL,
AMBROSE POWELL HILL, and
JUBAL ANDERSON EARLY, Generals of the Confederacy
GENERAL ULYSSES S. GRANT, U.S.A.

By heritage, education, profession, and talent Douglas Southall Freeman was ideally fitted to write the definitive biography of Robert Edward Lee. The son of a Confederate veteran, a Doctor of Philosophy in history from Johns Hopkins University, editor of the Richmond *News Leader,* whose "chief avocation" was "the study of military history" and whose prose style was fascinating, he accepted in 1915 a publisher's invitation to tell the life story of the South's best beloved hero. It seems that Douglas Freeman's ambition to compose such a book was born in 1903, when as a youth of seventeen in the company of his father he attended a reunion of Confederate veterans in Petersburg, Virginia. Incidentally, the elder Freeman lived to see his son's work come from the press. At first the biographer expected to write only a single volume, but a wealth of compelling material, much of it scarcely tapped, expanded his number to four. Even then he had not exhausted the accumulations of his research, with the result that, after completing the work originally planned, he brought out *Lee's Lieutenants,* a three-volume "Study in Command." As a title for his monumental production Dr. Freeman chose the general's autograph: *R. E. Lee.*

Volume I, containing thirty-six chapters, covers a period of fifty-five years, from Lee's birth on January 19, 1807, to the beginning of the War between the States in 1861 and the early months of 1862. It takes its reader with never flagging interest through the West Point years, marriage, gradual rise in the United States Army, the Mexican War, the capture of John Brown, "The Answer He Was Born to Make," and the early, unsuccessful operations in western Virginia. Concerning Lee's momentous decision, which has entailed much dispute by many persons, the author states: "The spirit of Virginia had been alive in his heart every hour of his life. . . . He was a United States officer who loved the army and had pride in the Union, but something very deep in his heart kept him mindful that he had been a Virginian before he had been a soldier."

Volume II, of thirty-five chapters, recounting the Seven Days' Battles east of Richmond against McClellan, Second Manassas against Pope, the Sharpsburg Campaign in Maryland with McClellan again the adversary, and the Battle of

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Fredericksburg against Burnside, all in 1862, concludes with the victory over Hooker at Chancellorsville and the death of Stonewall Jackson in May, 1863. Through these pages painstaking, absorbing military analysis continues.

Volume III, twenty-nine chapters in length, proceeds from the beginning of the Gettysburg Campaign through that fateful conflict with the full power of Dr. Freeman's critical study. Then comes the "hammer and rapier" matching of Grant against Lee in 1864, with such battles as the Wilderness, Spotsylvania Courthouse, and Cold Harbor, the historian's expositions being precise but never tiresome. Grant crosses the James, and the long, encircling blue lines outside Petersburg are held in check by Lee's thin gray battalions for nearly ten months, with the unique Battle of the Crater furnishing a new, strange story for the history of war. The reader lives with freezing, starving Southern veterans to the end of the winter of 1864-1865.

The first eleven chapters of Volume IV relate the close of the war in Virginia with the surrender at Appomattox Courthouse. The next sixteen chapters picture General Lee—body, mind, and soul—as he turns to civilian pursuits and works sincerely and consistently for peace and reconciliation. He maintains his dignity and grandeur as college president at Lexington, until his death on October 12, 1870. The final chapter, "The Pattern of a Life," is Freeman's masterpiece. Epitomizing Lee's career and character, it can be designated properly by one term only: a classic.

R. E. Lee was a labor of love. For nineteen years, from its inception in 1915 to its publication in 1934-1935, the author, discarding apocryphal and legendary tales, scrupulously winnowed and used documented facts. Averring that he was "fully repaid by being privileged to live, as it were, for more than a decade in the company of a great gentleman," Dr. Freeman adds in his foreword: "There were no 'secrets' and no scandals to be exposed or explained. . . . Neither was there any occasion to attempt an 'interpretation' of a man who was his own clear interpreter." The reader enjoys the biography as he shares the author's uplift of spirit.

Though detailed, the narrative is never boring. Minor, no less than major, incidents are recorded delightfully; for instance, Lieutenant Lee's riding double on horseback with a brother officer along Pennsylvania Avenue in Washington; kissing a little boy whom he mistook for his own son; picking up under shellfire a small sparrow and putting it back in a tree from which it had fallen; smiling upon hearing a colored attendant explain that he had not been shot because he stayed back where the generals stayed.

Dr. Freeman would have transcended human ability if he had never erred in his minutiae. Few and inconsequential, however, are such slips as entitling the Right Reverend John Johns "Bishop of Virginia" in 1853, whereas at that time he was Assistant Bishop, and calling Colonel David A. Weisiger "Daniel" Weisiger. Generally Freeman's accuracy of research and transcription equals his natural stylistic charm. Moreover, *R. E. Lee* retains freshness and vigor throughout its length. Nor have verbal mannerisms become so patent in it as the author's often repeated "doubtless" in his later *George Washington.*

Promptly upon the appearance of the first two volumes, *R. E. Lee* was awarded a Pulitzer Prize, and, in the years which have followed, neither the scholar nor the mere average reader has been prone to dispute the judges' logic. Definitely this life of an unspotted American hero is the *magnum opus* of an unexcelled American biographer.

THE REPUBLIC

Type of work: Philosophic dialogue
Author: Plato (427-347 B.C.)
Time: Fifth century B.C.
Locale: The Piraeus, Greece
First transcribed: Fourth century B.C.

Principal personages:
SOCRATES, the Athenian philosopher
CEPHALUS, an old man
POLEMARCHUS, his son
THRASYMACHUS, a Sophist
GLAUCON, and
ADEIMANTUS, Plato's brothers

The *Republic* is Plato's masterpiece, not only because it presents a fascinating defense of the author's conception of the ideal state, but also because it gives us the most sustained and convincing portrait of Socrates as a critical and creative philosopher. Other dialogues, such as the *Phaedo* and the *Apology,* may be superior as studies of the personality and character of Socrates, but the *Republic* is unexcelled as an exhibition of the famed Socratic method being brought to bear on such questions as "What is justice?" and "What kind of state would be most just?"

Although the constructive arguments of this dialogue come from the mouth of Socrates, it is safe to assume that much of the philosophy is Platonic in origin. As a rough reading rule, we may say that the method is Socratic, but the content is provided by Plato himself. Among the ideas which are presented and defended in the *Republic* are the Platonic theory of Ideas—the formal prototypes of all things, objective or intellectual—the Platonic conception of the nature and obligations of the philosopher, and the Platonic theory and criticism of poetry. But the central concern of the author is with the idea of justice in man and the state. The pursuit of this idea makes the *Republic* the longest of the dialogues with the exception of the *Laws.*

The dialogue is a discussion between Socrates and various friends while they are in the Piraeus for a festival. The discussion of justice is provoked by a remark made by an old man, Cephalus, to the effect that the principal advantage of being wealthy is that a man near death is able to repay what he owes to the gods and men, and is thereby able to be just in the hope of achieving a happy afterlife. Socrates objects to this conception of justice, maintaining that whether a person should return what he has received depends on the circumstances. For example, a man who has received dangerous weapons from his friends while sane should not, if he is just, return those weapons if his friend, while mad, demands them.

Polemarchus amends the idea and declares that it is just to help our friends and return to them what they are due, provided they are good and worthy of receiving the good. Enemies, on the other hand, should have harm done to them for, as bad, that is what they are due.

Socrates compels Polemarchus to admit that injuring anyone, even a wicked man, makes him worse; and since no just man would ever sanction making men worse, justice must be something other than giving good to the good and bad to the bad.

Thrasymachus then proposes the theory that justice is whatever is to the interest of the stronger party. His idea is that justice is relative to the law, and the law is made by the stronger party according to his interests. In rebuttal, Socrates maneuvers Thrasymachus into saying that sometimes rulers make mistakes.

If this is so, then sometimes the law is against their interests; when the law is against the interests of the stronger party, it is right to do what is not to the interest of the stronger party.

The secret of the Socratic method is evident from analysis of this argument. The term "interest" or "to the interest of" is ambiguous, sometimes meaning what a man is interested in, what he wants, and at other times what he could want if he were not in error, as when we say, "But although you want it, it is not really to your interest to have it." Socrates adroitly shifts from one sense of the expression to the other so that Thrasymachus apparently contradicts himself. In this indirect way Socrates makes it clear both to the "victim" and to the onlookers that the proponent of the claim—in this case, Thrasymachus—has not cleared it of all possibility of misinterpretation.

Socrates then goes on to say that justice must be relative to the needs of those who are served, not to the desires of those who serve them. The physician, for example, as physician, must make the health of the patient his primary concern if he is to be just.

Socrates suggests that their understanding of justice would be clarified if they were to consider a concrete case, say the state: if by discussion they could come to understand what a state must be in order to be just, it might be possible to generalize and to arrive at an idea of justice itself.

Beginning with an account of what a state would have to be in order to fulfill its functions as a state, Socrates then proceeds to develop the notion of an ideal state by asking what the relations of the various groups of citizens to each other should be.

Every state needs three classes of citizens: the Guardians, who rule and advise the rest; the Auxiliaries, who provide military protection for the state; and the Workers, the husbandmen and other providers of food, clothing, and such useful materials.

In a just state these three classes of citizens function together, each doing its own proper business without interfering with the tasks of the other classes.

Applying this idea to the individual person, Socrates decides that a just man is one who gives to each of his functions its proper task, relating them to each other in a harmonious way. Just as the state has three distinct elements, the governing, the defending, and the producing bodies, so the individual person has three corresponding elements, the rational, the spirited, and the appetitive. By the spirited element Plato means the passionate aspect of man's nature, his propensity to anger or other irrational emotions. He so uses the term anger that he allows for what we call righteous indignation, the passionate defense of reason against desire. The rational element is the discerning and calculating side of man's nature, and it is what enables man to be wise and judicious. The appetitive side of man is his inclination to desire some things in preference to others.

A just man, then, is one who keeps each of the three elements of his nature doing its proper work with the rational element in command. A person is brave, says Socrates in the dialogue, if his spirited element remains always in the service of reason. He is wise if he is governed by reason, for reason takes into account the welfare of the entire person; and he is temperate if his spirit and appetite work harmoniously under the guidance of reason.

In order to discover those citizens best suited to be Guardians, Socrates proposed that the ideal state educate all its citizens in music and gymnastics, continually observing them to decide upon the sort of occupation for which they would best be fitted. He also argued that the Guardians and Auxiliaries should have no private property, and that they each should share a community of wives and children.

These obvious communal features of the ideal state have led many critics to

dismiss Plato's construction as unacceptable. But it is well to remember that in the dialogue Socrates tells his listeners that he is not concerned about the practicality of his state; the conception of the state is constructed merely to bring out the nature of justice.

In considering the education of the Guardians, Socrates builds the conception of the philosopher as the true aristocrat or rational man, the ideal ruler for the ideal state. The philosopher is a lover of wisdom, and he alone manages to keep appetite and spirit in harmony with reason. Consequently, the Guardians of the state should be educated as philosophers, supplementing their training in arithmetic, geometry, astronomy, and music with training in the philosophic skills of dialectic. But the prospective Guardians should not be allowed to undertake philosophic education until they are old enough to take it seriously, not as mere amusement. After his philosophic training the prospective Guardian should take part in the active life of his times, so that at fifty he can assume political power with some knowledge of the actual matters with which he shall be concerned.

In connection with his discussion of the philosopher, Socrates introduced his famous myth of the cave. Men are like prisoners in a cave that faces away from the light. Unable to see themselves or anyone else because they are shackled, the men observe only the shadows of things on the wall in front of them, not realizing that the reality is something quite different from the shadows. The philosopher is like a man who leaves the cave, comes to know things as they really are, and returns reluctantly to help the shackled men who think that shadows make up the true world.

The philosopher comes to know reality through a study of the Ideas or Forms of particular things. The world of our experience is like the world of shadows, but the world of Ideas is the true reality. For every class of objects, such as beds (Socrates' example), there is an Idea-bed, a form shared by all particular beds. The man who studies only the individual beds made by carpenters, or only the pictures of beds made by artists, knows only copies of reality (and, in the case of the imitative artist, only copies of copies); but the philosopher, making the effort to learn the Idea itself, comes closer to reality.

Socrates objects to poetry and to art whenever they are imitative, which they usually are. Although he admits that some poetry can be inspiring in the patriotic training of the Guardians, he stresses the point that imitative art is corrupting because it is misleading. Physical things, after all, are merely copies of the Forms, the Ideas; hence they are one step removed from reality. But works of art are copies of physical things; hence they are at least two steps removed from reality. Furthermore, the artist paints only a single aspect of a thing; hence, strictly speaking, art is three steps removed from reality. It is on this account, as well as because of the immoral effect of the poetic style of all but the most noble poets, that Socrates recommends that imitative poets be banned from the state.

The *Republic* closes with Socrates' reaffirmation of his conviction that only the just man is truly happy, for only he harmonizes reason, appetite, and spirit by loving wisdom and the Form of the Good. The soul is immortal, he argues, because the soul's illness is injustice; yet injustice itself does not destroy a soul. Since the soul cannot be destroyed by any illness other than its own, it must be immortal. Socrates concludes by using a myth about life after death to show that the just and wise man will prosper both in this life and "during the journey of a thousand years."

RESURRECTION

Type of work: Novel
Author: Count Leo Tolstoy (1828-1910)
Type of plot: Social criticism
Time of plot: Late nineteenth century
Locale: Russia
First published: 1899

Principal characters:
PRINCE DMÍTRI IVÁNOVITCH NEKHLÚDOFF, a gentleman
KATERÍNA MIKHÁELOVNA MÁSLOVA (KATÚSHA), a prostitute
VALDEMAR SÍMONSON, and
VÉRA DOÚKHOVA, political prisoners

Critique:

Resurrection (*Voskraeseniye*) is characteristic of one of Russia's foremost novelists because of its rich visual record of people and settings, its deftness in presenting the vices of petty officialdom, the humor of small people who want to seem great, and the hollowness of ritualistic orthodoxy. For Tolstoy, evil begins when one ceases to listen to his conscience and becomes self-centered. The public theme of the novel concerns the shortcomings of social organizations. The personal theme, which involves the need for forgiveness, takes a form characteristic of Tolstoy: human failure revealed by a sin committed in semi-ignorance, followed by a long and soul-strengthening atonement.

The Story:

Katerína Máslova, better known as Katúsha, was being led out of prison to attend her own trial for murder. Born illegitimate, she had been taken in by Sophia and Mary Ivánovna, well-to-do sisters who cared for her and began to educate her. When she was sixteen Katúsha was seduced by her guardians' nephew, Prince Dmítri Ivánovitch Nekhlúdoff. When she learned that she was to become a mother, Katúsha went to stay with a village midwife. When her child was born it was taken to the foundling hospital, where it soon died. After various tribulations Katúsha became a prostitute. When she was twenty-six she was accused of complicity in the murder of a Siberian merchant, the charge on which she was to be tried.

While Katúsha was being led into court, Nekhlúdoff, her seducer, lay in bed considering his position. Although he had been having an affair with a married woman, he was almost engaged to marry Princess Mary Korchágin. He thought also of how he had given away some of his lands to the peasants. When Nekhlúdoff arose, he was reminded that he had to serve that day as a juror in the criminal court.

In court, Nekhlúdoff was astonished to see that the defendant was Katúsha, falsely accused of helping to rob and poison the merchant from Siberia. The trial was disgusting because of the self-interest of the officials, who were vain, stupid, and more concerned with formalities than with the fair judgment of the accused.

When Nekhlúdoff was a student at the university he would spend his summers with his aunts, and it was there that he first came to know and to like Katúsha. He gave her books to read and eventually fell in love with her. When he next returned, three years later, military life had made him depraved and selfish, and he seduced her. The next day he gave her some money and left for his regiment. When he returned after the war, he learned that she had become pregnant and had gone away. Somewhat relieved, he had tried to forget her.

Now, at the trial, Nekhlúdoff saw Katúsha with a mixture of loathing and

pity. At first he was afraid that his relation to her would be discovered, but Katúsha did not recognize him; then he began to feel remorse for the life to which he had driven her. Because of a careless legalistic oversight by the jury, the innocent Katúsha was sentenced to four years at hard labor in Siberia. Moved by his uneasy conscience, Nekhlúdoff went to a lawyer to discuss the possibility of an appeal.

Later, when Nekhlúdoff was with the Korchágins, he realized that their life was empty and degenerate, and he felt the need to cleanse his soul. He determined that he would marry Katúsha and give up his land.

When Nekhlúdoff went to the prison and revealed himself to Katúsha, the girl treated him coldly. She seemed proud of her occupation as a prostitute, because it alone gave some meaning to her otherwise empty life. The next time he visited her, she behaved coarsely to him, and when he said that he wanted to marry her, she became angry with him and returned to her cell.

On his next visit to the prison Nekhlúdoff was told that Katúsha could not be seen because she had become drunk on vodka bought with money he had given her. He then went to see Véra Doúkhova, a revolutionist acquaintance who had sent him a note from the prison. He was surprised at the inordinate pride Véra took in the sacrifices she had made for the revolutionary cause. Véra told him to get Katúsha into the prison hospital as a nurse, so that conditions would be better for her. Nekhlúdoff arranged to have Katúsha transferred.

By this time Nekhlúdoff was no longer joyful at the prospect of marrying Katúsha. Still determined to go through with his plan, however, he started out on a journey to settle his estates in anticipation of his departure for Siberia. At Panóvo he saw the miserable conditions of the people. He saw Matróna Kharina, Katúsha's aunt, and learned about the death of his child at the foundling hospital. He gave up his title to the land at Panóvo and arranged for the peasants to have communal holdings in it, an act which brought him great joy.

Nekhlúdoff then went to St. Petersburg. His chief reason was to appeal Katúsha's case to the Senate and to try to secure the release of Lydia Shoústova, an innocent prisoner who was Véra Doúkhova's friend. In St. Petersburg he came within the aristocratic circle of his aunt, Katerína Ivánovna Tchársky, who claimed to be interested in evangelism but who had no pity for the unfortunate of the world. Nekhlúdoff went to see various prominent people on the business which had taken him to St. Petersburg. The next day he learned that Lydia Shoústova had been released.

Katúsha's case was put before the Senate. Because one of the senators styled himself a Darwinian and thought that Nekhlúdoff's morality in the case was disgusting, the girl's sentence was upheld. On the same day Nekhlúdoff met an old friend, Selénin, now a public prosecutor, an intelligent, honest man but one who had been drawn into the tangled web of "correct" society and its standards. Nekhlúdoff began to see the same principle at work in all official circles: condemn some who might be innocent in order to be assured of catching the truly guilty.

Back in Moscow, Nekhlúdoff went to see Katúsha to have her sign a petition to the emperor. During his visit he felt love taking hold of him once more. Katúsha also loved Nekhlúdoff, but she felt that marriage to a woman like herself would be bad for him.

While Nekhlúdoff was preparing for his journey to Siberia with Katúsha, he began to study and to think about the nature of criminal law. Although he began to read much on the subject, he could not find the answer to his desire to know by what right some people punish others. He also began to feel that the only reasonable kinds of punishment were corporal and capital, which were

unfortunate but at least effective, while imprisonment was simply unfortunate.

On the long march to Siberia, Nekhlúdoff followed the prisoners and saw Katúsha whenever possible. He also saw the horrible conditions of the exiles. Nekhlúdoff began to have a new love for Katúsha, a feeling composed of tenderness and pity. He also learned to understand the point of view of the revolutionists, since Katúsha had been allowed to travel with the political prisoners. One of these, Valdemar Símonson, fell in love with Katúsha. He told Nekhlúdoff that he wished to marry the girl but that she wanted Nekhlúdoff to decide for her. Nekhlúdoff said that he would be pleased to know that Katúsha was well cared for. When she learned of his answer, Katúsha would not speak to Nekhlúdoff.

At a remote town in Eastern Siberia, Nekhlúdoff collected his mail and learned that Katúsha's sentence to hard labor had been commuted to exile in a less remote region of Siberia. When he went to tell Katúsha the news, he realized how much he wanted to have a family. Katúsha said that she preferred to stay with Simonson; however, she refused to say that she loved him. She told Nekhlúdoff that he would have to live his own life.

Nekhlúdoff felt that he was not needed any longer and that his affair with Katúsha was ended. He saw that evil existed because those who tried to correct it were themselves evil, and that society had persevered, not because of systems of punishments, but because of human pity and love. Because he realized that the Sermon on the Mount could indeed be a practical law, that night Nekhlúdoff's new life began.

THE REVENGE OF BUSSY D'AMBOIS

Type of work: Drama
Author: George Chapman (c. 1559-1634)
Type of plot: Tragedy of blood
Time of plot: Sixteenth century
Locale: Paris
First presented: c. 1610

Principal characters:
CLERMONT D'AMBOIS, brother of Bussy d'Ambois, a soldier of fortune recently murdered
BALIGNY, Clermont's brother-in-law
CHARLOTTE, Clermont's sister
MONTSURRY, Bussy's murderer
TAMYRA, his wife
THE DUKE OF GUISE
HENRY III, King of France
MAILLARD, Baligny's lieutenant

Critique:

The Revenge of Bussy d'Ambois is a portrait of Chapman's ideal tragic hero. All other elements of the play are subordinated to the revelation of the character and philosophy of Clermont d'Ambois. Clermont, with his stoic idealism, is indeed an interesting and compelling figure. Unfortunately, however, his character is not one that lends itself well to the dramatic situation. He is essentially a man of reflection, not of action; he lacks the tragic flaw upon which the plot might be developed. As a result, Chapman wrote a superb character study, but a poor drama.

The Story:

Clermont d'Ambois had vowed to avenge the murder of his brother. Although he doubted the virtue of repay-

ing violence with violence, he had made a solemn promise to Bussy's ghost. His sister Charlotte, unambiguous in her feelings, was impatient for immediate revenge, and her marriage to Baligny had been made under the stipulation that he, too, pledge himself to effect the death of Montsurry, Bussy's murderer. Tamyra, the wife of Montsurry and former mistress of Bussy, had returned to her husband, but she made no secret of her hatred of him and her desire for his death. But the design of these people was obstructed by the cowardly Montsurry, who had barricaded himself in his home.

Clermont, who insisted on a fair duel and who would allow no one else to discharge his duty, had instructed Baligny to deliver his challenge. Baligny's entrance to Montsurry's home was accomplished with the help of a decayed nobleman, the Marquess Renel. Renel, visiting Montsurry on business, bribed the guards to admit Baligny. When Baligny entered, Montsurry was terrified and refused to accept the proffered challenge. Baligny left the challenge with Tamyra, who promised to make her husband read it.

This plot was not the only one in which Baligny was involved. A treacherous man, he based his actions on the belief that troubles for others meant blessings for himself. Wearing a different mask for every acquaintance, he was able to gain men's confidence and thus discover their dissatisfactions and sow the seeds of further discontent. In dealing with King Henry III, he expounded the doctrine that any evil done out of loyalty to a king was justified. Such a philosophy being agreeable to King Henry, Baligny had become his trusted agent. In talking to the Duke of Guise, on the other hand, he expressed the belief that conspiracy was sometimes defensible.

The principal object of jealousy in the court at this time was the Guise faction. King Henry was fearful and jealous of the increasing influence of the Duke of Guise, and Baligny strove to increase his distrust. Guise's closest friend was Clermont d'Ambois, whom Guise not only admired but endeavored to emulate. He saw in Clermont a valor equal to Bussy's and, more important, a profound knowledge of life. Clermont's principles of restraint, unworldliness, and stoic acceptance guided the actions of the powerful duke. Because of the close relationship between the two men, jealousy of Guise was often extended to include Clermont. Thus Baligny was able to convince King Henry of the advantage of getting rid of Clermont. He suggested that Clermont be invited to visit Cambrai and there, away from his friends at court, be arrested.

Baligny induced Clermont to go to Cambrai on the pretext of reviewing a muster of the king's troops. In his conversation with Clermont, Baligny attempted to weaken Clermont's tie with Guise by criticizing the latter for his part in the St. Bartholomew Massacre. But Clermont was one man on whom the schemer's efforts were wasted because he was convinced of Guise's virtue.

While Clermont was being entertained by his sister in Cambrai, he received an anonymous letter informing him of the betrayal and of Baligny's complicity in it. Refusing to think evil of his sister's husband, he dismissed the letter as false. Charlotte, who could think of little but avenging Bussy's death, regarded the message as an effort further to enfeeble Clermont's weak will in carrying out his duty.

Maillard, Baligny's lieutenant, had been instructed by the king to apprehend Clermont. When Maillard came to Charlotte's house, ostensibly for the purpose of accompanying Clermont on a tour, the latter asked him if he were charged to arrest him. Maillard's obvious signs of guilt convinced Clermont that earlier presentiments he had felt about the journey had been justified. Clermont offered to let Maillard take him peacefully, but Maillard denied that any intrigue was afoot. Although quite certain of the consequences, Clermont, with characteristic

acceptance of fate, followed Maillard.

It was planned that Clermont be taken while he was reviewing the troops. Two soldiers disguised as lackeys were to lead him into an ambush, where several men would seize him. But Clermont's strength exceeded even the estimate of his attackers. The disguised soldiers succeeded only in unhorsing him. Afoot, he easily beat them off and drove straight through the ambush. He ran until, exhausted, he fell to the earth and was captured.

Believing that outer circumstances had no power to touch the inner man without his will, he accepted his capture with little concern. His only worry was that he would be unable to keep an appointment with his mistress, the Countess of Cambrai, and his one request was that a message be sent to her. Other people, however, did not accept his internment with so much complacency. Upon receiving his message, the countess sent him jewels that she hoped would effect his release and vowed that she would cry until her eyes poured out. When the Duke of Guise heard the news, he rushed to King Henry and spoke so passionately and eloquently of Clermont's virtues that the weak-willed king, unable to answer Guise, ordered that Clermont be released.

After his release Clermont went to the house of the Duke of Guise. There he again met Bussy's ghost, who chided him for not having exacted the revenge. Guise, who had been implicated in Bussy's murder, felt that the ghost should thunder threats against him, but Clermont asserted that the duke had fully compensated for his error. Guise was also worried about a plot against him; he believed that his efforts at propagating the Catholic cause were endangered. Clermont wanted him to retire from his plans, but Guise regarded withdrawal as an abandonment of France.

A plot was indeed threatening the Duke of Guise; King Henry, with Baligny's encouragement, had ordered his murder. The king, in addition to his long-standing jealousy of Guise, had been angered at having his hand forced over Clermont. As the duke was on his way to visit the king, Henry's men stepped from behind an arras and killed him.

With the assistance of Tamyra, Clermont gained access to Montsurry's house. There he found Charlotte, disguised as a man. She had planned to kill Montsurry herself but had been stopped by the ghost. When Clermont drew his sword, Montsurry at first refused to defend himself and did so only after Clermont offered to let Tamyra stab him. Although Montsurry at last gained sufficient courage to conduct himself courageously in the duel, Clermont succeeded in killing him. Soon after Clermont had fulfilled his duty to his brother, he received the news that the Duke of Guise had been killed by the king's men. The death of his friend and patron was a severe blow to Clermont, whose life had been centered around his relationship with the powerful duke. Believing that his purpose in this world was now destroyed, he took his own life.

THE REVENGER'S TRAGEDY

Type of work: Drama
Author: Cyril Tourneur (c. 1575-1626)
Type of plot: Tragedy of blood
Time of plot: The Renaissance
Locale: A city in Italy
First presented: c. 1607

Principal characters:

VENDICE, the revenger, often disguised as Piato
HIPPOLITO, his brother, sometimes called Carlo
CASTIZA, their sister, a near victim of Lussurioso's lust

GRATIANA, their mother, a widow
THE DUKE, the lecherous ruler of an Italian principality
LUSSURIOSO, his legitimate son
SPURIO, his illegitimate son
THE DUCHESS, his recent bride
AMBITIOSO,
SUPERVACUO, and
THE THIRD SON, the Duchess' sons by an earlier marriage
ANTONIO, an Italian nobleman, the Duke's final successor.

Critique:

There has been considerable scholarly wrangling over the relative dates and even the authorship of the two plays associated with the name of Cyril Tourneur; but today they are both ascribed to him, and *The Revenger's Tragedy* is held to be the earlier. The tragedy of blood, with its themes of betrayal and revenge, had its vogue during the entire Elizabethan period beginning with Kyd's *The Spanish Tragedy* as far back as 1585, and helped bring about the closing of the theaters in 1642. With Webster, Tourneur represents the final stage of this dramatic genre. The plot of this play is melodramatic; murder is piled upon murder and horror upon horror to a point at which the reader is driven either to revulsion or to a refusal to take the play seriously. Yet the overdrawn plot is redeemed by the splendor of the language. John Addington Symonds described *The Revenger's Tragedy* as "an entangled web of lust, incest, fratricide, rape, adultery, mutual suspicion, hate, and bloodshed, through which runs, like a thread of glittering copper, the vengeance of a cynical plague-fretted spirit."

The Story:

As the Duke, accompanied by his new wife and his two sons, passed through the city in the glare of torches, they were watched by Vendice, the revenger. In his hand he carried the skull of his dead betrothed, poisoned by the Duke when she had resisted his lecherous advances. To the hate engendered by this horrible murder had been added further incentive to revenge: the death of Vendice's father at the hands of this same decadent ruler. Now his brother Hippolito added fresh fuel to the flame by reporting that he had been asked by Lussurioso, the Duke's heir and a man as depraved as his father, to employ a procurer in order to ensnare their sister Castiza. Vendice's nimble brain at once saw the possibility of revenge in this situation; he disguised himself, took on the role of a panderer, and was presented to Lussurioso under the name of Piato, thus gaining access to the ducal household.

The sons of the newly married Duchess were as evil as their stepbrothers. The youngest had recently raped the wife of Antonio, a highly respected nobleman, and that poor lady had committed suicide. But when the young villain was brought to trial and sentenced, the Duke put off his execution and merely ordered that he be kept in prison. His older brothers promised to find a way to help him escape. Meanwhile, their depraved mother was revealing her love for Spurio, the Duke's illegitimate son and a man who hated his father for his own illegitimate birth. He accepted the Duchess' advances, since adultery with her would avenge him on his father.

In pursuance of his plan, Vendice undertook Lussurioso's commission, and, still disguised, went to tempt the virtue of his sister Castiza. His delight was great when she spurned Lussurioso's suit, but this delight was soon turned to horror when their mother tried to persuade her daughter to yield. Vendice rightly felt that, were it not for gold and women, there would be no damnation.

Having returned to the palace with news of his mission, Vendice found out

from Hippolito that the Duchess and Spurio had been seen together and were planning an assignation for that very night. Taking quick advantage of this news, he informed Lussurioso; the latter, ostensibly eager to protect his father's honor but really wishing to get rid of his hated half-brother, went with Vendice to the Duke's bedchamber and stabbed the man sleeping in the bed with the Duchess. This man, however, proved to be the Duke himself and not Spurio. But the surprise was to Vendice's advantage, for Lussurioso, whose blows had not killed the Duke, was led to prison under sentence of death.

The Duchess' sons, eager to eliminate their stepbrothers, attempted the trick of urging the Duke to mercy, in the expectation that their pleas would have the opposite effect. The crafty ruler, however, saw through their game and surprised them by granting their request and sending them to release Lussurioso. But Ambitioso and Supervacuo determined to reverse the Duke's orders and then pretend that their errand of mercy had been too late. What they did not know was that Lussurioso had already been released through a prior order of the Duke's. When they informed the gaoler that it was the Duke's command that "their brother" was to die, the gaoler, having now only the Duchess' youngest son in custody, naturally executed him. Thus the first of the villains was disposed of.

Meanwhile, Vendice's plot was going forward apace. The Duke had commanded him, still in the disguise of the panderer Piato, to bring him a woman in some secluded spot. Knowing that the Duchess and Spurio were to meet in a lodge in the palace grounds, Vendice selected this spot and brought to it the skull of his betrothed decked out, in some manner, in rich attire. On the fleshless mouth of the skull he had smeared the same poison that the Duke had used to kill her. In a scene of unmitigated horror, the Duke kissed the poisoned skull; his own teeth and mouth were consumed by the vitriol, while Vendice and Hippolito, holding their daggers against him, compelled him to spend his last agonized moments of life in watching the meeting of his wife and his illegitimate son. So the second stage of the revenge was finished.

Before the meeting with his supposed mistress-to-be, the Duke had given word that he was riding off on an undisclosed journey; hence no one knew where he was nor made an attempt to find him. Lussurioso, meanwhile, had resolved to dismiss Piato, whom he had come to regard as an inefficient panderer, and he ordered Hippolito, whom he knew to have a brother unknown to the court, to bribe that brother to kill Piato. Thus Vendice was in the strange position of being hired to murder himself. Again his quick wit saw how advantage could be taken of this fantastic situation: he and Hippolito resolved to dress the still undiscovered body of the Duke in the clothes discarded by Piato; a dagger thrust into the corpse would then account for the Duke's death. While this macabre scheme was in preparation, they had their family affairs to settle—that was, to punish their mother because she had urged their sister to yield to Lussurioso. But they were so moved by her sincere repentance that they spared her life and returned to the ducal palace to complete their plot.

The Duke's corpse, now dressed in the old clothes of Piato, was still lying in the lodge. It was the brothers' plan to show it to Lussurioso, tell him the manner of his father's death, and then kill him. But Lussurioso spoiled the plan by coming, not alone as they had expected, but with a group of courtiers. So the best they could do was to point out the form of the supposed Piato lying on a couch, say that he was drunk, and then stab him on Lussurioso's command. The son immediately discovered the true identity of the corpse, but was sufficiently deceived to absolve the brothers of any guilt in his father's death. He was hardly

grief-stricken, for this death made him the duke. He gave three orders as the new ruler: to search for Piato, the suspected murderer; to hold revels in honor of his accession to the title; and to banish the Duchess. After he had left the lodge, the Duchess' two remaining sons resolved to take advantage of the revels to murder him.

Vendice, Hippolito, and other disaffected nobles also determined to take advantage of the revels and to do away with the new ruler. Having heard that a masque was to be a part of the entertainment, they planned to copy the masquers' costumes and, having thus got into the hall of state, to assassinate Lussurioso. As the duke and his nobles sat at a table and argued over the ominous portent of a comet blazing in the sky, Vendice, Hippolito and two other lords, in the fantastic costumes of masquers, entered and performed their dance. At its conclusion they drew their swords and killed Lussurioso and his companions.

Hardly had they left the scene when Ambitioso, Supervacuo, Spurio, and a fourth noble came into the hall, dressed in the same costumes and bent upon the same bloody errand. Finding Lussurioso and his companions already dead, the would-be murderers fell out among themselves over the succession to the dukedom, and Spurio killed Ambitioso, only to fall himself at the hand of the noble who had accompanied them. When Antonio and the guards burst in, they naturally assumed that the masquers whom they found there had been the murderers, nor could the surviving lord convince them otherwise. But Lussurioso was not yet quite dead. It was his dying voice that had summoned Antonio, and now he had to undergo the last agony of having Vendice whisper in his ear the full story of the revenge.

The ducal line having now been wiped out, Antonio was proclaimed the ruler. It was now that Vendice's bitter wit betrayed him; he could not resist telling the new duke that he and his brother had been the avengers. Instantly Antonio ordered them to execution, not wishing to condone their actions even though he had benefited from them. Further, he knew that the men who had murdered the old Duke and his family might well murder him. Vendice accepted his sentence calmly; his task was accomplished, and it was time for him to die.

THE REVOLT OF THE MASSES

Type of work: Essay on political science
Author: José Ortega y Gasset (1883-1955)
First published: 1930

Among the few modern Spaniards known beyond his national boundaries is Ortega y Gasset, professor of metaphysics, literary critic and journalist, and a representative of the school that believes in the rule of an intellectual aristocracy or small group of superior men, not the privileged caste of the old feudal nobility.

Born in Madrid, José Ortega y Gasset sought in Malaga the thorough training of a Jesuit college, then took his doctorate in philosophy at the Central University of Madrid in 1904. Further study in Germany preceded his teaching career in Madrid. When Rivera became dictator, Ortega, a critic of the monarchy, stopped teaching and began to write for the influential *El Sol*. In 1923 he founded the *Revista de Occidente*, the leading Spanish intellectual publication until Franco drove its editor out of Spain in 1936. Later Ortega traveled widely, lecturing in Buenos Aires, Paris, and the United States. Returning to Spain, he died in Madrid in 1955.

The Revolt of the Masses had its seeds in an earlier book, *España invertebrada* (1922), in an article titled "Masas" in

El Sol (1926), and in several lectures delivered in Argentina in 1928. As he wrote in a footnote to the title of the first chapter: "My purpose now is to collect and complete what I have already said, and so to produce an organic document concerning the most important fact of our time."

Repetition and interpolated material weaken the structural unity of the book, and the colloquial style may grate on the reader before the final pages. Nevertheless, the work is seminal and provocative. Ortega advocates a European confederation with judicial and political unity, an "integration, not a lamination," of nations, ultranational rather than international, where a new liberalism and a totalitarian form will each correct the excesses of the other. The resulting equilibrium, he promises, would produce a new faith.

In his final paragraph, Ortega acknowledges that the present-day situation results from basic defects in European culture, but he postpones any consideration of that problem, and so the work is incomplete. However, for the Buenos Aires edition of 1938, Ortega added a prologue for French readers and an epilogue for English readers, in which he denied the accusation that his theme was the decadence of Spain since 1580. He is no pessimist. While he does look back on the good old days, he insists that a return to the past is impossible for modern man. Stressing the advances and improvements of today, he asserts that if anything superior is eventually evolved, it will be based on technical knowledge and liberal democracy.

Ortega's main thesis is that among human beings there are two types of individuals: the excellent or superior man, who makes demands on himself, and the common man, who is content with what he is. The development and activities of these types are shown against the perspective of Western history.

Greece and Rome evolved from rural communities and became cities. The ancients, concerned with their past, were unconscious of a future. Gradually the State came into existence, built in the Middle Ages by the feudal nobles. The State was relatively small. Ortega quotes the economist Werner Sombart for the statement that Europe, from 700 to 1800, never had a population of more than 180,000,000. Each state was directed by its superior individuals, without whom humanity would cease to preserve its essentials. The mass man accepted higher authority, and in general followed the orders of a select minority.

The first divergence came when the bourgeoisie adopted gunpowder, which the nobles never thought of using, and with it won battles against the nobility. Eventually a middle class took over the State and made it so powerful that "state intervention" has become a symbol of danger. What were once privileges are now rights, even though the masses attack the institutions by which these rights are sanctioned.

During the nineteenth century the population of Europe rose to 460,000,000, and part of it overflowed to settle in the Americas. In Ortega's view, however, those who look with astonishment at the rapid growth of the New World should turn their eyes to Europe, where the population increase has been even more spectacular.

Nietzsche foresaw a "flood tide of Nihilism rising." Actually, the world as it was organized during the nineteenth century automatically created a new type of man, provided with formidable appetites and powerful means of satisfying them. The nineteenth cenury left these new men to their own devices. Believing in direct action, they intervened violently in everything. Having been previously guided by others, these "barbarian products of modern civilization" determined to govern the world for and by themselves, and in their self-satisfaction, according to Ortega, they now threaten the degeneration of human culture.

In tracing the development of the

dismissed the excuse and forbade his son to profess love for Ismenia or ever to see her again. Pharasmanes, having dismissed Arsames, warned Ismenia that he would not tolerate refusal. In desperation, Zenobia appealed to Phenice to tell the Roman ambassador of her plight.

But Rhadamistus still lived. Tortured by repentance, knowing himself to be the murderer of Zenobia's father, and believing himself to be the murderer of his wife, he arrived in Iberia as the representative of Rome and the Roman choice for king of Armenia. Rhadamistus told his companion Hiero how he had been wounded by Pharasmanes' soldiers and how Corbulo had rescued him. Rhadamistus, vowing revenge on his father, had joined forces with Corbulo and been appointed Roman ambassador. Hiero told Rhadamistus that the Armenians, fearing Pharasmanes, hoped to persuade Arsames to become their king.

When Pharasmanes entered, Rhadamistus told him that Nero did not choose to have Pharasmanes become king of Armenia. Pharasmanes answered that Rome had better get its legions together, for he was determined to invade Armenia. He then supported his claim to the throne by referring to his brother, Mithridates, and to his son, Rhadamistus. Rhadamistus, who had managed to keep his identity hidden from his father, then angered Pharasmanes by declaring that the king should not expect to be heir to those he had murdered. Only Rhadamistus' status as ambassador kept Pharasmanes from ordering him seized.

Arsames, not recognizing Rhadamistus, refused to join with him in a revolt against Pharasmanes; but he urged the ambassador to take Ismenia from Iberia. Arsames also told Rhadamistus of his love for Ismenia, which for some hidden reason she could not return. Rhadamistus, who had no way of knowing that Ismenia and Zenobia were the same, agreed to help Ismenia.

When Zenobia came to Rhadamistus he recognized her immediately, but only his outcry made her realize that the ambassador was the husband who had tried to murder her. Rhadamistus, throwing himself at her feet, blamed himself for all his deeds, and Zenobia, partly from duty and partly from pity, forgave him his crimes.

Zenobia, who thought herself guilty because of her love for Arsames, could not wholly condemn Rhadamistus. When Arsames again told her of his love, she revealed that Rhadamistus was alive and that he was her husband. Rhadamistus interrupted the conversation and gave way to angry jealousy when he learned that Zenobia had revealed his identity. Zenobia remonstrated with him, pointing out that she would never have admitted her love for Arsames had not Rhadamistus' anger prompted her. Rhadamistus, ashamed of his outburst, begged their forgiveness.

Pharasmanes, fearing that Arsames was in league with the Romans, for he had seen his son talking to the Roman ambassador, arrested Arsames and sent his soldiers to capture the envoy. His anger was further aroused when he observed that the ambassador had taken Ismenia with him. He pursued Rhadamistus and wounded him with his sword. Arsames' grief stirred Pharasmanes strangely; he felt that somehow he had done a terrible act. Rhadamistus, dying, appeared before Pharasmanes and by a reference to Mithridates made his identity known to his father. Pharasmanes, realizing at last the fatal consequences of his jealousy and his lust for power, directed Arsames to take the Armenian throne. Sacrificing his own love for Zenobia as punishment for having killed his son, Pharasmanes relinquished Zenobia to Arsames and told them to flee from him lest his jealousy once again lead him to slay one of his own offspring.

RIGHT YOU ARE—IF YOU THINK SO

Type of work: Drama
Author: Luigi Pirandello (1867-1936)
Type of plot: Expressionistic parable
Time of plot: Early twentieth century
Locale: A small Italian town, the capital of a province
First presented: 1917

Principal characters:
LAMBERTO LAUDISI, an observer of human nature
PONZA, secretary to the provincial councilor
SIGNORA FROLA, his mother-in-law
SIGNORA PONZA, his wife
COMMENDATORE AGAZZI, a provincial councilor
AMALIA, his wife
DINA, their daughter
THE PREFECT
CENTURI, a police commissioner

Critique:

Pirandello's *Così è—se vi pare!*—which has been given such varied English titles as *Right You Are—If You Think So, Right You Are If You Think You Are,* and *It Is So! (If You Think So)*—develops one of Pirandello's favorite themes: the relativity of truth. Laudisi, who mocks the determination of the townspeople to pry out the secret of Signora Frola and the Ponzas and who several times vainly tries to stop them, serves as the author's spokesman and the explicator of his theme. Despite the philosophic nature of this theme, the drama is an eminently actable one.

The Story:

There was much talk in the small capital of an Italian province about the peculiar family arrangements of old Signora Frola and her daughter, the wife of Ponza, a newly appointed secretary to the provincial councilor, Commendatore Agazzi. Why was Signora Frola living by herself in a fine apartment next door to the Agazzis and not with her daughter and her son-in-law? Why were Ponza and his wife living in fifth-floor tenement rooms on the edge of town? Why did Ponza visit the old lady every evening and sometimes during the day, but always by himself? Why did Signora Frola never visit her daugher, and why did her daughter, whom no one except Ponza ever saw, never visit her? Why would the old lady not even permit Signora Agazzi and her daughter to pay a social call?

While the enigma was being discussed by Agazzi, his family, and several visitors in the Agazzi parlor, Signora Frola came in to apologize for having refused to admit the Agazzis when they came calling, and also to explain why she lived apart from her daughter. She did not want to interfere, she said, in the home life of her daughter and Ponza. She lived by herself it was true, but she was not unhappy about it; and she kept in contact with her daughter even though there were no face-to-face visits. Signora Frola had hardly left when Ponza—a fierce, nervous, even sinister-looking man—came in to explain about his poor mother-in-law. The truth was she was mad. Actually, her daughter had been dead for four years and he had married again two years later. But he had prevailed upon his second wife to humor the old woman by carrying on shouted conversations from a fifth-floor balcony and writing notes to be let down in a basket from the balcony to the old woman on the ground.

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No sooner had Ponza gone than Signora Frola returned. Though the company at first denied it, she knew what Ponza had been telling them. The sad truth was, however, that *he* was the mad one. The real truth, which she wished she did not have to tell, was that when he married her young and innocent daughter he so frightened her with his passionate attentions that she had to be put into an institution for a while. When she finally returned, Ponza himself was in such a nervous state that he could not be convinced that she was his wife; and she was prevailed upon to pretend that she was a second wife taking the place of the one he had lost.

Before long a plot was hatched to have Signora Frola and Ponza confront each other in the presence of Agazzi and the others in order that the truth might be uncovered. Lamberto Laudisi, the brother-in-law of Agazzi, even from the beginning of the gossipy, inquisitorial discussion, had been of the opinion that the private domestic lives of the Ponzas and Signora Frola were their own affair and should remain so. They were harming no one; they were not seeking anyone's aid; they should be let alone. But Laudisi was overruled. Agazzi left and came back shortly to get some papers which he had purposely left in his study so that he might bring Ponza back with him to get them. As they came in, Ponza heard a piano in the next room playing a tune which had been a favorite with his wife Lena. Signora Frola was playing, and when she stopped her voice could be heard through the doorway. She was discussing her daughter's cherished melody in such a way as to suggest that Lena was still alive. When she confronted Ponza a moment later in the study, he furiously insisted that Lena was dead, that he was now married to Julia, and that the piano which Lena used to play had been smashed to pieces long ago.

While he was frenziedly shouting at her, she was occasionally glancing about at the others in the room as if to call attention to his piteous state and to her forbearance in humoring him. After bursting into tears, Ponza suddenly ordered her out of the room and she soon left, sobbing. When she had gone, Ponza immediately grew calm again and explained the reason for his actions. The old woman, he said, was so convinced of his madness that he had to pretend to be mad. Now he must go and see her. Laudisi, who had earlier insisted that truth is a relative thing and that what is one person's truth is not necessarily another's, laughed at the confusion of the Agazzis and their visitors. Now, he mocked, they had the truth they had wanted!

Still the puzzle remained: who was telling the truth and who was lying, either knowingly or unknowingly? Earlier someone had suggested that documents such as a marriage certificate for the second marriage, or the letters which the second—or first—Signora Ponza wrote to the old woman, might be secured to prove who was right. One of those interested, Commissioner Centuri, arrived with some data which he had uncovered and which might yet clear up the puzzle; but the data turned out to be as inconclusive as the information already at hand.

A chance remark that Signora Ponza might as well be in another world since no one had ever seen her made Laudisi wonder whether there really *was* a Signora Ponza.

Still another solution to the enigma was suggested. Let Ponza go and get his wife so that she might be seen by everybody, to prove that she existed, and let her be questioned by the prefect himself in the presence of everyone so that the truth might be generally known. Ponza left after he had been assured that his wife and his mother-in-law would not be compelled to face each other. But in his absence the old woman returned to say that, since she could not live her own life in peace, she would leave town and not come back. To pacify her, the pre-

fect pretended to believe her version of the truth, though he had earlier said he believed Ponza's. When Ponza returned with a heavily veiled woman dressed as if she were in deep mourning, he was shocked and angry to see his mother-in-law, since he had been assured that she would not be there. Signora Ponza, to quiet the clamor, asked Ponza to take the old woman away. Both Ponza and his mother-in-law went out weeping and with their arms about each other's waists.

Now the truth would finally come out: Signora Ponza would tell the entire group the whole truth. But again and for the final time the decision was left to each of her hearers: she was the daughter of Signora Frola; she was also the second wife of Ponza, and, for herself, she was nobody. When the prefect insisted that she must be one or the other of the two women, she answered that she was the person she was believed to be. Hearing that reply, Laudisi, saying that everybody now knew the truth, burst out laughing.

LE RIME OF PETRARCH

Type of work: Poetry
Author: Francesco Petrarch (1304-1374)
First transcribed: After 1327

Of the 366 poems included in the collection which Petrarch made of his poetry, 317 are sonnets, twenty-nine *canzoni,* nine *sestine,* seven *ballate,* and four madrigals. According to the introduction by Theodor E. Mommsen to Anna Maria Armi's translation of the sonnets and songs, the collection has no definite title but is sometimes called the *Rime* or *Canzoniere.* Petrarch called the collection *Rerum vulgarium fragmenta,* calling attention to the fact that the brief poems were written, not in Latin, but in the vernacular.

The comparison between Dante and Petrarch is inevitably made when one considers the sonnets and songs of Petrarch, for both were Italians writing in the vernacular; both centered their poems about some gracious lady suddenly discovered, idealized, and praised throughout a lifetime; and both became giants of Italian literature. Dante wrote his *Vita Nuova* about Beatrice Portinari, whom he met when he was nine and she was eight and whom he continued to worship as the ideal woman and to celebrate in his poetry even after her death. Petrarch's ideal woman was Laura, possibly Laura de Noves, whom he met in 1327, in his twenty-second year.

Like Dante, Petrarch kept his passion at a distance—one might say at a poetic distance—from the woman who charmed him; and cynics can add that that is the secret of enduring poetic love. When one reads the poems of either Dante or Petrarch, however, it is difficult to believe that the love is merely an excuse for poetry; somehow in the midst of creative passion, something of human passion burned as well to supply the warmth which survives the centuries. It may be that this enduring emotion can be attributed to those distant ladies who set the poets to writing immortal poetry, but it is more reasonable to suppose that poetic genius worked in both cases to turn a sudden fancy into a lifelong poetic enterprise.

Naturally, critics have wondered who Laura was, or whether she was. Even Petrarch's contemporaries were not certain, and some of them contended that the Laura of the poems was an invention, an ideal based on no model whatsoever. Petrarch denied the charge; but, more significantly, the poems also deny it by

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the force of their feeling and imagery. One sympathizes with Petrarch, who pointed out that it would be madness to spend years writing hundreds of poems about an entirely imaginary woman.

For both Dante and Petrarch the idealization process took them beyond earth to heaven. That is, neither Beatrice nor Laura, as a poetic figure, is merely mortal, physical woman as she ideally could be; she is also spiritually significant, by her person and manner a being who symbolizes the highest values to which the human soul can hope to attain. Dante made Beatrice an inspiration even in Paradise and used her as the central guiding figure of the latter half of *The Divine Comedy*. In writing of the painter Simon, Petrarch comments:

> But certainly Simon saw paradise
> Wherein this gentle lady had her place;
> There he saw her and portrayed in such guise
> That is the witness here of her fair face.
> (From LXXVII)

Later, writing more explicitly of Laura after her death, Petrarch speaks of "Seeing her now on such intimate term/With Him who in her life had her heart's right," and, in the same sonnet, he concludes:

> For fairer than before, my inner eye
> Sees her soar up and with the angels fly
> At the feet of our own eternal Lord.
> (From CCCXLV)

It has been traditional to divide the sonnets and songs into two major parts, the one including poems written while Laura was living, and the other including those poems written after her death. Petrarch first saw her on April 6, 1327, and she died on the same day of the year, in 1348, from the plague.

Poem III of the collection tells us of the first meeting:

> It was the day when the sun's rays turned white
> Out of the pity it felt for its sire,
> When I was caught and taken by desire,
> For your fair eyes, my lady, held me quite.

In V Petrarch works the syllables of the name "Laura" into his verse in order to describe what happens when his sighs call her with the name that Love wrote on his heart: "Cosi LAUdare e REverire insegna/La voce stessa . . ." ("Thus to LAUd and REvere teaches and vows/ The voice itself . . .")

In VI appears one of Petrarch's numerous puns of Laura's name, when he writes of Love as holding the bridle of his desire and thus being directed "Only to reach the laurel and its sour fruit . . ." ("Sol per venir al lauro . . .") Again, in the following poem, he speaks of the "love of laurel." It was in part because of such puns that Petrarch was accused of inventing the character "Laura."

These plays with words were the least of Petrarch's accomplishments in the sonnet form. He was so adept at using the fourteen lines to express a complete idea or image with its emotional correlate that poets have taken him as a model ever since. A full appreciation of the poet comes only from the reading of his poetry; only then does one understand what other poets have envied in Petrarch's work. Since he wrote in Italian, it follows that to know his poetry one must know Italian—or, at the very least, something of the flow and sound of the language. Then it is possible, by comparing an English translation to the original, to sense the beauty which results from sensitive use of the sound and sense of language within the sonnet form.

Attention to form alone will not yield full knowledge of Petrarch's power in poetry. Poets and artists generally like to think that form alone is what counts—and for an obvious reason: the poet gives the form to the material he finds; since he wants credit, he turns attention to form. But what the poet forgets, when he talks this way, is that he selects material, understands it from his perspective,

and in using it for his purposes forces a recognition of its power as material. So it is with Petrarch. He writes in the tradition of love poetry, but he chose to do so; and the advantage he gained is that he writes of his beloved from a poignant distance. In making Laura unobtainable, he secured her forever in his poetry. Not that it is a simple matter to sing doleful songs of romantic longing, but there is an advantage, after all, in being able to give the imagination full rein while touching the sympathies of the reader who, even across centuries, regrets that Petrarch did not finally possess his Laura:

A rain of bitter tears falls from my face
And a tormenting wind blows with my sighs
Whenever toward you I turn my eyes,
Whose absence cuts me from the human race. (From XVII)

Much of Petrarch's poetry is concerned with the shortness of life, the inevitableness of death, the end of all that is fair and young on earth; and these matters are, of course, related to Laura. Thus the poetry before her death has a great deal in common with the poetry written afterward—the difference being that regret and speculation have now taken the place of fear for her loss. Before her death Petrarch amused himself with poetically metaphysical imagery by which he claimed that Laura would outshine stars and draw the angels to her, but after her death the poetic amusement is either absent or tempered by a sober recognition of the fact of death; and if Laura is the favorite of anyone in heaven, it is because of her spirit for which he shows reverent respect. We are reminded of Donne by the following image:

To count the constellations one by one
And to pour in a goblet all the seas
Was perhaps my intention when I took
This small sheet to relate such mysteries. . . . (From CXXVII)

Not all the poems are about Laura. Petrarch writes of Italy at war, of nature, of God and the love of God, of life and death and other matters of universal concern. But even these poems have a human dimension which would be lost were they not fixed within the context of the Laura poetry. Perhaps it is because Petrarch had the heart and wit to be a love poet that we can attend with respect to his thoughts about matters that concern us all.

After Laura's death Petrarch wrote a sonnet of lament, CCLXVII, which begins, "Alas! the lovely face, the eyes that save/Alas! the charming countenance and proud!" and in the following poem he asks, "What shall I do? What do you counsel, Love?/It is now time to die./ And I have waited longer that I would./ My lady died and did my heart remove. . . ." The long song ends:

Flee the clearness, the green,
Do not go near where there is song and laughter,
Canzone, follow after
Weeping: you are not fit for merry folk,
A widow, without comfort, in black cloak.

Petrarch's lamentations gradually change character as one reads toward the end of the collection. Grief gives way to reflection, and reflection turns his thoughts to spiritual love—thus to the love of God. Laura becomes the symbol of what man should strive for, even though in life she was desirable as woman. Because "Death quelled the sun wonted to overwhelm" him, and "Dust is the one who was my chill and spark," he is able to write, "From this I see my good," and "I find freedom at last, bitter and sweet/And to the Lord whom I adore and greet,/Who with his nod governs the holy things,/I return, tired of life, and with life sated." (From CCCLXIII)

Although translation does not always succeed in reproducing the finely-wrought rhythms of Petrarch's verse, the best has

the great virtue of coming as close to the form, sound, and even syntax of the original as one could hope for. On that account, an appreciation of the original becomes possible, even for those who do not understand Italian.

RING ROUND THE MOON

Type of work: Drama
Author: Jean Anouilh (1910-)
Time: 1912
Locale: The Auvergne, France
First presented: 1947

Principal characters:
HUGO, a young man about town
FREDERIC, his twin brother
MADAME DESMERMORTES, their aunt
DIANA MESSERSCHMANN, engaged to Frederic
MESSERSCHMANN, her millionaire father
LADY DOROTHY INDIA, Madame Desmermortes' niece and Messerschmann's mistress
ISABELLE, a ballet dancer
HER MOTHER, a teacher of the pianoforte
ROMAINVILLE, Isabelle's patron
PATRICE BOMBELLES, Messerschmann's traveling secretary, secretly in love with Lady India
CAPULAT, Madame Desmermortes' faded companion

Jean Anouilh likes to divide his plays into three categories of material and treatment, and to date he has maintained a fairly even balance of productivity among the classifications he has designated. Included in his *pièces noires,* as he calls his more somber dramas, are those based on themes taken from classic Greek sources or from history: *Legend of Lovers,* the retelling in a modern setting of the Orpheus and Eurydice story; *Antigone,* a thinly veiled allegory of France during the German occupation; *Medea,* and *The Lark,* which deals with the martyrdom of Joan of Arc. On the evidence of these plays it would be possible to make out a good case proving that Anouilh is the leading tragic dramatist of his generation in France; however, he is better known in this country and in England for his *pièces roses* and *pièces brillantes,* his lighter works of tender feeling, artifice, and wit which do not fall into any of the conventional classifications of drama. Neither comedy, farce, fantasy, nor romance, they contain elements of all four. *Ring Round the Moon,* listed among the *pièces brillantes,* is a typical example.

Ring Round the Moon is the title given by Christopher Fry to his adaptation of Anouilh's *L'Invitation au Château.* Although this version in English has considerable merit and unmistakable charm in its own right—a Cinderella theme treated in the manner of Oscar Wilde—Fry has caught little more than the mannered grace and brittle style of the original. His treatment, aptly described as "A Charade with Music," is a work of surface brilliance, poetic overtones, and sly wit, and as an engaging divertissement it provides an entertaining evening in the theater. Anouilh's play, on the other hand, is more serious in its ironic implications, depth of feeling, and insight into the muddled human situation, matters presented against a background that seems always on the point of dissolving into the make-believe atmosphere of a fairy tale.

This effect is characteristic of Anouilh's art, for he holds that the primary business of the theater is to create an illusion and a mood. The world of his plays is a moon-struck region of imagination and

invention in which the logic of things as they happen is seldom the daylight logic of the actual or the commonplace. In spite of the fact that this world is as circumscribed and meticulously detailed as Proust's, it lends itself to effects of unabashed theatricality appropriate to a Cloud-Cuckoo-Land in which the fantastic becomes the real, art is also artifice, and no clear line divides the rueful from the comic. Since Giraudoux no writer has been more successful in combining the irresponsible with the serious, the improbable with the real. Such stock situations as the confusion of identical twins, contrived or ridiculous misunderstandings between lovers, affections abruptly transferred, and the play within a play abound in Anouilh's dramas because he dares to be original in an old-fashioned way. He works within a stage tradition that goes back through the comedy of manners and the *commedia dell' arte* to Plautus, Terence, and Menander.

A twofold theme of deception and self-deception provides the dramatic motivation in *Ring Round the Moon*. The setting is the fifteenth-century chateau of Madame Desmermortes, the time those almost forgotten days before World War I when everyone had plenty of money—except the poor—and there was an international society, when aristocratic elderly ladies had genteel companions and wealthy elderly men had traveling secretaries, and when fabulous balls were common. An assemblage of guests has gathered at the chateau for such a gala occasion. They include Madame Desmermortes' nephews, Hugo and Frederic; Messerschmann, a millionaire industrialist of obscure origins; Diana, his daughter; Romainville, a patron of the arts; Lady Dorothy India, Madame Desmermortes' niece and Messerschmann's mistress, and Patrice Bombelles, the millionaire's secretary, with whom Lady India is involved in a secret love affair.

Hugo and Frederic are identical twins, alike in every respect except that Frederic has a heart and Hugo does not. Frederic is engaged to Diana, who is as heartless as Hugo and obviously the wrong person for Frederic to marry. Unable to see reason, he has followed a blind path wherever love has led; his latest folly is sleeping in the rhododendron bushes under Diana's window. Not realizing that he himself is in love with Diana, Hugo is determined to end his guileless brother's romance. To this end he hires Isabelle, a dancer in the corps de ballet at the Paris Opera, politely blackmails Romainville into passing her off as his niece, and introduces her as a guest invited to the ball. For a fee and the dress he has provided, Isabelle is to make herself the center of attention, so much so, in fact, that Hugo will appear to be in love with her. At the same time she is supposed to make Frederic think that she is in love with him in order to draw that young man to her and away from Diana.

Even before the ball matters begin to go awry. To the consternation of Madame Desmermortes' proper butler, Isabelle's vulgar mother also arrives and is recognized by Capulat, Madame Desmermortes' companion, as an old school friend. To explain her presence, the mother tells Capulat that Hugo and Isabelle are really in love and that the young man has brought the girl to the ball under the pretense that she is Romainville's niece in order to conceal her true identity. Informed of this circumstance by her companion, Madame Desmermortes decides to take a hand in the masquerade; she dresses Isabelle's mother in finery and introduces her as prominent in society.

From these materials Anouilh has constructed a plot in which irony and nonsense are only a part of the thematic design, not the ultimate effect of the play. With compassion and insight he shows in brief glimpses the reverse side of the illusions by which humanity lives, for his real theme is the isolation of the lonely and the loving and the attempts of men and women to find understanding among themselves, happiness in money or in love. Messerschmann and Isabelle stand

on a common footing when the millionaire, urged on by his jealous daughter, offers Isabelle money to leave the ball, and the dancer refuses. They end by tearing up the money in an angry, despairing rejection of material values. Then Messerschmann, remembering his peace and contentment in the days when he was a tailor in Cracow, goes off to break the Bourse and so lose his great fortune. His failure—for his flurry on the exchange more than doubles his wealth—is as ironic in its consequences as Isabelle's pretended suicide when, according to Hugo's plan, she throws herself in the lake on the chateau grounds; it is Hugo, not Frederic, who pulls her out, and it is to heartless Hugo that she turns in the misery of not being loved.

In the end worldly, shrewd old Madame Desmermortes sets these confused matters straight. Frederic discovers the true nature of Diana and finds in Isabelle an innocence and gentleness of heart to match his own. Hugo realizes that he has secretly wanted Diana all the while, after Madame Desmermortes makes him see that they were really made for each other. Even Messerschmann's future holds a promise of happiness. Believing that he has lost all his money, Lady India forgets Bombelles and swears that she will follow Messerschmann to Siberia if need be.

As stylized as a quadrille, touching even in its absurdity, Anouilh's play reveals not only the human capacity for error, self-deception, cruelty, and guilt but also man's striving toward goodness and love, within the confines of a limited but imaginatively conceived world in which illusion and reality stand back to back to shape a metaphor of life.

THE RIVET IN GRANDFATHER'S NECK

Type of work: Novel
Author: James Branch Cabell (1879-1958)
Type of plot: Social satire
Time of plot: 1896-1927
Locale: Litchfield, not to be found on the map of Virginia
First published: 1915

Principal characters:
COLONEL RUDOLPH MUSGRAVE, a Southern gentleman
MISS AGATHA MUSGRAVE, his sister
PATRICIA STAPYLTON MUSGRAVE, his wife
JOHN CHARTERIS, a novelist
ANNE CHARTERIS, his wife
MRS. CLARICE PENDOMER, Charteris' former mistress

Critique:

The Rivet in Grandfather's Neck, James Branch Cabell's third novel and the fourteenth volume in the Storisende Edition of his works, deals with the American descendants of Count Manuel of Poictesme. Subtitled "A Comedy of Limitations," the book satirizes the American South and its adherence to the code of chivalry. The title is taken from Hans Christian Andersen's fairy tale of "The Shepherdess and the Chimney Sweep," in which two porcelain figures who are in love attempt to escape after the shepherdess' grandfather, a porcelain Chinese figure with a nodding head, promises her to a wooden satyr. The shepherdess is frightened by the outside world, and they return. The grandfather had been broken while pursuing them, and his neck was riveted so that he could no longer nod agreement to the satyr's proposal. In the novel Musgrave interprets this tale as an

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allegory about human limitations: everyone has a figurative rivet in his neck, and this signifies the action one cannot perform. Although the outmoded code by which Musgrave lives is satirized, the author also perceived that this code was not without grace and charm. The manner matches the matter. Cabell was an urbane stylist who seems closer to the English wits than to any American writer.

The Story:

Colonel Rudolph Musgrave, family head of the Musgraves of Matocton in Litchfield, was forty years old in 1896. He was a consummate Southern gentleman: an aristocrat, a scholar, a lover, and an indifferent businessman. A bachelor, he lived with his sister Miss Agatha, who let nothing interfere with his comfort. His small income from his position as librarian of the Litchfield Historical Society was augmented by his genealogical research for people who were trying to establish a pedigree, and the brother and sister lived quite comfortably on his earnings.

Both, however, had inherited Musgrave weaknesses. She tippled, and he fell in love with many women. The colonel had a streak of chivalry in his nature which prompted him to make gallant gestures of renunciation for the sake of the lady in question. His most recent act of chivalry, which had provided Litchfield with amusing gossip, occurred when he had been overheard by Anne Charteris —whom he had loved and lost to the selfish novelist, John Charteris—while he was reprimanding her husband for siring a child by Mrs. Pendomer. Anne, who blindly worshiped her husband, had misunderstood the situation, and she had supposed that Musgrave was the guilty party. Musgrave had accepted the blame in order to save Anne from learning that her husband was a philanderer. Privately, Musgrave delighted in the episode.

The Musgraves were visited by Patricia Stapylton, the twenty-one-year-old daughter of a second cousin once removed who had eloped with an overseer. Roger Stapylton, the overseer, had become wealthy in the North, and Patricia was engaged to marry Lord Pevensey. Although Musgrave tried to impress Patricia with his most formal manner, she was not at all awed by him and immediately punctured his reserve. He spent a good deal of time with her, however, and once he read to her "The Shepherdess and the Chimney Sweep."

Musgrave, acting according to his code of honor, fell in love with Patricia and tried to renounce her; but she saw through his performance and jilted the Englishman. During the dinner at which their engagement was to be announced, Musgrave discovered that Patricia had fallen in love with Joe Parkinson. Musgrave made his grand gesture by announcing her engagement to the younger man. But Patricia jilted Parkinson and Musgrave married her.

At first their marriage was very happy, even though Patricia was troubled by her husband's reserve. Stapylton offered Musgrave a remunerative position in his business, but Musgrave refused it. Then Musgrave tried to make some quick money in the stock market but promptly lost all his savings. After that they lived on Patricia's allowance, which was rather small because Stapylton was displeased by their refusal to leave Litchfield.

Patricia had inherited a deformed pelvis from her mother, who died in childbirth. When Patricia became pregnant the doctors gave her the choice between losing the child or her life. Without telling her husband anything about the matter, she decided to have the child because she knew how much Musgrave wanted a son. Though she survived the birth of her son, she was never completely well afterward and had to have a series of operations. The son was named Roger after her father, and Stapylton settled almost all his money on the child.

Tensions began to develop between the Musgraves. Miss Agatha and Patricia had never got along well together because the

spinster resented Patricia's role in Musgrave's life. Patricia, still young and lively, found her husband's formality increasingly annoying. Also, she was annoyed by his ineptness with money.

The crisis in their relationship came with the death of Miss Agatha. During one of her drinking spells Miss Agatha had wandered out into a storm and caught pneumonia. When she died she was attended only by the colored maid, Virginia, and Musgrave rebuked his wife for leaving the sick woman alone. Patricia said some bitter things about Miss Agatha and insisted that Virginia hated all the Musgraves because Musgrave's uncle had fathered her son, who had been lynched by a mob for becoming involved with a white woman. Patricia declared that Virginia frequently was the only one present when a Musgrave died. Musgrave insisted that this claim was nonsense. The quarrel ended bitterly and their relationship was never quite the same afterward.

When their son was five, the Musgraves gave a house party at Matocton, the Musgrave ancestral estate. Among the guests were Anne and John Charteris. Patricia, finding Charteris a pleasing contrast to her husband, let him persuade her to run off with him. On his part, Charteris enjoyed the adoration of women and had been involved in many affairs. Though a successful novelist, he was not independently wealthy, and so he had always remained with Anne because she had a great deal of money. Now he was prepared to leave his wife because he thought he had found a richer woman.

Musgrave, discovering the plan, informed Charteris that Patricia had very little money of her own. Charteris then told Patricia that he could not take her away, giving her many hypocritical reasons for his change of heart.

Patricia was told by her doctor that her heart was weak and that she would not live long. Although she kept her own counsel, she was now determined to seek happiness with Charteris, and so she persuaded him to go through with their original plan. Charteris borrowed money from his wife to finance his desertion.

Musgrave, learning that Charteris and Patricia were going through with the elopement, attempted to dissuade Charteris by telling him that they were actually half-brothers. According to Musgrave's code of honor, no gentleman would steal his brother's wife. Charteris was unmoved by the news. The next morning Musgrave met the lovers as they were departing and struck Charteris. Patricia, realizing that Charteris was a coward, broke with him.

A few days later Charteris was murdered by a jealous husband. On this occasion, for once, he was innocent. The newspaper with the story was brought to Patricia by Virginia, and Patricia died of a heart attack.

Anne Charteris, who had never seen through her husband, continued to adore him. Some five years after his death she met Musgrave in the cemetery where both Patricia and Charteris were buried. Musgrave had Mrs. Pendomer's son with him. At first Anne was outraged by Musgrave's lack of taste in being seen in the company of his illegitimate child, but as she looked at the boy she realized that Charteris was the boy's real father. Although Musgrave tried to maintain the deception, Anne finally realized that her husband had been a scoundrel. There was now nothing to stand between Anne and Musgrave; they recognized, however, that their loyalties to their dead mates were too strong to let them marry.

In 1927, Colonel Rudolph Musgrave died dreaming of his first meeting with Patricia.

THE ROMAN ACTOR

Type of work: Drama
Author: Philip Massinger (1583-1640)
Type of plot: Tragedy of intrigue
Time of plot: First century
Locale: Rome
First presented: 1626

Principal characters:
PARIS, the Roman actor
DOMITIAN, Emperor of Rome
DOMITIA, his wife
ARETINUS, Domitian's spy
PARTHENIUS, Domitian's freedman

Critique:

The Roman Actor depicts the degeneracy of imperial Rome under the tyrant Domitian. In contrast to the general corruption stand Paris, the actor, and two senators of Stoic persuasion. The most original and impressive element of the play is the character of Paris. Unfortunately, the plot revolves around Domitian, a much less interesting character, while Paris is forced awkwardly into the central action. Paris, in defending the theater of Rome, is Massinger's spokesman for the Stuart theater.

The Story:

During the reign of Domitian, there was little public support for the theater. The people, accustomed to circuses and involved in their own licentious practices, found the drama tame by comparison; thus most actors made a bare livelihood. One troupe of actors, however, prospered, because of the special affection Domitian had for its leading member, Paris. But Paris also had his enemies in the inner circles around the emperor, the most notable being Aretinus, Domitian's spy, who believed he and other leaders had been satirized in a production by the players. While Domitian was involved in a military campaign, Aretinus took the opportunity to have Paris and his fellow actors arrested.

At a session of the Senate they were charged with treason. Paris' defense was in the form of a general vindication of the theater, in which he eloquently testified to the uplifting effect of drama through its revelation of evil and its attempt to inspire honorable action. As he finished his speech, news was brought of Domitian's return from his conquest of the Chatti and the Daci; thus the release of the actors was assured.

The people's praise of Domitian for his victory was exceeded only by his self-praise. In a characteristic gesture, he celebrated his return by having his captives tortured and slain. Although his despotism and his brutality were causing unrest among the people, few dared speak against him.

Among those who welcomed the emperor were several women who vied for his favor. All were greeted with contempt, except the beautiful Domitia. She had been the wife of a senator, Lamia, until one of Domitian's men had forced her husband, under threat of death, to sign a bill of divorce. She, ambitious for position, had been agreeable to the change as long as she could be Domitian's wife, not his strumpet. Now he bestowed on her the title of Augusta.

Aretinus had kept a watchful eye on signs of discontent during his ruler's absence. Now he informed Domitian of opposition to his poisoning of Agricola, his execution of Paetus Thrasea, his incest with his niece Julia, and his intended marriage to Domitia. Prominent among the malcontents were three senators—

Rusticus, Sura, and Lamia. Domitian resolved to have revenge first on Lamia.

After Domitia had been established in the imperial palace as his wife, the emperor ordered Lamia brought to him. Domitian gave lavish thanks to the senator for the gift of his wife, declaimed the joys of living with Domitia, and at an appropriate moment had Domitia sing a song from the window above them. After Lamia had time to experience fully his mental anguish, Domitian ordered his execution.

In compliance with one of the emperor's first orders on arriving in Rome, the actors presented a play. *The Cure of Avarice* was chosen at the request of Parthenius, Domitian's freedman, who hoped that the dramatization would help turn his father from his miserly habits. But the obdurate old man was unimpressed. Domitian then tried to convince him of the foolishness of his practices, but to no avail. Finally, piqued, Domitian ordered the old man's death. Despite the long and faithful service of Parthenius, the emperor refused to hear his plea for his father's life.

The next to satisfy Domitian's lust for blood were the senators Rusticus and Sura, who had criticized the emperor for his execution of the Stoic philosopher, Paetus Thrasea. In hopes of hearing their cries for mercy, Domitian had them tortured. Sustained by their Stoic principles, however, the two men refused to show any sign of pain and mocked him for his impotence against them. Even after he had ordered them killed, the experience unsettled him and gave him his first doubts of his omnipotence.

Domitia, to cheer up her husband after this ordeal, had a play presented in which Paris acted the part of a rejected lover. As the drama progressed, she became increasingly agitated, until at the point of Paris' threatened suicide she jumped from her seat to stop him.

This unusual behavior immediately aroused the suspicions of the women of the court. Having been replaced by Domitia in the emperor's favor, and having been treated like servants by Domitia, these women had been awaiting a chance to discredit her. Their suspicions were confirmed when they discovered that she had sent a letter to Paris requesting that he meet her. Aretinus, the ubiquitous spy, was also aware of this situation; he saw in it a chance not only to gain further power but to triumph over Paris. In a petition signed by him and the women, Domitian was notified of his wife's behavior. Although refusing at first to believe the accusation, he agreed to observe the meeting between his wife and Paris.

At this meeting, Domitia, after finding that hints of her feelings failed to elicit the desired response in Paris, openly stated her love for him. Loyalty to Domitian kept Paris from succumbing to her enticements, however, and her threats and her bribes left him unmoved. Finally, after she begged for a brotherly kiss, he weakened. At that moment Domitian arrived on the scene. Enraged by her infidelity, but still too much ruled by the power of her beauty to kill her immediately, Domitian had his wife placed under guard in her chamber. Aretinus, expectant of reward for informing on the pair, was put to death instead. The palace women, for their efforts, were cast into a dungeon.

Left alone with Paris, Domitian protested his aversion to killing him. At Domitian's request, they acted out a play called *The False Servant,* with Paris playing the part of the servant, Domitian acting as the wronged husband. In the scene in which the husband discovers the treachery of his servant, Domitian drew his sword and killed Paris. The emperor, feeling in honor bound to kill a man he much admired, believed he, at least, had provided a fitting end.

Domitia's hold on her husband was so great that she was soon restored to grace. Far from being remorseful, however, she openly mocked Domitian for his weakness in loving her and refused

ever again to respond to his love. Finally, after an especially vicious taunting, he gained courage to place her name in his book of condemned people.

A further source of irritation to him was an astrologer's prediction of his imminent death. According to the prophecy, the astrologer himself would be eaten by dogs before Domitian would die. In order to shift the course of events, the emperor gave orders that the astrologer be burned. As the soldiers prepared to burn him, a heavy rain put out the fire, and dogs burst upon them and devoured the body. Filled with fear by this happening, Domitian surrounded himself by tribunes and awaited the hour of five, at which time his death had been predicted.

Meanwhile, Domitian's book having been stolen by Domitia, she, Parthenius, and the women of the court found their names on the condemned list. With others, they decided on immediate action. By falsely telling Domitian that the hour of five was passed, Parthenius drew him away from his guard, and all the conspirators fell upon him and ended the life of a tyrant.

ROMANCE OF THE THREE KINGDOMS

Type of work: Novel
Author: Lo Kuan-chung (c. 1320-c. 1380)
Type of plot: Historical romance
Time of plot: Third century
Locale: China
First transcribed: Fourteenth century

Principal characters:

LIU PEI, a distant descendant of the royal family of the Han dynasty and the founder of the Shu Han Kingdom
KUAN YÜ, Liu Pei's sworn brother, later apotheosized by Chinese as the God of War
CHANG FEI, the sworn brother of Liu and Kuan, a blunt soldier of great prowess
CHU-KO LIANG, prime minister to Liu Pei and to his weakling successor
TS'AO TS'AO, founder of the Wei Kingdom, noted for his unscrupulous resourcefulness
SUN CH'ÜAN, founder of the Wu Kingdom
CHOU YÜ, Sun Ch'üan's brilliant military commander, perpetually piqued by Chu-ko Liang's superior intelligence
CHAO YÜN, a brave general of the Shu Han Kingdom
LÜ PO, an unprincipled and matchless warrior famous for his romantic involvement with the beauty Tiao Shan
SSU-MA I, founder of the all-powerful Ssu-ma family in the Wei Kingdom
CHIANG WEI, Chu-ko Liang's successor

Critique:

The colorful events of the period of the Three Kingdoms, beginning with the rise of the Yellow Turban rebels under the last emperors of the Eastern Han dynasty and ending with the unification of China under the first Chin Emperor, have always fascinated the Chinese. Lo Kuan-chung, who made use of official history as well as oral traditions in the composition of this great dynastic romance, permanently fixed the popular image of the period. In this respect he is not unlike Homer, who rendered a similar service for the Greeks. It is not too

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much to say that the *Romance of the Three Kingdoms* (*San-kuo chih yen-i*) has been for centuries the most popular book in China, beloved alike by literati and populace. Lo Kuan-chung wrote from the point of view which believes Liu Pei to be the rightful successor to the Han throne, but while his treatment of the major personages of Shu Han is always sympathetic, he seldom stoops to vilify the equally colorful heroes of Wei and Wu. Even Ts'ao Ts'ao, always the caricature of a villain on the Chinese stage, is a more complex and subtle character in the book than most careless readers would allow. In making Chu-ko Liang his hero, a man of unexcelled intelligence who nevertheless attempts the impossible out of his devotion to Liu Pei and his cause, Lo Kuan-chung has given his history a tragic meaning of the most disturbing kind.

The Story:

When the Yellow Turban rebellion was finally quashed, the many soldiers of fortune who took part in its suppression seized power for themselves, thus precipitating the downfall of the Eastern Han dynasty. Among these the most shrewd and successful politician was Ts'ao Ts'ao, who had already attracted a large following of able counselors and warriors. After the systematic elimination of his many rivals, such as Tung Cho, Lü Po, Yüan Shao, and Yüan Shu, he ruled over North China as the King of Wei, subjecting the Han Emperor and his court to great indignity.

Liu Pei, who also rose to fame during the Yellow Turban rebellion, was for a long time doing very poorly, in spite of the legendary prowess of his sworn brothers, Kuan Yü and Chang Fei. It was not until he sought out Chu-ko Liang and made him his prime minister that his fortunes began to improve. In time he ruled over Szechwan as the King of Shu Han.

While Liu Pei was beginning to mend his fortunes, the only man who blocked Ts'ao Ts'ao's territorial ambitions was Sun Ch'üan, who had inherited from his father and older brother the rich kingdom of Wu, south of the Yangtze. When Ts'ao Ts'ao finally decided to cross the Yangtze and subdue Wu, Sun Ch'üan and Liu Pei formed an alliance, and the combined strategy of their respective military commanders, Chou Yü and Chu-ko Liang, subjected Ts'ao Ts'ao's forces to a crushing defeat. After this victory Liu Pei went to Szechwan and the precarious power balance of the Three Kingdoms was established.

The friendly relationship between Shu and Wu did not last long. Kuan Yü, entrusted with the vital task of governing the province of Hupeh, adjacent to the Wu territory, had antagonized Sun Ch'üan, and in the subsequent military struggle he was killed. Liu Pei now vowed to conquer Wu; against the sage advice of Chu-ko Liang, who wanted to conciliate Wu so as to counter their more dangerous common enemy, Wei, he led a personal expedition against Wu and suffered a disastrous defeat. Liu Pei died soon afterward.

Liu Pei's son and successor was a moronic weakling. Out of loyalty to his late master, however, Chu-ko Liang was determined to serve him and improve the fortunes of Shu. He made peace with Wu and led several expeditions against Wei. These campaigns ended in a stalemate. Overburdened with work and handicapped by the lack of able generals (of the "Five Tiger Warriors" of Liu Pei's day, only Chao Yün had remained, an old fighter as intrepid as ever), Chu-ko Liang could no longer direct his campaigns with his usual brilliance. Moreover, the Wei commander, Ssu-ma I, whose family had become increasingly powerful in the Wei court following the death of Ts'ao Ts'ao, was in many ways his shrewd match. Finally Chu-ko Liang died of physical exhaustion.

By that time the Ssu-mas had usurped the power of Wei and had subjected Ts'ao Ts'ao's descendants to as much

cruelty and torture as Ts'ao Ts'ao and his immediate successor had subjected the Han emperors. Wu and Shu had both weakened. Even though Chiang Wei, the Shu general, tried bravely to stem the tide, he was overwhelmed by the numerical strength of the invading Wei forces, under the command of T'eng Ai and Chung Hui. Soon after the death of Chiang Wei, the kings of Shu and Wu surrendered. Ssu-ma Yen, Ssu-ma I's grandson, now ruled China as the first Emperor of Chin.

A ROOM WITH A VIEW

Type of work: Novel
Author: E. M. Forster (1879-)
Type of plot: Social comedy
Time of plot: Early 1900's
Locale: Florence, Italy, and Surrey, England
First published: 1908

Principal characters:
MISS LUCY HONEYCHURCH, a young Englishwoman
MISS CHARLOTTE BARTLETT, her cousin and chaperon
MR. EMERSON, an Englishman
GEORGE EMERSON, his son
THE REVEREND ARTHUR BEEBE
MRS. HONEYCHURCH, Lucy's mother
FREDDY HONEYCHURCH, Lucy's brother
CECIL VYSE, Lucy's fiancé
MISS CATHERINE ALAN, a guest at the Pension Bertolini
MISS TERESA ALAN, her sister
MISS ELEANOR LAVISH, a novelist

Critique:

This novel, E. M. Forster's third, was probably conceived in Italy. To Mr. Forster, Italy represents the force of true passion, and the recognition of this passion by his heroine in his theme here. He is singularly aware of the nonexistence of absolutes; his kindest characters have their moments of cruelty and areas of incomprehension. Similarly, those least sympathetic have moments of glory and of true feeling and understanding. Forster is also intensely aware of the structure of society and of the imperfections and merits of each of its spheres. Although smaller in scope than *Howard's End* and *A Passage to India,* his two later novels, *A Room with a View* is equally perceptive and shows a highly developed moral sensibility.

The Story:

Lucy Honeychurch and Charlotte Bartlett were disappointed by the Pension Bertolini and by the fact that their rooms had no view. They were embarrassed at dinner when Mr. Emerson offered to exchange his and his son's rooms, which had views, with theirs. Their unhappiness decreased when the Reverend Arthur Beebe, whom they had known previously, and who had been appointed rector of Lucy's home parish, joined them at dinner. After dinner he managed to convince Charlotte that the exchange of rooms would not put them under any obligation to the Emersons. The change, although effected, merely confirmed Charlotte's opinion that the Emersons were ill-bred.

At Santa Croce Church Lucy met the Emersons, who guided her to the Giotto

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frescoes that she had come to see. She found that she was more at ease with Mr. Emerson than she had expected, even though his rejection of artistic and religious cant and his concern about his son confused her.

Late one afternoon Lucy declared that she would go for a walk alone. She bought some photographs of paintings she had seen and then walked through the Piazza Signoria. As she did so, she passed two men arguing over a debt. One stabbed the other and the stricken man, bleeding from the mouth, died at her feet. At the same moment she saw George Emerson watching from across the square. As he reached her side, she fainted. After she had recovered, she sent him to get her photographs. Disturbed because they were covered with blood, he tossed them into the Arno on the way home. When Lucy asked why he had thrown the pictures away, he was forced to tell her. He felt that something very significant had happened to him in the piazza. Lucy stopped with him near the pension and, leaning beside him over the parapet, asked him to tell no one that he had been there. Perturbed by their enforced intimacy, she was puzzled and amazed when George said that the murder would make him want to live.

In a large party the visitors at the pension, together with a resident English chaplain, drove toward Fiesole. Lucy, excluded from Miss Lavish's conversation with Charlotte, asked one of their drivers to direct her to the clergyman. Instead, he led her to George. Lucy found at the end of the path a terrace covered with violets. While she stood there, radiant at the beauty of the place, George stepped forward and kissed her. Charlotte, whom neither had seen at first, called her cousin back.

Charlotte told Lucy that George was a cad and, obviously, was accustomed to stealing kisses. She took advantage of Lucy's need for sympathy to indicate that George's way of life, as she saw it, was merely brutal. In the morning the women took the train for Rome.

Back at her home in Surrey, Lucy became engaged to Cecil Vyse, whom she had visited in Rome. Mr. Beebe, coming to the house for tea, was perturbed by the engagement. Returning from a party with Lucy and Mrs. Honeychurch, Cecil saw a pair of ugly villas that had been put up by a local builder. When the village residents became alarmed as they considered the type of person who might rent them, they were assured that a certain Sir Harry Otway had bought the houses and intended to lease them only to suitable tenants. Lucy suggested the Misses Alan whom she had met in Florence. After seeing the villas, Cecil and Lucy walked on through the woods. By a pond where Lucy had bathed as a child, Cecil, for the first time, asked if he might kiss her. Their embrace, not successful, only reminded Lucy of the Emersons, whom she then mentioned to Cecil.

Shortly before the Alans' occupancy had been arranged, Cecil met the Emersons in London and suggested that they take one of the villas. Not connecting them with Lucy, he hoped thereby to disrupt the local social order. After the Emersons had moved into their house, Mr. Beebe took Freddy Honeychurch to meet them. The boy immediately asked George to go swimming with him. Together with Mr. Beebe they swam and raced gaily at the pond in the woods. There Lucy came upon George again. Although he greeted her joyously, she bowed stiffly and moved on with her mother and Cecil.

One Sunday, while George was visiting the house, Cecil loftily refused to play tennis. Lucy, George, Freddy, and a friend of his played while Cecil read. After the game Cecil read aloud from his novel. Written by Miss Lavish, it contained a scene describing George and Lucy's kiss. Cecil was ignorant of this fact, but George and Lucy were profoundly moved. On the way into the house, George again kissed her. Charlotte

was staying in the house at that time and Lucy was furious that she had thus betrayed her to Miss Lavish. Together they went to George and Lucy asked him to leave. Before he obeyed, he told Lucy that he loved her and that it would be disastrous for her to marry Cecil, who was incapable of intimacy with anyone.

That evening, although she denied to herself that she was attracted to George, Lucy broke her engagement to Cecil. In the meantime Mr. Beebe received a letter from the Misses Alan, who were planning to visit Athens. To escape her confusion, Lucy decided that she must go with them, and Charlotte joined Mr. Beebe in persuading Mrs. Honeychurch to let Lucy go. Lucy, afraid that George would hear of her rejection of Cecil and return to see her, hoped in this manner to avoid another meeting with him.

As Lucy was returning from a day in London with her mother, Charlotte came out of Mr. Beebe's house and asked them to go with her to church. Lucy, declining, went into the house to await their return. There she found Mr. Emerson in the library. George, feeling utterly lost, had gone to London. Lucy finally admitted that she was not to marry Cecil, but when Mr. Emerson revealed his intuitive knowledge that she loved George, she became angry and wept. Although she gradually perceived that all he said was true, she was upset at the prospect of distressing everyone afresh if she acted on her new knowledge. Strengthened by Mr. Emerson's passion, sincerity, and confidence, however, she promised to attempt to live the truth she had learned.

Her family opposing but not defeating her, Lucy married George. They spent their honeymoon in the Pension Bertolini, where they wonderingly realized that subconsciously Charlotte had been on their side. She had known that Mr. Emerson was in Mr. Beebe's house, and she must have realized, too, how he would speak to Lucy when they met there.

THE RUBÁIYÁT OF OMAR KHAYYÁM

Type of work: Philosophical poem
Translator: Edward FitzGerald (1809-1883)
First published: 1859

> Awake! for Morning in the Bowl of Night
> Has flung the Stone that puts the Stars to Flight:
> And Lo! the Hunter of the East has caught
> The Sultán's Turret in a Noose of Light.

Thus did Edward FitzGerald, a shy dilettante living in the Victorian Age, open the first edition of what he called his "transmutation" of the quatrains of Omar Khayyám, a Persian mathematician and poet of the eleventh century. So striking are these opening lines, which flash like the rays of the morning sun, it seems almost incredible that anyone could read them and not wish to continue; but FitzGerald's poem, unsigned and privately printed, mouldered in bookshops for years, even though the price dropped to a penny a copy. Not until Dante Gabriel Rossetti stumbled on the poem, realized its worth, and began quoting from it in the proper literary circles did *The Rubáiyát* start its upward climb to great popularity. Fearful that its epicurian flavor would prove too spicy for prudish Victorians, FitzGerald did not allow his name to be associated with the poem during his lifetime. Only the fifth edition, published six years after his death in 1883, gives him credit for taking Omar's random verses and turning them into a poem that has shape, vitality, and a lyrical frivolity. Even after the poem had become famous, a theory was seriously advanced that it was all symbolical, that when Omar mentioned

"Wine" he really meant "the Divinity." Such a theory seems as hard to swallow as the one which makes a religious allegory out of the "Song of Solomon." FitzGerald finally won out over the Victorians; by 1900 admirers of *The Rubáiyát* had become a cult. Not so lucky was Omar himself, for he too tried to run counter to a trend: the ancient Persians believed that poetry must have mysticism to be of value; *The Rubáiyát* was so worldly it told them bluntly to eat, drink, and be just as merry as possible. Thus Omar died unpraised and not until more than seven centuries later, when he was "reincarnated" in FitzGerald, did the world hail his philosophy.

Following the opening quatrain, *The Rubáiyát* quickly establishes that philosophy, for as soon as the cock crows some people standing in front of a tavern demand that the door be opened so that they may drink their wine immediately. Such is the theme of the poem: life is short; therefore, you must put no dependence in Tomorrow or the Hereafter, but must seize on Today with all its sensory pleasures. FitzGerald plays variations on this theme for more than a hundred quatrains and among these are some of the most-quoted stanzas in English literature; for instance, those concerned with "the Bird of Time," with the celebrated "Book of Verses underneath the Bough," with the "batter'd Caravanserai," with "so red the Rose," and with the "Moving Finger." But *The Rubáiyát* is not haphazardly thrown together. It flows smoothly from the praising of wine to the disparagement of logic and wisdom; then from the spoofing of the ordinary conception of Divinity to the finality of death, that simple end to revelry.

One of the most interesting sections, though not the most lyrical, is the group of related stanzas dealing with the Potter and the Pots. Some of the Pots are "loquacious Vessels" and what they say reveals a thought-provoking if somewhat skeptical attitude toward life, the Creator, and death. The first vessel complains that surely the earth will not be molded into a figure and then broken or trampled back to earth again. A second says that since a "peevish Boy" would not break a bowl from which he had drunk with pleasure, the Potter will certainly not in wrath destroy what He created. Then follow these stanzas:

> After a momentary silence spake
> Some Vessel of a more ungainly Make:
> "They sneer at me for leaning all awry:
> "What! did the Hand then of the Potter shake?"
>
> Whereat some one of the loquacious Lot—
> I think a Súfi pipkin—waxing hot—
> "All this of Pot and Potter—Tell me, then,
> "Who is the Potter, pray, and who the Pot?"
>
> "Why," said another, "Some there are who tell
> "Of one who threatens he will toss to Hell
> "The luckless Pots he marr'd in making—Pish!
> "He's a Good Fellow, and 't will all be well."

FitzGerald (or Omar) cannot be taken seriously as a destroyer of faith or as a radical philosopher. He is too lighthearted to be accused of inducing corruption. And when *The Rubáiyát* is looked at closely, one becomes aware that there are really no new ideas here; it has all been said before. Certainly this poem and Gray's "Elegy Written in a Country Churchyard" are highly dissimilar, but in one respect they are alike: both FitzGerald and Gray have taken a series of platitudes, strung them together, and created tremendously effective poems because the words and music blend together so appropriately. Gray's music is slow and stately, a funeral march; FitzGerald sings like a skylark that has become tipsy from eating fermented cherries:

> You know, my Friends, with what a brave Carouse

I made a Second Marriage in my house;
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

The meter of these lines is plain iambic pentameter, but somehow the unrhymed third line makes each stanza spill into the next, as one might pour wine rapidly from one cup to another. The alliteration and the adroit use of internal part-rhyme (such as "barren Reason") increase the musical effect. And FitzGerald's diction is so fresh, so pert, that *The Rubáiyát* may never become dated, may always sound as if it were written yesterday or (more in the FitzGerald spirit) Today.

In any long poem there are bound to be passages that come as a letdown; *The Rubáiyát* is no exception. A goodly number of its stanzas can be passed over without loss to the reader and even some of the better and best ones are repetitive. In spite of these minor objections *The Rubáiyát* glitters with joy, especially so when one considers it as a product of the Victorian Age, which took itself so seriously. Two fine poets of that era have written poems in which they give their ideas on death. Tennyson's death-poem is, of course, the simple and moving "Crossing the Bar"; in "Prospice" Browning envisions the end of life as a last battle to be won, a fighting-through to heaven. Measured against these two great poems, the final stanza of *The Rubáiyát* may seem flippant, but its very flippancy makes it equally as memorable:

And when like her, oh Sákí, you shall pass
Among the Guests Star-scatter'd on the Grass,
And in your joyous errand reach the spot
Where I made One—turn down an empty Glass!

RULE A WIFE AND HAVE A WIFE

Type of work: Drama
Author: John Fletcher (1579-1625)
Type of plot: Romantic comedy
Time of plot: c. 1600
Locale: Spain
First presented: 1624

Principal characters:
LEON, a young Spanish gentleman
DON JUAN DE CASTRO, a colonel
MICHAEL PEREZ, a captain
CACAFOGO, a fat usurer
THE DUKE OF MEDINA
MARGARITA, a rich and wanton lady
ALTEA, her companion
ESTIFANIA, her maid

Critique:

From a strictly moral point of view, *Rule a Wife and Have a Wife* leaves a good deal to be desired; Leon wins the beautiful, rich, and wanton Margarita by deceit and transforms her into a dutiful and virtuous wife by bullying her unmercifully. But Fletcher is never much concerned with moral questions. Rather, he is interested in creating comic situations which will give rise to fast-moving action and which will permit the introduction of interesting and humorous characters. These effects he achieves masterfully in *Rule a Wife and Have a Wife,* one of the most tightly knit of his comedies. The main plot, the taming of Margarita by Leon, is carefully balanced against the subplot, the gulling of Michael Perez by Estifania, and the two plots serve to reinforce each other ad-

mirably. As a supposedly weak husband asserts and wins superiority over his wife, so a seemingly wealthy and virtuous wife reveals to her husband that she is no better than she should be and makes him like it. The plots are united in their use of dramatic irony, and both are invigorated by a strong and direct language which is saved from vulgarity by its use in broadly comic, sometimes nearly farcical, situations.

The Story:

As they were discussing the gathering of their companies for the Dutch wars, Michael Perez and Don Juan de Castro were interrupted by two veiled ladies, one of whom desired Don Juan to carry a message to a kinsman serving in Flanders. Perez was much attracted by her companion, and the lady seemed equally drawn to him. In spite of his pleas, however, she would not open her veil, although she did instruct him to have his servant follow her to learn the location of her home and to call there later himself. This was done, and Perez was overjoyed to find that the lady, Estifania, was not only lovely but also the owner of a magnificent town house beautifully adorned with hangings and plate. Perez proposed on the spot and to his delight was accepted. Don Juan, meanwhile, was interviewing Leon, a young man recommended to him as an officer. Although he was strong and handsome and had seen previous service, Leon revealed himself to be the most incredible ass. When he showed himself to be both cowardly and immeasurably stupid, Don Juan dismissed him with little encouragement.

In the country nearby, Margarita, a beautiful young heiress, was making preparations to return to town. She had but one object in view—pleasure—and she declared herself not at all adverse to a bit of wantonness if it should come her way. On the advice of Altea, her gentlewoman, she had decided that her reputation could be best protected if she married a foolish and complaisant man who would wink at her infidelities. In fact, Altea had just the man in mind, a fellow who was presentable enough but who had no more brains than an oyster and no sense of honor whatever. The man was Leon. When Margarita interviewed him she found him perfect for the role he was supposed to play, and she decided to wed him at once. She did not hear Leon whisper to Altea that he was a thousand crowns in her debt.

Margarita's sudden appearance in the city was welcomed by all the gallants, but it interrupted the idyllic honeymoon of Perez and Estifania. The soldier was reveling in the possession of his bride's mansion when Margarita and her entourage arrived at the door. Estifania did not seem altogether surprised; she pacified Perez by telling him that Margarita was a poor cousin trying to make the gentleman who accompanied her believe that she was rich in order to have him propose. The scheme made it necessary for Estifania and Perez to move into temporary quarters for a few days so that the ruse could be carried out. After Perez had left, the relationship between Estifania and Margarita became clear. Far from being a poor cousin, Margarita was the mistress and Estifania only the maid. It was Perez who had been thoroughly gulled.

Again in possession of her house, Margarita wasted no time. New hangings were placed in the rooms, couches were arranged in strategic locations, a magnificent dinner was prepared, and a company of gallants, including Don Juan and the Duke of Medina, in whom Margarita was especially interested, were invited to enjoy the feasting and entertainment.

The party was just beginning when Leon appeared, his air of stupidity and fecklessness entirely gone. Proudly he informed the guests that he was Margarita's husband and master and that he intended to protect his honor to the utmost. Margarita was infuriated, but Leon quickly silenced her. The Duke, too, was sorely displeased that his plans for Margarita had gone so suddenly awry, and he an-

grily drew upon Leon. But the young man was quite ready to fight, and only Don Juan's intercession restored calm and won a grudging apology from the Duke. Don Juan, in fact, was enchanted to see Leon's sudden transformation.

The guests were going fairly amicably in to dinner when Perez burst in. From some women in his new lodging he had heard the truth about Estifania, and he had also learned that he was not the first husband she had cozened. Moreover, she had disappeared with all his possessions.

Having had the women's story confirmed by Margarita, Perez hurried away again, determined to find Estifania and punish her. But when he met her on the street, Estifania was as angry as he; she had attempted to pawn his treasures and had learned that they were all false. In the mutual tongue-lashing that followed, Estifania emerged the winner. Having sent Perez back to Margarita's house again, convinced that it was really his, she began to improve their fortunes by selling Perez's worthless trinkets to Cacafogo for many times their value. She told him that they were Margarita's possessions which her mistress was sacrificing so that she could raise money to escape from Leon.

The Duke had ideas of his own about separating the husband and wife: he had Don Juan deliver to Leon a commission to command a troop of horse and orders to leave for Flanders immediately. When she heard of this plan, Margarita protested, tongue in cheek, that she hardly could bear to be left by her new husband whom she was just coming to love. If only she could accompany him, she sighed, but that, of course, was impossible. At the most ardent point of her discourse she heard the sound of hammers. Leon had checked the Duke's maneuver neatly. He intended to take with him to Flanders not only Margarita but also the complete furnishing of the house so that he could live like a gentleman in the garrison. As a last resort Margarita pleaded that she was pregnant, but Leon calmly reminded her that since they had been married only four days the news was somewhat too sudden to be credible. In spite of the protests of the gallants who were present, Leon remained firm; Margarita would accompany him. In a pique, Margarita gave the house and furnishings to Perez, who had by that time arrived to claim the possessions he believed his own, but Leon was so little troubled by this action that Margarita, almost in spite of herself, was compelled to express her admiration for him. Consequently, the gift was withdrawn, and Perez again was gulled.

Angered beyond measure, he once more sought out Estifania. This time he drew his sword to kill her, but she stopped him by covering him with a pistol. She then took the edge off his wrath by presenting him with the thousand ducats out of which she had gulled Cacafogo. Realizing that there were shortcomings on both sides of the match and that his wife was a great deal cleverer than he, Perez decided that he ought to make the best of his bargain.

Meanwhile, both the Duke and Cacafogo arrived independently to pay suit to Margarita. The usurer was diverted into the wine cellar, where he soon became drunk. The Duke, having gained entry to the house by pretending to be wounded in a duel, soon found a chance to be alone with her, but his passionate speeches were interrupted by Cacafogo's drunken roaring from the cellar, a noise which, at Margarita's suggestion, he took to be a devil haunting him because of his evil purpose. Half afraid and thoroughly ashamed by the lady's virtuous replies, he became utterly discomfited and renounced his suit for good. This development completely satisfied Leon, who had overheard everything that was said. All ended happily as the bride and groom, now completely in love with each other, invited Perez and Estifania to take service with them.

SAINT JOAN

Type of work: Drama
Author: Bernard Shaw (1856-1950)
Time: 1428-1456
Locale: France
First presented: 1923

Principal characters:
JOAN OF ARC, Maid of Orléans
CHARLES, Dauphin and later King of France
PETER CAUCHON, Bishop of Beauvais
THE EARL OF WARWICK, an English lord
"JACK" DUNOIS, a French commander
ROBERT DE BAUDRICOURT, a French squire
THE ARCHBISHOP OF RHEIMS
DE STOGUMBER, an English chaplain

In 1920, almost five hundred years after she had been burned at the stake as a heretic, sorceress, and witch, Joan of Arc, Maid of Orléans, was canonized; three and one half years later, with the first performance of *Saint Joan* on December 28, 1923, at the Garrick Theatre in New York City, Joan was Shavianized. That is to say, George Bernard Shaw told the world the truth about Joan in terms of the Shavian dramatic dialectic.

Shaw felt that although Joan had been completely rehabilitated, both by the Church and by secular commentators, the true significance of her life and martyrdom was not yet understood, for in exonerating Joan of the crimes for which it had burned her, the Church had whitewashed Joan and condemned itself. Furthermore, the literary interpretations of Joan, ranging from Voltaire's ribald burlesque to Mark Twain's romantic adulation, were misleading and therefore worthless. Shaw believed that he could rectify all these erroneous interpretations. He proceeded to write *Saint Joan,* basing it on the extraordinary premises, first, that Joan was a harbinger of Protestantism and, secondly, that she was a fomenter of nationalism. Within the framework of the play he concludes that Joan had to die because as a Protestant she threatened the authority of the Church, and as a nationalist she imperiled the power of the feudal lords.

Whether or not these premises and conclusions are valid historically is, of course, conjectural. But such a question is irrelevant since they are valid dramatically. In this play more than in any other, Shaw succeeded in creating characters who lived the theme in addition to preaching it. *Saint Joan* is thus a genuine play, not just a Shavian dialogue.

Joan's Protestantism is rooted in her independence, her insistence on listening to the dictates of her heavenly voices, which she concedes may be figments of her imagination. Convinced that the advice given her by Saint Margaret and Saint Catherine is sensible and practical, she finds the courage to defy bishops, archbishops, and inquisitors. Her nationalism grows out of her almost fanatical zeal to save France from the English and to establish France as an autonomous state dedicated to glorifying God. This zeal, manifested as fervid sincerity and earnestness, enables her to command generals and to crown kings.

Independence, courage, and zeal—these characteristics make Joan a Shavian genius, a superwoman, and the female counterpart of Jack Tanner. Her ability to probe deep into the problems of life and to formulate independent ethical values causes her to be alienated from conventional society. Although Joan is a Shavian genius, she is not a typical one. As a proud, stubborn peasant girl, Joan

is profoundly, pathetically human. She can stand as a character without reference to Shaw or his philosophy.

The characterization of Joan is by no means the only original one in the play: the treatment of the minor personages is even less conventional, most notably with the Earl of Warwick, and Cauchon, Bishop of Beauvais. Shaw objected to the traditional interpretation of Warwick and Cauchon as egregious blackguards and set out to rehabilitate them. Within the typically Shavian framework they represent the conservative and reactionary—the established—elements of society who resist and defeat the genius. Within the thematic framework of *Saint Joan,* they represent the power of the Church and of feudalism. Their opposition to Joan is not vindictive; Cauchon, in fact, strives to save her and insures a fair trial for her. Both are forced to resist her because as thinking men they recognize that she threatens their own self-interest within the existing social order. As a feudal lord, Warwick cannot brook Joan's nationalism, which, if unchecked, would diminish his power. As a ruler of the Church, Cauchon cannot tolerate Joan's Protestantism, which, if unchecked, would subvert his authority. Both are reasonable, even virtuous men, and by executing Joan they perform a service to the elements of society which they represent. Far from being villains, they were medieval heroes.

Most of the other characters also represent the conservative elements of society, but they see, for a while at least, the advantage in allying themselves with Joan. To the French, Joan is a new hope for France, a crazy hope, perhaps, but the last hope for driving out the English. Thus Captain Robert de Baudricourt, lord of the province where Joan was born, agrees to furnish her horse and armor as well as an escort to take her to the dauphin. The dauphin, timid and a little silly, a prisoner of his own court, makes Joan his commander-in-chief and succumbs to her efforts to make a man and king of him. The Archbishop of Rheims gives to her enterprise the sanction of the Church. And Dunois, commander of the forces at Orléans, agrees to follow Joan's leadership in a desperate attack across the Loire. Yet all these desert Joan when she has served their purposes. When her plans to complete her mission by driving the English from Paris seem too impractical, too audacious to execute, they withdraw their support, charging her with impudence and pride. By the time Joan has crowned the dauphin at Rheims, they have recovered their conventionality and are embarrassed by their former enthusiasm in accepting a peasant girl's leadership. Therefore they do not move to save Joan when she is captured and sold to Warwick and Cauchon.

This theme of the rejection of the moral genius by the conservative elements of society is recapitulated and generalized in an epilogue. Twenty-five years after her death, on the occasion of her rehabilitation by the Church in 1456, Joan meets again the men who were involved in her career. When a messenger from the Pope appears to announce the canonization of Joan, all, from Cauchon to King Charles, fall to their knees in adoration of the new saint. Yet when Joan acknowledges their praise by asking if she should return from the dead, a living woman, each—except for a common soldier—again rejects her, humbly this time, and disappears. Shaw's message is clear: those who rule society are never ready to accept the moral genius who would change society, even though that genius be a saint.

Saint Joan is perhaps the only play in which Shaw succeeded in dramatizing this theme without reference to situations which now seem dated, and without reducing drama to didacticism. Because *Saint Joan* in part transcends Shaw, it must be listed among his masterpieces.

ST. PETER'S UMBRELLA

Type of work: Novel
Author: Kálmán Mikszáth (1847-1910)
Type of plot: Humorous romance
Time of plot: Second half of nineteenth century
Locale: Hungary
First published: 1895

Principal characters:
PÁL GREGORICS, a wealthy bachelor
ANNA WIBRA, his housekeeper and cook
GYURY (GYÖRGY) WIBRA, the illegitimate son of Anna Wibra
JÁNOS BÉLYI, a priest in Glogova
VERONICA BÉLYI, his sister
WIDOW ADAMECZ, the priest's housekeeper
JÁNOS SZTOLARIK, a lawyer
JÓNÁS MÜNCZ, a Jewish merchant

Critique:

Kálmán Mikszáth was a country squire, lawyer, magistrate, journalist, member of parliament, and novelist; but his forte was undoubtedly the ability for superb storytelling, surpassed in Hungary only by Maurus Jókai. He draws his characters with the certainty of a man who knows and understands the people he writes about, mainly the Hungarian peasantry. The ease with which he transforms everyday life into unusual stories reminds one strongly of Maupassant; his sense of humor, as demonstrated in this novel, makes reading a pleasure. The author became a member of the Hungarian Academy and of the Hungarian Parliament, but his parliamentary speeches will be long forgotten when the hilarious episodes of *St. Peter's Umbrella* will be still remembered.

The Story:

When the new priest, young János Bélyi, arrived in Glogova, prospects for an enjoyable life were extremely dim. The little Hungarian town was a forlorn place where impoverished peasants lived out their lives trying to get as much as possible out of the poor soil. No provisions were made for the priest's subsistence and church property was almost nonexistent. While the priest was contemplating the fact that he would have to eat less and pray more, the situation became more critical with the arrival of his little baby sister. His parents had died and somebody had decided to send little Veronica to her next relative, the priest. Thus a little baby in a basket was suddenly put at the doorstep of his modest home. In order to find a solution to his problems he took a prayerful walk.

A heavy rain began to fall. Suddenly he remembered the baby, still lying in front of his house, and he was certain the child would be soaking wet before he could arrive. To his surprise he found her completely dry, protected by an old red umbrella. The priest could not imagine who had been so kind to his little sister; however, the townspeople soon found all sorts of explanations. Since the only stranger who had been seen lately was an old Jew, the peasants came to the conclusion that St. Peter had come to show his mercy for the poor child.

At the next funeral on a rainy day the priest used the red umbrella. The men carrying the coffin stumbled and the supposedly dead man, who was merely in a trance, became very much alive. To the villagers this incident was another sign of the supernatural character of the umbrella. On account of the umbrella the priest's conditions improved rapidly, and all kinds of gifts arrived at his house for

the baby who had caused St. Peter to come to Glogova. Even Widow Adamecz offered her services as housekeeper free of charge, additional proof of the miraculous power of the umbrella to all who knew the money-conscious widow.

In the beginning the priest tried to resist continuous requests for the presence of the umbrella during church ceremonies, but his parishioners felt so offended when he refused that he finally gave in and used the umbrella on all occasions. Pilgrims came from far away to look at the umbrella and brides insisted on being married under it. Soon the town felt the need for building an inn which carried the name "Miraculous Umbrella." The priest wondered how the umbrella came to Glogova; he was to wait many years for an answer.

In the town of Besztercebánya lived a wealthy bachelor, Pál Gregorics. A spy during the war, he had been seen many times with a red umbrella. Pál Gregorics was in love with his housekeeper, Anna Wibra, who gave birth to an illegitimate son, Gyury Wibra. The townspeople observed how Pál Gregorics devoted all his time to the child. Pál's two brothers and his sister did not like the possibility that they might some day have to share Pál's estate with an illegitimate child. For this reason Pál, afraid that his relatives might try to harm young Gyury, decided to trick them by pretending he did not care for the boy, and he sent Gyury to a distant school. To deceive his brothers and sister, he acted as if he had invested all his money in several estates which required inspection from time to time, but in reality he visited his son.

In spite of great love for his father, Gyury reproached Pál for making himself a laughingstock by always carrying the old red umbrella. Pál disregarded the complaints and promised his son he would one day inherit the umbrella. When Pál felt he was going to die, he asked his lawyer János Sztolarik to prepare his will. Mysteriously, he asked two masons, under strict order of secrecy, to break a wall in order to place a caldron into the wall and finish the masonry as it had been before. Although he had told his housekeeper to notify Gyury of his illness, she failed to do so, and Pál Gregorics died, without seeing his son, with the red umbrella in his hands.

When Sztolarik read the will, Pál's brothers and sister were horrified to hear nothing about the rich estates which their brother supposedly owned. They spent much time and money to find out what Pál had done with the money. They suspected a secret bequest to Gyury, but investigators reported that the boy was studying and living on a meager income. Finally they discovered the two masons, who revealed for a large sum of money the secret of the caldron in the wall. Certain they had found the answer to their riddle, they bought the house, which had been willed to Gyury, for an extremely high price. When they broke the wall open, they found the caldron filled with rusty nails.

Soon afterward Gyury completed his education and became a lawyer in Besztercebánya. He had heard about the frantic search for his father's estate and he himself began to wonder where it could be. The first clue was given by the dying mayor, who told how Pál Gregorics had carried secret documents in the hollow handle of his umbrella during the war. Gyury's suspicion was confirmed when his mother told him how Pál, even in death, was still clutching the umbrella. The search for the umbrella then began. Gyury's investigations pointed to an old Jew, Jónás Müncz, who had bought for a few coins his father's odds and ends which the relatives did not want. Further inquiries established that the Jew had died, but that his wife owned a small store in Bábaszék. Gyury and his coachman hurried to that town. An interview with Frau Müncz revealed that her husband had been fond of the umbrella and had carried it around at all times. Gyury heard from Frau Müncz's son that the old Jew had been seen put-

ting the umbrella over a little baby in Glogova.

As he was about to leave for Glogova, Gyury found a lost earring for which, according to the town crier, the mayor was searching. Returning the earring to the mayor, he was introduced to its owner, a young and extremely beautiful girl. Furthermore, he learned she was Veronica Bélyi, sister of the village priest in Glogova. She had been on her way home when an accident damaged her vehicle.

Gladly Gyury offered to conduct Veronica and her traveling companion in his carriage, but the two women decided that it was now too late for departure, and Gyury agreed to postpone his trip until morning. During a party in the mayor's house Gyury heard about the miraculous umbrella in Glogova and realized that the umbrella he was seeking was identical with the priest's umbrella. Throughout the night he could hardly sleep from thinking how near and yet how far away the umbrella was. During the night he dreamed that St. Peter advised him to marry the priest's sister; thus he would have a beautiful wife and a legal claim on the umbrella.

On the trip to Glogova, Gyury considered the advantages of the suggestion offered to him in his dream, but he was afraid Veronica might not love him. Not far away from the town the carriage broke down. Searching for some wood needed for repair, he heard faint cries for help; a man had fallen into a deep hole. After several attempts he succeeded in lifting out the unfortunate man, who turned out to be the priest of Glogova; he had fallen into the hole while waiting for Veronica on the previous night. Deeply grateful, the priest wanted to know whether there was anything he could do for his rescuer. Gyury told him he had something in his carriage belonging to the priest. The priest was surprised to find his sister in the vehicle; he informed Veronica of his promise and thus Veronica became engaged to Gyury.

In Glogova the young man had a conversation with the lawyer Sztolarik, who had heard from Gyury about his successful search. The lawyer was concerned because he felt that Gyury could not be sure whether love for Veronica or for the umbrella was the primary motive for his marriage. Veronica, overhearing the conversation, ran away heartbroken.

Gyury was eager to see the umbrella, which the priest gladly showed him. But the old handle had been replaced by a new one of silver. Gyury's last hope for recovering the old handle was crushed when the priest's housekeeper informed him that she had burned it. Meanwhile the priest began to worry about the absence of his sister. Hearing of her disappearance, Gyury was also greatly upset. Suddenly he realized that he could overcome the loss of the umbrella, but not the loss of Veronica. Church bells gave the fire alarm signal and everybody in Glogova appeared for the search. When Gyury found Veronica and told her about the burned handle, she recognized his greater love for her, and she and Gyury were married in the grandest wedding Glogova had ever seen. Although Gyury never knew whether the handle contained the key to his inheritance, the umbrella remained a treasured relic in his family.

ST. RONAN'S WELL

Type of work: Novel
Author: Sir Walter Scott (1771-1832)
Type of plot: Social criticism
Time of plot: Early nineteenth century
Locale: Scotland
First published: 1824

Principal characters:

FRANCIS TYRREL, a young Englishman posing as an itinerant painter
THE EARL OF ETHERINGTON, an English nobleman
CLARA MOWBRAY, daughter of a Scottish laird
JOHN MOWBRAY, her brother
MR. TOUCHWOOD, an elderly world traveler
MEG DODS, mistress of the inn at old St. Ronan's
LADY PENELOPE PENFEATHER, a society leader at St. Ronan's Well
CAPTAIN HARRY JEKYL, Etherington's friend

Critique:

St. Ronan's Well is one of the most bitter and scathingly satirical of Scott's novels. Lockhart reports that the original version, in which Clara's forced marriage to Valentine Bulmer was consummated, was so unpleasant that the author's publishers forced him to alter his plot. It is in some ways unfortunate that he followed their advice, because the change weakened the motivation for Clara's later behavior. The members of the idle society at the watering place are easily recognizable individuals, probably modeled after superficial admirers of Scott's work; his own experiences may be reflected in Francis Tyrrel's lack of success in Lady Penelope's circle. The author does not give these characters the sympathy which he reserves for his kindhearted, eccentric figures like Meg Dods, the village parson, or Mr. Touchwood. What is unusual in this novel is the fact that the good intentions of these characters are partly responsible for the final tragedy.

The Story:

Meg Dods, the proprietress, welcomed Francis Tyrrel, a young Englishman, to her inn at old St. Ronan's, after she had recognized him as a former visitor to the village and not a traveling salesman. She gladly answered his questions about the Mowbray family, telling him that John had inherited his father's title of Laird of St. Ronan's and now spent much of his time gambling at the Well, the fashionable watering place whose growth had caused the old town to fall into ruins. Clara Mowbray, reported to be a little strange, lived with her brother.

Tyrrel saw these old acquaintances a few weeks later when he was invited to tea by Lady Penelope Penfeather, who was delighted to learn that an artist had come into the neighborhood. Her hope that he would be an asset to her social circle was thwarted, for she found him commonplace and was offended that he presumed to sit by her at dinner, far above what she considered his rightful position. Tyrrel was angered to discover that his activities had been the subject of a bet between Sir Bingo Binks and John Mowbray, and only a familiar voice in his ear stopped him from coming to blows with the boorish Sir Bingo.

Leaving the Well, Tyrrel waited in a nearby wood for Clara Mowbray, whose voice he had recognized. When they met they alluded to mysterious and dreadful past events which, the young man immediately realized, had unhinged the girl's mind. Clara, controlling her emotions enough to ask that they meet as friends, invited him to a party she and her brother were to give at Shaws Castle.

Smarting under Tyrrel's supposed insult, Sir Bingo, encouraged by his friend Captain MacTurk, sent a challenge to Tyrrel, who accepted it and agreed to a time for an encounter. However, when Sir Bingo and MacTurk appeared at the appointed place, they waited in vain. Although a public statement was issued at the Well to raise Sir Bingo's status and blacken Tyrrel's name, the young Englishman failed to come forward to defend his reputation.

Meg Dods, upset by her lodger's disappearance, and convinced that Tyrrel had been murdered by his dueling opponents, went to consult the sheriff at a nearby

town. Her attention was diverted from Tyrrel by the entrance into the sheriff's office of Mr. Touchwood, who told her that he was thoroughly disgusted with the foolish society at the Well, where he had been staying. When Mrs. Dods promised him better service at her own inn, he agreed to move there.

Once he had given detailed instructions about the angle of his bed and the cooking of his food, Mr. Touchwood set out to make new acquaintances. First he sought out the Rev. Josiah Cargill, the most absent-minded of scholars, but a kind and charitable man. Mr. Cargill, generally vague about the affairs of his parishioners, became unexpectedly agitated when, during a discussion of the Mowbrays' forthcoming fête, he heard the rumor that Clara was to wed a young nobleman. He agreed to join his friend Mr. Touchwood for the party and insisted that he must talk to the girl.

The rumored bridegroom, the Earl of Etherington, had been welcomed at St. Ronan's Well with special cordiality because of the wounds he said he had received at the hands of a highwayman. John Mowbray gambled with Etherington often during his convalescence and would have lost his own fortune and the money he had borrowed from his sister if the earl had not deliberately allowed his opponent to win. He then asked John's permission to marry his sister, explaining that under the will of an eccentric relative a large fortune would be his if he wed a Mowbray. John gave his consent with the provision that Clara must agree to the match.

The mystery of Tyrrel's disappearance was partially explained in a letter which Etherington wrote to a friend, Captain Harry Jekyl. The artist and the earl, bitter enemies who were obviously connected in some way, had met in a wood near St. Ronan's and there fought a duel in which Tyrrel had been injured. Etherington said that he knew nothing of Tyrrel's present whereabouts.

Mr. Touchwood and Mr. Cargill went together to Shaws Castle, where they were entertained with tableaux from *A Midsummer Night's Dream*. Etherington had chosen the part of Bottom, played in an ass's head; it was later made obvious that his object was to prevent Clara from seeing his face. After the play the earl was addressed by the minister as Valentine Bulmer, but the nobleman vigorously denied this name and left abruptly. Mr. Cargill, who had just spoken to Clara and urged her not to sin by considering marriage, was greatly puzzled; however, knowing his own absent-minded nature, he did not pursue the matter further.

Etherington again postponed a meeting with Clara by leaving the banquet before she arrived, but he sent word to John the next morning that he wished to meet her that day. When Clara told her brother that she would not see him or any other man who came proposing marriage, John left her alone to look for the bearer of an anonymous note which declared that Etherington had usurped his title. Just then the earl entered Clara's room; she screamed as she recognized him and asked why he had broken his promise never to see her again. He answered that the fact that she had spoken to Tyrrel absolved him of his promise.

Etherington's ensuing conversation with John and his second letter to Captain Jekyl explained the complicated relationship between himself, Clara, and Tyrrel. The two young men were half-brothers, both claiming to be their father's legitimate son. At one time they had been sent to Scotland, where the future earl took the name of Valentine Bulmer. When Tyrrel fell in love with Clara, the two planned a clandestine marriage with Bulmer's help. Meanwhile, Bulmer had learned of the strange bequest hinging upon his marriage with a Mowbray, and he treacherously substituted himself for the bridegroom in the ceremony performed by Mr. Cargill. When Tyrrel stopped the newly wedded couple a short distance from the church and fought with his half-brother, Bulmer fell under the

wheels of his carriage and was seriously injured. Clara had returned home, horrified, and the two young men, both still in their teens, vowed never to see her again. The old earl died soon afterward and, having made no effort to acknowledge Francis Tyrrel's legitimacy, named Etherington as his heir.

Soon after Etherington's interview with Clara, Tyrrel returned to the inn, where he was befriended by Mr. Touchwood. When Captain Jekyl came there to try to persuade him to soften his hatred for his brother, Tyrrel showed his visitor a list of documents which proved his legal title to the earldom; he offered to withhold this evidence, however, if Etherington would agree to leave Clara alone for the rest of her life. Captain Jekyl reported this interview to the earl, who denied that such proofs existed. As soon as his friend had gone, however, he plotted with his valet to steal the documents from the post-office, thus substantiating Tyrrel's claim that his brother already knew about the papers.

By coincidence Lady Penelope led the earl to the deathbed of the one person who could prove his treachery conclusively. She was Hannah Irwin, Clara's former maid, who had helped him carry out his plot. Etherington kept Lady Penelope from hearing much of the dying woman's confession, but he was disturbed by the knowledge that his trickery could so easily be disclosed. His consternation increased when the stolen packet was found to contain only copies of the vital documents. In danger of losing his earldom, he was more anxious than ever to acquire the estate which would come with Clara. He gambled again with John Mowbray and won heavily enough to make the young man agree to persuade Clara to accept marriage to a husband she detested.

John first confronted Clara with the ugly rumors about her character, reports spread by Lady Penelope, who based her gossip on Hannah's half-heard confession. Then he literally forced the poor girl to swear to submit to marriage with the earl. He left her, trembling, in her room and went to greet an unexpected visitor, Mr. Touchwood, who identified himself as the son of the man who had left the estate coveted by Etherington and the senior partner in the law firm which held the documents proving Francis Tyrrel's legitimacy. Mr. Touchwood, having pieced together the complicated affair between Clara and the two young men, told John the whole story, partly extracted from the earl's servant, Solmes.

Ironically, this revelation came too late. When John went to rouse his sister and tell her that he at last knew the truth, he found that she had fled. Her nightly wandering had led her first to Mr. Cargill's house, where Hannah Irwin had been moved by Mr. Touchwood. There she heard Hannah ask for forgiveness before she went on, distractedly, to Tyrrel's room at the inn. She collapsed after begging him to flee with her and died the next morning under the care of Meg Dods. Tyrrel rushed out to take vengeance on the man responsible for the tragedy, only to learn from Mr. Touchwood that John Mowbray had preceded him and had already killed the earl.

John, in flight to England, sent back word that the whole town of St. Ronan's Well should be pulled down. He gradually developed habits of economy, and it was generally believed that he would eventually inherit Mr. Touchwood's estate. That gentleman had tried to make a protégé of Francis Tyrrel, but the latter said that he had lived too much of his life too young and wanted only a quiet future. Refusing to claim his title, he went to the Continent, where he was reported to have joined a Moravian mission. Mr. Touchwood, who might have forestalled the final tragedy if he had not been so anxious to work everything out himself, lived on, alone, making empty plans and increasing his fortune.

SAMSON AGONISTES

Type of work: Drama
Author: John Milton (1608-1674)
Type of plot: Heroic tragedy
Time of plot: c. 1100 B.C.
Locale: Palestine
First published: 1671

Principal characters:
SAMSON, Hebrew champion, one of the Judges
MANOA, his father
DALILA, a Philistine woman, Samson's wife
HARAPHA, Philistine giant
CHORUS OF HEBREW ELDERS

Critique:

Samson Agonistes is Milton's profound treatment of the Biblical story in the form of the classical Greek tragedy. Although the play, published with *Paradise Regained* in 1671, was not designed for the stage, the author modeled his work on Greek tragedy because he found it "the gravest, moralest, and most profitable of all other poems." The story of Samson is one of the most dramatic episodes in the Old Testament; the parallels between the life of the blind Hebrew hero and his own must have encouraged Milton to base his last work on the story, told in *Judges,* of the man singled out before his birth as a servant of God. Milton opens his play during Samson's imprisonment. He refers frequently to the Biblical accounts of the events of Samson's youth, but the episodes which make up most of the play are his own creation. Each affects Samson's character, renewing his faith in God and influencing his decision to go to the Philistine temple where he dies, according to the Biblical tradition, when he pulls down the roof upon himself and his enemies. *Samson Agonistes* is a powerful and moving drama. The poetry is both majestic and simple, different from the rich verse of *Paradise Lost* and *Paradise Regained,* but perfectly suited to the subject. The play is the masterpiece of an old man, one who has suffered like Samson and who has, in his own way, triumphed over suffering.

The Story:

Samson, eyeless in Gaza, had been given a holiday from his labors during the season of a Philistine religious festival. He sat alone before the prison, lamenting his fallen state. His hair had grown long again and his physical strength had returned; but to him life seemed hopeless. Although he wondered why God had chosen him, who seemed destined to live out his days as a miserable, blinded wretch, he nevertheless blamed his misfortunes on himself. He should not have trusted in his strength without the wisdom to protect him from the wiles of Philistine women. He mourned also the blindness which made him live a life that was only half alive.

A chorus of Hebrew elders joined him. They recalled his past great deeds and spoke of the present state of Israel, subject to Philistine rule. Samson accused his people of loving bondage more than liberty because they had refused to take advantage of the victories he won for them in the days of his strength.

Manoa, Samson's aged father, also came to see his son, whose fate had given him great distress. He brought news which plunged Samson still deeper into his mood of depression; the Philistine feast was being given to thank the idol Dagon for delivering the mighty Hebrew into the hands of his enemies. Samson realized then the dishonor he had brought to God, yet he was able to find hope in the thought that the contest now was be-

tween Jehovah and Dagon. He foresaw no good for himself, cast off by God, and he prayed only for speedy death.

As the chorus mused over God's treatment of his chosen ones, Dalila approached. When she offered Samson help as recompense for her betrayal of him, he scorned her. She tried to excuse herself, pleading weakness and patriotism, but Samson refused to compound his sins by yielding to her again; he was regaining spiritual as well as physical might. He again accepted his position as God's champion when Harapha, a Philistine giant, came to gloat over his misfortune. It was too bad that Samson was now so weak, said Harapha; had he met him sooner he would have won great honor by defeating him. But he could not defile himself by combat with a slave. Samson, enraged, invited Harapha to come within his reach. The giant refused to accept the challenge, however, and left.

When a public officer came to summon Samson to the feast, the blind man refused to go. His presence there would violate Hebrew law, and he had no desire to have the Philistine mob make sport of his blindness. But as Samson told the chorus why he would not go, he felt a sudden inner compulsion to follow the messenger. He sensed that the day would mark some remarkable deed in his life. When the officer brought a second summons, and more imperative, Samson accompanied him.

Manoa, returning with the news that he had been able to persuade the Philistine lords to ransom his son, gladly planned to sacrifice his patrimony and spend his old age caring for Samson. Just as he was speaking of his hopes that Samson would recover his sight, horrible shouting broke out in the temple. A Hebrew messenger, fleeing the awful spectacle, told Manoa and the chorus that he had just seen Samson pull the temple down upon himself and thousands of Philistines. Manoa decided that Samson had conducted himself like Samson, and heroically ended a heroic life.

SANINE

Type of work: Novel
Author: Mikhail Artsybashev (1878-1927)
Type of plot: Philosophical romance
Time of plot: 1906
Locale: Russia
First published: 1907

Principal characters:
VLADIMIR PETROVITCH SANINE, an individualistic young Russian
LIDIA (LIDA) PETROVNA, his sister
MARIA IVANOVNA, his mother
CAPTAIN SARUDINE, in love with Lida
DR. NOVIKOFF, also in love with Lida
SINA KARSAVINA, briefly the mistress of Sanine
YOURII NICOLAIJEVITSCH SVAROGITSCH, in love with Sina Karsavina

Critique:

Following the abortive revolution of 1905, many of the Russian intelligentsia made hedonism a popular cult, with pleasure and freedom from sexual morality the hallmarks of their changed attitudes. Artsybashev, in *Sanine* (the English variant of the Russian *Sanin*), took advantage of the prevalent climate of opinion and with this novel achieved great popularity—even notoriety—both in Russia and abroad. While critics of Russian literature have refused to grant greatness

SANINE by Mikhail Artsybashev. Translated by Percy Pinkerton. By permission of the publishers, The Viking Press, Inc. Copyright, 1926, by The Viking Press, Inc. Renewed. All rights reserved.

to the book or its author, students of Russian history have felt that *Sanine* not only mirrored the lapse in morality in Russia at the time of its publication but that it actually contributed to that lapse. The novel can best be described by saying that it preaches a kind of nihilism as the only satisfactory answer to human life. It has been termed a sermon based on the text of being one's self and following one's inclinations. *Sanine,* the first novel written by Artsybashev, is typical of his plays, short stories, and novels in its treatment of brutality, death (especially suicide), and sexual irregularity.

The Story:

During the formative years of his life Vladimir Petrovitch Sanine was away from the influence of his family and their home. When he returned, a young man, to his mother's house in a provincial garrison town, he came as a person believing only in himself, his strength, and the desirability of following his inclinations wherever they might lead him. His mother, Maria Ivanovna, could not understand her son. His sister Lida, however, found him strangely attractive, even though she distrusted and feared his thinking and its influence.

Lida, having many admirers among young civilians and the junior army officers, was the belle of the little garrison town. Her two most serious admirers were Dr. Novikoff, who wished sincerely to marry her but was awkward as a suitor, and Captain Sarudine, a brutal and lascivious army officer who wished only to make a sexual conquest and was well on his way to success with the young woman. Sanine, giving the same freedoms to others as he believed in for himself, made no serious attempt to interfere in his sister's affairs.

Before long Sanine was caught up in the social life among the young intelligentsia of the town. Among those in the group were Sina Karsavina and Yourii Svarogitsch. The former was a pretty young schoolteacher of strong emotions who found herself drawn strangely to Sanine, although she was very much in love with Yourii, a young student who had been exiled to the provinces for his part in revolutionary activities. Although attracted to Sina, Yourii felt that his political duties and ambitions would be hampered if he were married. Because of his beliefs in political duty, and because of bashfulness as well, he tried to avoid becoming emotionally involved with the young schoolteacher.

As the weeks passed, Lida was drawn closer to Captain Sarudine. So strong was his physical attraction that she refused a proposal of marriage from Dr. Novikoff, whose jealousy almost became hate. Soon afterward Lida became Captain Sarudine's mistress. Discovering that she was pregnant, she turned for help to her lover, only to learn that he was now finished with her, having made his conquest. Lida, distraught, thought of drowning herself, but she was found by her brother in time. He convinced her that she needed to live and that she should become Dr. Novikoff's wife. Having his sister's agreement, Sanine went to Dr. Novikoff, who was about to leave the town. Little persuasion was needed, even with a knowledge of the facts, to get the doctor's agreement to marry Lida.

About this time Captain Sarudine had a visitor from St. Petersburg. When Captain Sarudine and his friend paid a visit to the Sanine home so that the officer might show off the beautiful woman he had seduced, Sanine ordered the captain to leave the house and suggested further that he leave town. Captain Sarudine, true to the code of his corps, challenged Sanine to a duel. Because he believed that dueling proved nothing, the young man refused the challenge. He learned that his sister, on the other hand, expected him to fight the duel. Realizing that his sister, like his mother, was a conformist to opinion and tradition, Sanine felt alienated from them because of their attitudes and their failure to understand his ideas.

Even more angered by the refusal of his challenge, Captain Sarudine feared that his failure to avenge his honor might put him in a disgraceful position with his brother officers. That he had disgraced himself in some people's eyes by his treatment of Lida did not enter his mind.

One evening, as Sanine and some friends were strolling along the boulevard, they unexpectedly met Captain Sarudine and several of his brother officers. Captain Sarudine spoke harshly to Sanine and threatened him with a riding crop. Sanine, in self defense, knocked down the officer with his fist. Captain Sarudine, not much hurt physically but humiliated by the indignity of the blow, almost went out of his mind. Taken back to his quarters, he refused to see even his friends or his orderly.

After the brief but violent encounter Sanine walked home with a Jewish friend, Soloveitchik. The two sat for a long time discussing human life and its meaning. Sanine refused to accept any blame for his behavior, even though he might have ruined Captain Sarudine's career and life. The Jew asked Sanine if a man who worried and thought too much might not be better off dead. Sanine replied that a man or woman who could not enjoy life was already dead. Shortly afterward he left. On his way home he met Captain Sarudine's orderly, who informed him that the officer had committed suicide by shooting himself. The next morning word came, too, that Soloveitchik had hanged himself. The two sudden deaths caused a great furor in the little town, but Sanine steadfastly refused to admit that he was in any way responsible.

One morning Yourii received a letter from Sina asking him to meet her at a monastery near the town. He met her as requested, and a tender but awkward love scene ensued. Because Yourii hated to admit he needed the girl, his conscience bothered him in strange ways. When Sina was suddenly called back to town that evening, Sanine, who was also visiting at the monastery, offered to escort her. On the way both Sanine and the girl were overcome by their emotions, and she surrendered to him. Though she was much upset afterward, she decided that the best thing for her to do was forget what had happened. In the meantime Yourii's sister tried to persuade her brother to marry. The problems that marriage raised for him were so great that the young man could not face them, and he shot himself. At the funeral Sanine, asked to say a few words, declared that there was one fool less in the world. His response horrified everyone. Soon afterward Sanine left the town again by train. Early one morning, as the train was crossing the plains, he jumped off to glory in the beauty of an autumn sunrise.

SAPPHO

Type of work: Drama
Author: Franz Grillparzer (1791-1872)
Type of plot: Romantic tragedy
Time of plot: Sixth century B.C.
Locale: The island of Lesbos
First presented: 1818

Principal characters:
SAPPHO, the renowned Greek poetess
PHAON, a young man loved by Sappho
MELITTA, Sappho's young and beautiful slave
RHAMNES, an elderly male slave owned by Sappho

Critique:

The legend that Sappho hurled herself to her death from the Leucadian rock when her love was spurned by a young man named Phaon has persisted through

the centuries, although there seems to be no historical foundation for the legend. Using this tale as his starting point, Franz Grillparzer wrote a play that goes beyond a mere love story in several ways. Sappho is portrayed in the drama as the victim of love for a man, many years her junior, who turns to love a woman his own age. Sappho is also presented as a poetic genius who cannot meet the demands of ordinary mortal love and domestic relations. Finally, realizing that she cannot meet those demands, she foregoes love to hurl herself to her death, seeking not vengeance or escape, but rather trying to find her place among the immortals. The conflict within Sappho between the demands of love and genius probably reflects the fact that Grillparzer himself believed, as a result of personal experience, that the two conflicting forces were incompatible. The central aspect of the play is really to be found in Phaon's error in mistaking his love of her poetic genius for love of Sappho the woman.

The Story:

Sappho, beloved by all and treated as the queen of her native island of Lesbos, went to Olympia to compete for the prize to be awarded for poetry and song. Because of her genius she won the laurel wreath accorded the victor and returned in triumph to her island home. To her countrymen's surprise she brought with her on her return a handsome, pleasant, but very young man named Phaon, with whom she had fallen deeply in love. Phaon, having heard the poems of Sappho read in his father's home, had great admiration for the poetess before he journeyed to Olympia to compete in the games as a charioteer. There he and Sappho had met and fallen in love.

Phaon, a young man simple in his tastes, was almost overwhelmed by Sappho's home, her way of life, and her place of importance on the island. Sappho, deeply in love with Phaon, tried to make him comfortable and at ease in his new environment by constantly expressing her love for him and telling him how much he meant to her happiness.

In Sappho's household was a very beautiful young female slave named Melitta, taken into Sappho's home when the slave was a small child. For some years the girl had been very close to her mistress. On Sappho's return from Olympia she suddenly realized that the child had become a woman. Realization of the change caused Sappho some pangs, for it brought home the fact that Sappho herself was no longer young. For the first time the poetess wished she were younger again, for the sake of Phaon.

One day Phaon, who still was uncomfortable in the luxurious household of his mistress, found refuge in a grotto from the noisy merrymaking of Sappho's guests. While he was enjoying the silence of the place, Melitta wandered nearby, having been sent to the gardens to pick some flowers. As she walked along she voiced her grief at being a slave in a foreign land, lonely for a home and family. Phaon, hearing the girl's lamentations, was greatly moved, for he too was lonesome in a strange land. He went to the slave girl and tried to cheer her. The climax of their interview was a kiss, observed by Sappho as she came looking for Phaon. Upset, she left Phaon to himself for a time. Later she found him asleep in the grotto and awakened him with a kiss. As he awoke, Phaon murmured Melitta's name. Fully awake, he told Sappho of a dream in which he saw himself in love with Melitta, who had usurped the place of Sappho. Sappho told him not to believe in lying dreams.

Although she concealed the fact from him, Sappho's pride was badly hurt by his account of the dream and by the kiss she had seen him bestow upon Melitta. Coming upon Melitta, Sappho accused the girl of maliciously trying to steal Phaon's love. After heated words had passed between the mistress and her slave, Sappho drew a dagger and threatened Melitta's life. Phaon's appearance probably saved the girl from injury at

Sappho's hands. Phaon then announced his love for the slave girl and accused Sappho of trying to weave magic spells with her poetry to make him believe he loved her.

Later that same day Sappho called her most trusted slave, Rhamnes, to her and commanded him to take Melitta away from Lesbos to Chios, across the sea, to be placed in the household of one of Sappho's friends. That night Rhamnes tried to lure the girl from her quarters to a boat on the beach. Melitta, suspecting a trap, protested.

Phaon, fearful for Melitta's safety, had remained awake and had heard Rhamnes enter Melitta's quarters. When he discovered Rhamnes' trickery, he made him relinquish the girl.

Alarmed by what had happened, Phaon decided to flee Lesbos and Sappho's household. Taking Melitta with him, he embarked in the boat Rhamnes had planned to use in spiriting the girl away.

As soon as he was free of the threat of Phaon's dagger, Rhamnes sounded the alarm and told of Phaon's flight with Melitta. Planning revenge, Sappho called the people of the island to her and promised a handsome reward of gold for the return of the fugitives. Spurred by the reward and their love for Sappho, the islanders hurried after Phaon and Melitta. When they came up with the fugitives upon the sea, Melitta was struck on the head by an oar during the struggle. Phaon then yielded to their captors.

Back in the house of Sappho, Phaon demanded to know why she should be given the privilege of judging him, as if she were a queen. The islanders told him that they regarded her as their queen. Sappho demanded the return of Melitta, but Phaon said that in threatening the slave girl's life Sappho had relinquished all her rights to the girl. Sappho then accused Phaon of being a deceiver in love. Phaon defended himself by saying that he had been mistaken in his love, that the love he had felt for Sappho was love of her genius. He added that he had really loved her as a goddess, not as a woman, not knowing the difference, he claimed, until after he had met and fallen in love with Melitta.

Sappho was disturbed by what had happened and by what Phaon had said. At first, thinking that she was being asked too great a price for having poetic gifts, she wished to disown her genius in order to live and love as an ordinary mortal woman. She left the company to think in solitude. As she looked out across the sea, her lyre suddenly clanged loudly, as if warning her, and she decided not to try to escape the genius given her by the gods. She asked the gods only to keep her from being an object of men's derision. Returning, she forgave the young lovers with a kiss and then walked to an altar of Aphrodite which stood on a cliff overlooking the sea. Calling upon the gods to take her to them, Sappho hurled herself over the brink into the water below. Phaon and Sappho's people ran to rescue her, but they were too late. The ocean currents had dashed her to her death against the rocks.

SARTOR RESARTUS

Type of work: Philosophical satire
Author: Thomas Carlyle (1795-1881)
First published: 1835

This ecstatic, involved work—"The Life and Opinions of Herr Teufelsdröckh," to quote its subtitle—is in many ways one of the most characteristic works of Thomas Carlyle, the "sage of Chelsea" and a crusty censor of the optimistic Victorian era.

Carlyle, a familiar gibe has it, preached

the virtues of silence in a long series of volumes. *Sartor Resartus* ("the tailor reclothed") is an early preachment on silence, work, duty, and the world as spirit. These were topics that Carlyle was never able to abstain from, whether he was writing about a medieval abbot (*Past and Present*), about heroes (*On Heroes, Hero-Worship, and the Heroic in History*), or about fairly recent historical events (*The French Revolution*). Of Carlyle it is fair to paraphrase and say: Scratch the historian, and you will find the prophet. In *Sartor Resartus*, at any rate, Carlyle is nearly all prophet.

In a style that is crabbed, Germanic, allusive, ironic, hectoring, and paradoxical, Carlyle gave to the age of the Reform Bill (1832), John Stuart Mill, utilitarianism, and the Industrial Revolution the "gospel" he thought it needed. It was a message that, in Carlyle's opinion, the age was likely to overlook. Historically, this is one reason why *Sartor Resartus* and other of his works are worthy of attention today.

Sartor Resartus is a title pointing to the "clothes-philosophy" at the center of the book. But no reader reaches the center of the book without penetrating the formidable framework and bastion of mystification both playful and perverse that Carlyle sets up in early chapters. Carlyle, already an admirer, translator, and popularizer of German literature when he began this work, writes much of the time as if in his own person. That is, he is supposedly the English editor who has been faced with the task of rearranging and commenting upon the mss. contents of six paper sacks which have come to him from Germany. These sacks contain the disorderly, fervid lucubrations of a learned German philosopher named Teufelsdröckh (literally, "Devil's-dung"). Out of these scrambled materials, the English "editor" and interpreter wishes to write a "life" of the German savant and also to effect a presentation of the key ideas of the great foreign thinker.

The "life," which does not come to much, is obviously a reflection of Carlyle's admiration for Goethe's *The Sorrows of Young Werther* and other *Bildungsromane* or tales of youthful growth. Teufelsdröckh has a mysterious birth and grows up lovingly cared for by foster parents. His mind soon shows its powers and feeds omnivorously on books. The future sage falls in love with a young woman named Blumine, is jilted by her, and goes on typical early nineteenth-century wanderings. Driven by *Weltschmerz*, he goes to the Alps and finally to Paris; for sufficient reason, he utters his Everlasting No, his sweeping and bitter rejection of the structure of society and its conventions. Shortly thereafter, Carlyle's hero goes to Northern Scandinavia, outfaces a murderous Russian, and utters his Everlasting Yea. This is his acceptance, in a deeper sense, of the same texture of life and convention that he had rejected in Paris. After this climactic experience, Teufelsdröckh returns to his native city of Weissnichtwo (Don't-Know-Where), puffs his pipe, drinks his beer, and now and then sits at his desk in a top-floor room and meditates upon his little town and the world beyond it.

This "life," however, takes second place to the long quotations of his opinions, also deposited in the paper bags for the benefit of his English editor and, of course, England. On many pages Teufelsdröckh is allowed to speak for himself. But in almost as many pages the editor speaks for him, extending the application of the supposedly Germanic ideas to the turmoils of contemporary England. By this transparent subterfuge, the life and opinions of the imaginary German philosopher become a tract for the time, in which Carlyle is able to utter his own Everlasting No to the anti-idealist movements of the Victorian Age: the growth of democracy, the trust in utilitarian philosophy and its cold and (to Carlyle) petty calculation of pleasure and pain, profit and loss.

Carlyle is also able to utter his Ever-

lasting Yea, which amounts to this: clothes and human institutions and religions of the past and their empty rites must be regarded, when they are properly viewed, as the obscure and yet wonderful expression of the ongoing life of the soul. And the life of the soul must be regarded in two supplementary but noncontradicting ways: It is the destiny of each man to create or re-create the "clothes" that he himself wears. It is a gift of world destiny that man over outnumbered generations may trace the biography of the human race itself by study of the institutions it sets up, the buildings it erects, and, most important of all, the thoughts that it thinks and, by religion and in books, transmits to future generations.

To do all this is to be a good Teufelsdröckh, but to practice an imitation of Richter and Goethe, if not Christ, each man must trace the arc of denial and affirmation in his own life. As Carlyle points out in *Sartor Resartus,* each man must deny "the dandiacal body"—life smart, modish, and empty—and he must sink into a condition of receptive silence. Out of this silence will come the true words, the words that emancipate man from illusions and which clear the way to *work.* This work can be humble and anonymous like the digging of a gardener, or it can be noble and widely known, like the notations of Teufelsdröckh at his desk.

Such are the main outlines of the "good news" of Carlyle's early book. Readers who are just will concede that Carlyle was a kind of pre-Existentialist like his contemporary Kierkegaard, though it is Kierkegaard who is accepted as a master by modern Existentialist thought.

SATANSTOE

Type of work: Novel
Author: James Fenimore Cooper (1789-1851)
Type of plot: Historical romance
Time of plot: 1751-1758
Locale: New York State
First published: 1845

Principal characters:
CORNELIUS LITTLEPAGE, called Corny, the narrator
HUGH ROGER LITTLEPAGE, Corny's grandfather
DIRCK VAN VALKENBURGH, called Dirck Follock, Corny's friend
ABRAHAM VAN VALKENBURGH, called 'Brom Follock, his father
HERMAN MORDAUNT, a wealthy landowner
ANNEKE MORDAUNT, his daughter
MARY WALLACE, her friend
GUERT TEN EYCK, Corny's friend, in love with Mary
THE REVEREND THOMAS WORDEN, a clergyman
JASON NEWCOME, a schoolmaster from Connecticut
MOTHER DOORTJE, a fortune-teller
MAJOR BULSTRODE, a British officer, in love with Anneke
JAAP, Corny's Negro slave
MR. TRAVERSE, a surveyor
SUSQUESUS, and
JUMPER, Indian guides and runners

Critique:

Satanstoe, or, The Littlepage Manuscripts, combines the social criticism of Cooper's later life with his talents as a romanticist. Unlike his best work, however, this novel lacks the action and melodrama that brought him fame. The story, narrated by Corny Littlepage, son of a landed proprietor, takes place mainly

in Albany, New York, with an adventurous climax in the forests of New York State. The value of the book as social criticism rests in its descriptions of life in Albany and New York City and in the author's comments on the Dutch characters of these cities. Cooper's intense romanticism led him to create idealized heroes who are unreal and often boring. Much of the book dwells on a poorly developed love affair between Corny and Anneke who, in the end, marry and live happily ever after. The novel seems to lack direction and the action barely gets off the ground before the novel ends.

The Story:

As a lad, Cornelius Littlepage, usually called Corny, studied classics under the Rev. Thomas Worden at Satanstoe as a preparation for going to an American university. Satanstoe was owned by Corny's father and was so named because it was a peninsula shaped like an inverted toe. When Corny's father felt that he was prepared to attend a university, a discussion was held with Abraham Van Valkenburgh, or 'Brom Follock, as he was called, to decide on which university Corny was to attend. Follock also had a son, Dirck, the same age as Corny. After comparing the New England manners at Yale with the manners of Newark, later Princeton, it was decided to send Corny to Princeton.

Before settling at Newark, Corny went with his father to visit New York City. They arrived there during a holiday and toured the streets. Because the Patroon of Albany was visiting the city, a crowd had gathered. Corny noticed a beautiful girl named Anneke who had been insulted when a butcher's boy knocked an apple from her hand. Corny gave the boy a dig in the ribs and then exchanged blows with him. Turning to see the girl again, Corny found that she had disappeared.

In 1755, after completing the four-year course at college, Corny returned to Satanstoe. There he renewed his boyhood friendship with Dirck Follock and met Jason Newcome, the new schoolmaster from Danbury. Newcome took strong exception to New York habits and manners, as exampled by the Rev. Mr. Worden, who played whist with Corny's mother. Newcome, because of his Connecticut upbringing, was not as well educated as were the Littlepages, and he could not understand their leisure. He felt that Corny should work for a living.

When Corny was twenty, he and Dirck traveled to New York City. On the journey Corny learned that their fathers had jointly purchased some land from the Indians and that probably, next year, they were to be sent to look over the land, which was not far from Albany. While on the road, Dirck pointed out Lilacsbush, the summer home of Herman Mordaunt, his mother's cousin. Corny suggested that they stop there, but Dirck explained that Mordaunt and his motherless daughter Anneke remained in their winter home in New York City until after the Pinkster holidays, around Easter time. Dirck declared that Anneke was one of the prettiest girls in the colony. The pair stopped at Mrs. Light's inn where they heard some gossip about Anneke's many admirers.

In New York City, Corny visited his aunt, Mrs. Legge, while Dirck stayed with relatives in the town. Jason Newcome, being on a holiday, also made his appearance. Soon after their arrival the three young men went to the town common to watch the Pinkster frolics, a Negro holiday. There they met Anneke Mordaunt, Dirck's cousin, who remembered that Corny had fought the butcher's boy for her sake. The group visited a lion's cage and Corny was able to save Anneke's life when the crowd pressed her close to the bars and the animal seized her with one paw. In addition to Anneke's gratitude Corny also earned that of her father, who invited Corny and Dirck to dine with him. At the Mordaunt house Corny met several British officers who were numbered among Anneke's admirers. One, Major Bulstrode, asked

Corny why he had not enlisted to fight in the war against the French. Corny replied that his grandfather would not have allowed him to join the colors. Later he expressed his opinion that the war was not really the concern of the settlers but a quarrel between the English and the French.

During the stay in New York, Corny and Dirck frequently visited the Mordaunts. When the officers gave a dramatic performance to which the Mordaunts and their friends were invited, Bulstrode, the starring performer, was offensive to Anneke's sensitivities, theatrical performances not being highly considered in the colonies. Corny and Dirck then rode with the Mordaunts and Mary Wallace to Lilacsbush. In spite of Corny's efforts to prevent him, Jason Newcome managed to travel with them on the journey back to Satanstoe. On their return home, Corny related the events of his trip, including his meetings with Anneke, to his mother, who was greatly pleased.

In the following March, Dirck and Corny traveled to Albany in order to inspect the land their fathers had bought. With them they carried a quantity of merchandise to sell to the army, which was stationed in Albany. At the inn where they stopped they learned that the Mordaunts were also there as well as Bulstrode's regiment and that Herman Mordaunt wanted Anneke to marry Bulstrode. Corny and Dirck had Mr. Worden and Jason as their companions, as well as Jaap, a faithful colored servant. In order to reach Albany they were forced to cross the Hudson on ice. Although many other wagons had made the crossing, Mr. Worden refused to ride in the sleigh and ran alongside, thus acquiring in Albany the title of the "loping Dominie." In Albany, Corny met Guert Ten Eyck, an irresponsible young man who took Corny sledding in the center of the town and humiliated him by guiding the sled to the feet of Anneke and her friend, Mary Wallace; sledding was considered a child's sport. Guert was in love with Mary, who admonished his action severely.

Guert, who helped Corny dispose of the goods he had brought from Satanstoe, invited his friends to dinner. Discovering that the army had stolen his dinner, he tricked Corny and Mr. Worden into helping to steal their dinner from the mayor. That official, learning of Guert's trick, invited them to a second dinner that night. Present at the mayor's house were the Mordaunts and Mary Wallace. That same night Corny told Anneke that Guert loved Mary and then admitted that he loved her. Anneke, hearing his declaration, turned pale.

When Corny met Bulstrode in Albany, the British officer spoke of his love for Anneke and of his hopes of obtaining his father's permission for their marriage. They discussed the war and the relationship between England and the colonies. Guert Ten Eyck, wishing to go riding with Mary, asked Corny to try to obtain Mr. Mordaunt's approval of a sleigh ride he was planning.

Mr. Mordaunt agreed to accompany Anneke and Mary on the sleigh ride with Guert, Corny, and Dirck on the following Monday. Then, over the weekend, the ice melted on all the roads because spring had arrived suddenly; Guert and Corny feared their trip would have to be postponed until the following year. The Hudson River was still frozen over, however, and Guert's suggestion that they go for a ride on the river itself proved a plan agreeable to the whole party.

The sleighs rode on the ice to Kinderhook without mishap. On the return trip people frequently called out from the land, but the sleighs were going too fast for the occupants to understand what was being told them. Suddenly, to their dismay, they realized that the warm weather had caused the river to flood, breaking the ice apart and separating the sleighs from dry land. Fearing for the safety of the women, Corny promised to care for Anneke's life and Guert promised to look after Mary. In their efforts to reach shore safely, the groups were separated, each

attempting to save themselves by another route. Through courage and effort, everybody reached shore safely.

Because of their heroism on the ice, Guert and Corny became well known in Albany. Bulstrode, congratulating Corny, learned for the first time that the young man was in love with Anneke. Although he received this news coolly, Bulstrode said that he saw no reason why he and Corny could not remain friends.

Disappointed in his courtship of Mary, Guert proposed that Corny accompany him on a visit to Mother Doortje, a fortune-teller. Mr. Worden, not a strictly moralistic man, went with them, as did Dirck Follock. Although they disguised themselves, the seer recognized them and advised Guert to follow Corny into the woods during the summer. She also identified Mr. Worden as the loping Dominie and advised Jason Newcome to buy land for making a mill-seat. When Guert was told he might never marry, the fortune-teller's words caused him to give up almost all hope of winning Mary.

After the arrival of Lord Howe, the British troops moved northward. A short time later Mr. Mordaunt announced that he was going to visit land of his own, a tract known as Ravensnest, which was very near the Littlepage and Follock property of Mooseridge. The group traveled together to Ravensnest. From there Corny, Dirck, Guert, the surveyor Mr. Traverse, two axmen, two chainbearers, Jaap, and Guert's colored servant Pete set out to find Mooseridge. On the way they met Jumper, an Indian whom they hired as a guide. Later a second Indian, Susquesus, or Trackless, was added to the party. Because of Susquesus' skill in woodcraft, they soon located the boundary marker and immediately began the work of surveying the tract. For shelter they built a rude but comfortable log cabin.

Learning from the woods runner that the English were about to begin operations against Ticonderoga, Corny, Dirck, Guert, and Jaap, guided by Susquesus, set out to join the expedition. The British were badly defeated at the battle by a smaller force of French and Indians and Lord Howe was killed. Under Guert's leadership the volunteers escaped after learning that Bulstrode had been seriously wounded and sent to Ravensnest. Jaap had taken a Canadian Indian, Musquerusque, but he was forced to release his prisoner so that the group could make an escape. Jaap thrashed the Indian before freeing him; Susquesus warned that Jaap had done a very foolish deed. Guided by Susquesus, the party returned to Mooseridge, where they found the surveying party gone.

Susquesus, going to warn the surveyors of the danger of Indian raids, found strange Indian tracks and followed them. That night the men returned from Ticonderoga and all slept in the locked hut. In the middle of the night Corny was awakened by Susquesus, who led him in the direction of cries for help. They found Guert's colored servant, who had been with the surveyors, tortured and scalped. Later they found the body of one of the hunters and axmen and, a little farther on, the surveyor, his two chainbearers, and the second axman, also scalped and dead. Susquesus said that Musquerusque had taken his revenge for the beating.

Returning to Mooseridge, they found Jumper, the Indian scout, with a letter from Mr. Mordaunt inviting them to join him at Ravensnest. On the way they came upon a party of Indians and dispersed them in a surprise attack.

At Ravensnest, Corny took the opportunity to press his suit. Anneke, in turn, confessed her love for him, adding that she had never loved Bulstrode. Mary Wallace, however, refused to marry Guert. During an Indian raid on the house Guert fought with reckless courage. After he and Jaap had been captured, Mary realized that she loved him after all. Guert was mortally wounded, however, while escaping with Jaap from the Indians, and he died in Mary's arms.

Bulstrode, confined to his bed because of his wound, did not learn until much later Anneke's decision to marry Corny. When the two men met again at Lilacsbush, Bulstrode offered his rival his hand and best wishes.

Corny's mother was overjoyed to hear of her son's approaching marriage, and Mr. Mordaunt, who had originally favored Bulstrode for his daughter's hand, decided to settle his property on Corny and his bride. After their marriage Anneke and Corny settled at Lilacsbush. On the death of his grandfather Corny acquired still more land. He and Anneke lived for many years in peace, and became the happy parents of a son whom they named Mordaunt.

Jason Newcome acquired a mill-seat from Mr. Mordaunt on a cheap lease. Mr. Worden returned to Satanstoe. He had decided that missionary life was too difficult and that the only people who should be Christians were people who were already civilized.

SATIRES

Type of work: Poetry
Author: Juvenal (Decimus Junius Juvenalis, c. 55-c. 135)
First transcribed: 112-128

Greatest of the Latin satirists, Juvenal was born in Aquinum, southeast of Rome, also the birthplace of St. Thomas Aquinas. Few facts about him have come down outside his own writing, though a biography written in the fourth century said that he was the son of a freedman and practiced rhetoric until middle age for his own amusement — perhaps until he took up poetry. As a satirist, the vices of his age gave him material.

Born during the reign of Nero, he lived under nine other emperors, including Otho, of whom he was especially critical, and tyrannical Domitian. Juvenal's pictures of life in Rome are gloomy and bitter. He feared the growing power of the moneyed classes, the traders, and the freedman. He disapproved of the softening influences of Greek and Eastern cultures and the vices they introduced. Some scholars have accused him of dwelling on vice for the pleasures he took in writing about immorality; his own claim was that he wrote to exalt virtue and encourage men to seek it.

He explained his choice of medium in his first satire. Having no desire to rewrite old plays or endless epics, and having seen a barber become wealthier than a patrician and an idiotic Egyptian advance himself at the expense of the Romans, he declared that "it is difficult not to write satires." His writing was little appreciated during his lifetime. Indeed, his satires disappeared for several centuries. Rediscovered, Juvenal was esteemed as an epigrammatist and social historian because of his vivid pictures of Latin life.

Sixteen satires, totaling 3,775 lines, made up the total preserved work of Juvenal. The poems vary in length from the little more than sixty lines of the unfinished XVI, which deals with the prerogatives of a soldier, to the 661 lines of VI, directed against women, which is long enough to fill a papyrus roll by itself. His first book, containing 690 lines in all, includes his first five satires of which Satire I, appropriately, explains why he turned to this form of literary activity. He declared that he began writing to pay back the many poets who had been boring him, from crude Cordus with his lengthy epics to the writers of comedies and elegies. Since depravities on every side "rate the midnight oil of Horace," he bade the writer of satires to "set sail." Pondering, however, the advice of those who had warned him against the wrath of rulers, he declared his inten-

tion to dedicate his attention to the dead, those whose ashes lie along the roads outside Rome.

Satire II, directed against effeminate men, put into circulation the familiar proverb that "one rotten apple spoils a whole barrel." This work describes the pretty boys with their long hair and their togas of pastel colors.

The whole of Rome was his target in Satire III. Hearing that his friend Umbritius was moving to Cumae to escape the vices of the capital, Juvenal commended his decision:

> After all, it is something even in a lonely corner
> To make yourself the landlord of a single lizard.

In Satire IV he considered those able to escape the consequences of any crime because they were wealthy or highborn. In Number V, he inveighed against stingy patrons and clients who had no sense of shame. He described the tasteless food provided for clients who came to the rich man's table, contrasting this fare with the delicious banquets served when only a few friends were invited in to dine.

The approaching marriage of Postumus gave the poet a motive for a coarse diatribe against the women of Rome in Satire VI. Back in primitive times, he asserted, chastity existed on earth, but not among the Roman matrons of his time. He described their beauty aids, their aimless lives, their extravagances, and their pretense to culture. Some even went as far as to forget their sex in their desire to be gladiators. And the remedy? End the evils of an extended peace and the luxury that had taken the place of frugality and self-sacrifice.

Satire VII laments the evil plight of men of culture when poets and historians cannot make a living and teachers, after years of preparation, get less money in a year than a successful jockey after one race.

Blood is no reason for expecting respect, said Juvenal in Satire VIII. Retraced a few generations, even the noblest blood is mixed with the common. Deeds are more important. The brief Satire IX is a poem on pimps and informers. It is followed by the famous Number X, adapted by Johnson to the English scene under the title "On the Vanity of Human Wishes." This poem states that few human beings know what is good or bad for them. Most people wish for health or honor. Students of rhetoric crave eloquence, the ruin of Demosthenes and Cicero. The ambitions of Alexander and Xerxes were their undoing. People desire long life, which brings ills, or beauty which causes unhappiness. If we were wise, we would let the gods make the decision for us. As Johnson translated it:

> So raise for good the supplicating voice,
> But leave to Heaven the measure and the choice.

If we must pray, ask for a healthy mind in a healthy body and a spirit reconciled to trouble or death.

Extravagance is the theme of Satire XI, sent to Persicus along with an invitation to dinner. Many in Rome beggar themselves for pleasure, said Juvenal; but at my table, friend, you will eat what I can afford, simply served, and without lavish entertainment.

In a more mellow vein, Juvenal devoted Number XII to his joy that his friend Catullus had been rescued after a shipwreck. His ceremonies of thanksgiving, however, were to be simple. He would not offer rich treasures to the gods as some legacy hunters had done. Then, not able to remain benevolent long, he ended with a jibe at Pacuvius, who profited from the misfortunes of others.

Calvinus, who complained loudly at being defrauded, was satirized in Number XIII, and the avaricious Fuscinus in Number XIV was urged to provide a better example to his children. Satire XV differs from the preceding, being in effect a parable about the rivalry of neighboring

towns: Once man was kind to man; now vipers are less cruel to their fellows. Pythagoras, should he return, would be certain the beasts of the fields are superior to humans.

The final, unfinished Satire XVI represents a new departure for the poet. Here he lists the special advantages that soldiers have over everyone else. The work breaks off with an unfinished sentence, in the middle of a line, without leaving the reader sure whether Juvenal really intended to praise the soldiers, or whether he was preparing to deflate the military caste. There is no explanation of why Juvenal failed to finish the poem. Perhaps there is some truth in the tradition that he was either summarily banished or sent on a mission from which he never returned.

SATIROMASTIX

Type of work: Drama
Author: Thomas Dekker (c. 1572-1632?)
Type of plot: Satirical romance
Time of plot: c. 1100
Locale: England
First presented: 1601

Principal characters:
WILLIAM RUFUS, King of England
SIR WALTER TERRILL, his noble follower
CAELESTINE, Sir Walter's bride
SIR QUINTILIAN SHORTHOSE, the bride's father
MISTRESS MINIVER, a wealthy widow
SIR VAUGHAN AP REES, a Welshman, suitor of the widow
SIR ADAM PRICKSHAFT, another suitor of the widow
CRISPINUS, a poet
DEMETRIUS, another poet
HORACE, the humorous poet
ASINIUS BUBO, Horace's admiring follower
CAPTAIN TUCCA, a roaring roisterer

Critique:

Thomas Dekker's *Satiromastix* owes its present interest almost solely to the plot dealing with "The Untrusting of the Humourous Poet," the poet being Ben Jonson under the thin disguise of the name Horace. Apparently the play was patched up in some haste after the production of Jonson's *Poetaster,* which caricatured Dekker and John Marston. The three plots are not well joined. Perhaps the triangle containing Sir Walter Terrill, his beautiful bride Caelestine, and King William Rufus, was the plot of an original play on which Dekker was working when the controversy between Jonson and the "poetasters" broke out. It remains the central plot. The second, which has little bearing on the first, is concerned with the wooing of Mistress Miniver by Sir Quintilian, Sir Vaughan, and Sir Adam. Filled with a veritable glut of puns ranging from the risqué to the obscene, this farcical plot would doubtless have been a success on the Elizabethan stage as an independent work. The third plot depends on its relation to Jonson's *Poetaster,* performed earlier in the year (1601). *Poetaster* contains two plots, somewhat loosely connected: the love story of Ovid and Julia, the daughter of Augustus Caesar, and the discomfiture of Horace's enemies, particularly Crispinus the poetaster and Demetrius the playdresser. For a long time scholars of Jonson devoted themselves to identifying the characters of *Poetaster* with actual Elizabethans. There is, however, no reason to doubt that *Poetaster* contains attacks on Marston and Dekker,

and possibly other contemporaries. And there is no ambiguity about Dekker's Horace: he is England's Ben Jonson, brilliantly caricatured.

The Story:

While Sir Quintilian Shorthose supervised the preparations for the marriage of his daughter Caelestine, Sir Adam Prickshaft, Sir Vaughan ap Rees, and Mistress Miniver came to share in the festivities. All three knights were enamored of the widow. When the bridal party entered, Sir Walter Terrill, the groom-to-be, announced that King William Rufus would grace the wedding with his presence. The groom had sent to the poet Horace for a wedding song.

Horace was laboring by candlelight, surrounded by books, when his admiring friend Asinius Bubo visited him. Bubo warned that Crispinus and Demetrius planned to put Horace in a play as a bricklayer. To the great embarrassment of Horace, Crispinus and Demetrius entered and accused him of unfair attacks on them.

Soon Blunt, accompanied by Captain Tucca, came to get the wedding verses; but Horace confessed he had not been able to finish them in the three days allotted him. Captain Tucca blasted Horace with a stream of Rabelaisian abuse for writing satires about him. Quivering with fear, Horace apologized and promised future good behavior. The captain tipped him generously, and the visitors left.

The three knights urged Mistress Miniver to choose one of them for her second husband, but their talk was interrupted by the arrival of King William Rufus and his train. The king greeted the bride with a kiss, obviously taken with her beauty and charm. During the dance he managed to single her out frequently, engaging in risqué banter. When the ladies withdrew, the king dared Sir Walter to postpone the wedding night and to trust his bride at court alone with the king. Goaded with lack of faith in her, Sir Walter unwisely promised to send her.

In spite of Horace's love letters purchased by Sir Vaughan, the widow refused him, favoring Sir Adam. Enraged, Sir Vaughan asked Horace to write a satire on baldness, since Sir Adam was bald. Sir Quintilian, needing a messenger to speak for him, turned to raucous, foulmouthed Captain Tucca. The captain also agreed to carry rich gifts to the widow from Sir Adam. However, Captain Tucca wooed for himself. Later, the captain was shown a new series of satirical epigrams by Horace on him.

Sir Vaughan entertained the widow at a banquet, at which Horace read his satire on baldness. Mistress Miniver announced she could never be "enameled" of a baldheaded man again. Captain Tucca burst in and threatened Horace; Sir Vaughan drove him out, but Mistress Miniver called after the captain demanding that he return the money she had lent him. Sir Vaughan rushed after the captain to punish him. Bubo showed Horace a challenge left by the fire-eating Captain Tucca.

Captain Tucca promised Sir Adam he would have Crispinus and Demetrius praise baldness in verse. Bubo and Horace came to the captain for a parley, and the three made peace again. Captain Tucca convinced Sir Vaughan that borrowing the money had been part of his plan to help the knight win the widow. At the next gathering of the widow's friends, Crispinus read his praise of baldness; then Captain Tucca aroused the whole group to take Horace to court and punish him for his sharp satires.

Sir Walter, Sir Quintilian, and Caelestine lamented her danger; and Sir Quintilian proposed that she drink poison. Grief-stricken, Sir Walter consented to the loss of his wife in order to save her honor. When revelers came to escort the couple to court, Sir Walter announced his wife's death and requested that they go with him in procession to the king.

King William Rufus, laughing at the

gullibility of Sir Walter, waited eagerly for the coming of the bride. Sir Walter, dressed in black, escorted the body into the king's presence. Seeing Caelestine lifeless, the king cried out in horror. Sir Walter accused the king of tyranny and explained that Caelestine had chosen to die rather than to lose her honor; Sir Walter's oath was kept by his bringing her body to the king. Shame overcame the repentant monarch. Caelestine revived, and Sir Quintilian told how he had given her a potion which gave the appearance of death, though both Sir Walter and she had believed it poison. The king restored the wife unharmed to her husband.

Crispinus offered an interlude for comic relief after the seriousness of the situation. Captain Tucca led Horace and Bubo, both wearing horns, into the royal presence. Bubo was made to swear he would abandon Horace and his poetry; upon swearing this, he was released. Horace, crowned with nettles instead of laurels, promised at great length to amend as a writer and to give up sour criticisms and complaints. Captain Tucca announced that he and Mistress Miniver were to be married. The disgruntled knights accepted defeat, and Captain Tucca promised to repay them what they had given him for their wooing of the widow. A dance followed, and all ended happily.

Captain Tucca delivered an epilogue promising future theatrical battles between Horace and the poetasters.

SCEPTICISM AND ANIMAL FAITH

Type of work: Philosophy
Author: George Santayana (1863-1952)
First published: 1923

Scepticism and Animal Faith was written as an introduction to a system of philosophy, a system later made explicit in Santayana's four-volume *The Realms of Being· The Realm of Essence* (1927), *The Realm of Matter* (1930), *The Realm of Truth* (1938),*The Realm of Spirit* (1940). Despite the fact that the author believed that his ideas needed the extended treatment he gave them in these volumes, the introductory work remains the clearest, most concise, and most representative of Santayana's works. Almost every important contribution which the author made to philosophy can be found here; and the advantage of this single work is that the reader can gain a synoptic vision of the relations of the ideas to each other, something he might fail to achieve if he centered his attention initially upon one of the volumes of *The Realms of Being* or *The Life of Reason* (1905-1906).

Santayana's principal thesis is that knowledge is faith "mediated by symbols." The symbols of human discourse, when man is talking to himself about the world of facts, are the elements in his experience: sensations, images, feelings, and the like. "The images in sense are parts of discourse, not parts of nature: they are the babble of our innocent organs under the stimulus of things," writes Santayana. Since we cannot be certain that the given elements, the essences, are signs of physical objects affecting us as physical organisms, there is a sense in which we cannot be said to be free of the possibility of error. Nevertheless, as animals, as active beings, we find ourselves compelled to take our experiences as the experiences of a living organism in the process of being shocked and stimulated by the world. Our belief in a nature of change is made possible by our interpretation of the given—the data, the essences—but it cannot be justified by the given; hence, it is animal faith.

To prepare himself for the statement that all knowledge is the faith that cer-

tain given elements are signs of things and events, Santayana develops a thorough skepticism which ends with the cryptic statement that "Nothing given exists." To understand the meaning and ground of this claim it is necessary to understand Santayana's conception of the given—his theory of essences.

It is difficult to make all the proper qualifications in a brief description, but if one begins by supposing that essences are characteristics of actual and possible things, whether physical, psychical, mathematical, or whatever, a beginning has been made. If a person were to have two or three sense experiences of precisely the same sort—three sense images of a certain shade of yellow, for example—that shade of yellow would be an essence that had been given to him in sense experience. Even if he had not had the experience, he could have had it; the essence is a character his experience might come to have. Essences, then, are universals, not particulars; they are characteristics which may or may not be the characteristics of existing things.

It makes sense to say of a particular thing that it is, or was, or shall be; but we cannot sensibly talk that way about the characteristics of things. Considered in themselves, as they must be, essences are immutable, eternal, never vague, and neither good nor bad. In Santayana's terms, the realm of essence "is simply the unwritten catalogue, prosaic and infinite, of all the characters possessed by such things as happen to exist, together with the characters which all different things would possess if they existed."

If this definition of essence is kept clearly in mind, if an essence is simply a character but not necessarily the character of anything, then it becomes clear that if essences are given—and they are—then nothing given exists. If we are correct in our suppositions, then, whenever an essence is given, it is given to a self; i.e., someone has an experience, and the experience has a certain character, an essence. The self that has experiences exists; the "intuition," i.e., the apprehension of the character of the experience, exists; and, if the self is not mistaken in its interpretation of the given, of the "datum," a physical event or object exists as signified by the datum. In conventional language, there are persons, sense experiences, and the objects which give rise to the experiences. But it is improper now, and false, to say that the essence of the experience exists. To say this would violate Santayana's definition of essence and, accordingly, lead to a paradox. For example, if an essence is a character, and if on three occasions the same character were given, then the consequence of saying that on each occasion the essence existed is that the essence will have gone in and out of existence three times. If two persons have the same kind of experience—i.e., intuit the same essence—then we would have to say that the essence is in two places at the same time. As long as one remembers that, by definition, an essence is a character considered as a character, it is clearly nonsense to think of essences as existing.

The discovery of essence is the reward of a relentless skepticism. In Santayana's view, we have no final justification for our claims about the existence of external objects, and all of our beliefs about selves and change and memory are open to critical challenge. "Scepticism may . . . be carried to the point of denying change and memory, and the reality of all facts," he writes.

But Santayana had no great affection for this ultimate skepticism. In his terms he was a "wayward sceptic," entertaining the notion of an ultimate skepticism only to show that critical challenge of our customary beliefs is possible. It is customary and unavoidable for a human being to suppose that he himself lives and thinks, and Santayana's rejoinder is, "That he does so is true; but to establish that truth he must appeal to animal faith."

In order to discuss the human being in his response to the data of experience

Santayana introduces his special senses of the terms "spirit," "psyche," and "intuition." Intuition is the apprehension of essence; the spirit is the cool contemplator, that which intuits; and psyche is the self that acts, has preferences, takes data as signs. Of course, when we begin to use these terms as descriptive of facts, we are expressing our own animal faith; when we say that the spirit confronts essences and that the psyche acts accordingly, taking the essences as signs of a physical world, we are saying what the ultimate skeptic cannot allow—but we are animals, and the psyche has other business than philosophy.

There is something appealing and liberating in Santayana's conception of animal faith. No one could be more careful than he in examining and challenging the pretensions of the pretenders to knowledge and wisdom: the paradox that knowledge is animal faith reveals that what we call "knowledge" is merely unwarranted, but stubborn, animal conviction. That same paradox brings out the positive side of Santayana's philosophy: as animals taking data as signs we make sense out of what would otherwise be a static complex of essences and give order both to our world and ourselves.

In the description of the consequences of animal faith in action, Santayana considered first the belief in discourse which arises once one has given up "passive intuition." From the belief in discourse one passes to belief "in experience, in substance, in truth, and in spirit." This progression of beliefs is a natural one, and the description of the life of reason in various areas was undertaken by Santayana in his earlier five-volume work *The Life of Reason*. *The Realms of Being* naturally followed *Scepticism and Animal Faith* as a careful elaboration of the terms "essence," "matter," "truth," and "spirit."

Unlike many philosophers, Santayana had self-confidence enough to know the limits of his inquiry. He did not pretend to be able to discover what the physicist, for example, can discover by acting on his scientific animal faith. Once we pass from the intuitive contemplation of essences to the recognition of the human use of data as signs, we soon come to the discovery of our assumptions of an experiencing self coming up against substance —the presumed cause of the data. The philosopher can clarify the idea of substance, explaining that it is extended, in space and time, with a structure, and so forth; and he can go on to identify substance with such homely examples as "the wood of this tree . . . the wind . . . the flesh and the bones of the man. . . ." But he need not, and Santayana does not, try to do what the physicist and the chemist do in their specialized ways.

By this practice, then, Santayana fulfilled the promise of his introduction to *Scepticism and Animal Faith* in which he said: "Here is one more system of philosophy. If the reader is tempted to smile, I can assure him that I smile with him. . . . I am merely trying to express for the reader the principles to which he appeals when he smiles."

In this book, as in all his others, Santayana presents his ideas by means of a beautifully articulated, poetic style. Even if his vision of knowledge as animal faith had no value, this work would endure as the most fascinating portrayal of the realm of essence which has yet appeared in literature. That this moving survey of the timeless, changeless realm of essence should have come from a naturalistic philosopher is one of those pleasant paradoxes to which we turn with classic delight after coming from *Scepticism and Animal Faith*.

THE SCHOOL FOR HUSBANDS

Type of work: Drama
Author: Molière (Jean Baptiste Poquelin, 1622-1673)
Type of plot: Social satire
Time of plot: Seventeenth century
Locale: Paris
First presented: 1661

Principal characters:
SGANARELLE, a gentleman of means
ARISTE, his brother
ISABELLE, Sganarelle's ward
LÉONOR, her sister and Ariste's ward
VALÈRE, Isabelle's lover

Critique:

Molière has been called the first great modern in the sense that he portrayed the actual in life, the true manners of his times. In *The School for Husbands* he lives up to his reputation as a satirical critic and comic dramatist. The outspoken frankness and amusing anecdote of the play delighted the theatergoers of Paris, and it met with striking popularity which it has retained to this day.

The Story:

Léonor and Isabelle, orphaned on the death of their father, were committed by his deathbed wish to the guardianship of his friends, Sganarelle and Ariste, with the additional charge that if they themselves did not marry the young women they were to provide suitable husbands for their wards. The two brothers had different ideas about the upbringing of the orphans. The elder, Ariste, chose to conform to the fashions of the day but without going to extremes. He gave his ward Léonor the opportunity to attend balls and dances and meet the gallants of the city. Although he himself wished to marry her, he loved Léonor sufficiently to leave the choice to her. Sganarelle, however, thought all this was foolish. Where Ariste hoped to govern only by affection, Sganarelle believed in the effectiveness of severity. He confined Isabelle strictly to her quarters and to household duties, thus keeping her from meeting any eligible young men. Determined to marry her himself, he hoped to discipline her to that end. When Sganarelle scoffed at his brother's leniency and predicted that he would in the end be tricked by so young a wife, Léonor declared that if she married her guardian she would be faithful to him, but that if she were to be Sganarelle's wife she would not be answerable for any of her actions.

Meanwhile, Valère, Sganarelle's new neighbor, had fallen in love with Isabelle, whom he had seen at a distance, and Isabelle reciprocated his love; but with no means of communication neither knew the true feelings of the other. Isabelle finally worked out a plan to test Valère. She told Sganarelle about Valère's attentions and, knowing her guardian would then angrily accost Valère, declared that they were distasteful to her. Sganarelle asked Valère to cease molesting his ward and told him that, even though Isabelle knew of Valère's hopes, his was an unrequited passion, that her only wish was to find happiness in marrying her guardian. Valère sensed in this message something more that Isabelle hoped to convey to him.

Sganarelle told Isabelle that Valère had been crushed by her harsh message. Isabelle, under the pretense of returning a letter which, according to her story, an accomplice of Valère's had thrown into her chamber, persuaded her guardian to deliver the note. Actually, it was a love letter that she had written to Valère.

Sganarelle, taking her request as a touching example of model womanly behavior, delivered the letter, which told of Isabelle's resolve to get free of her prison at any cost during the six days remaining before her enforced marriage to her guardian. Valère, making use of Sganarelle to take back to Isabelle words showing the sincerity of his attachment, declared that his only hope had been to make her his wife and that, although he now realized the hopelessness of his suit, he would always love her. First he flattered Sganarelle as an opponent no one could possibly displace, and showed himself so completely crestfallen and hopeless in surrendering all thought of winning his fair prize that Sganarelle even came to feel a little sorry for his rival.

Isabelle, trying to trick her guardian into appearing despicable in the eyes of her lover, pretended to fear an attempt by Valère to force her from her chamber and carry her off before her marriage to Sganarelle. Bursting with pride at what he considered the womanly discretion of his ward, discretion obviously reflecting his own wisdom in her upbringing, Sganarelle offered to return to Valère and berate him for his bold and mischievous scheme. All turned out as Isabelle hoped. In reply, Valère declared that if what Sganarelle reported were possibly true, then his passion was indeed hopeless. Sganarelle, to make matters perfectly clear, took Valère directly to Isabelle to hear the cruel decision from her own lips. By words that could be understood two ways, Isabelle and Valère declared their love for each other under the nose of their dupe. Then on Isabelle's order Valère departed, promising that in three days he would find a way to free her from her jailer. But Sganarelle could not wait three days. Overjoyed at the exhibitions of what he took to be his ward's fond regard for him, he was eager to consummate the marriage. He told Isabelle the ceremony would be performed the next day.

Isabelle realized that her last resource was to commit herself unreservedly to her lover at once, but as she prepared for flight Sganarelle saw her and informed her that all preparations had been made for their union. Isabelle trumped up a story that she was about to leave the house to spend the night with a worthy friend, Lucrèce, because Léonor, in desperation, had asked for the use of Isabelle's room that night. Against her better judgment, she declared, she had consented and had just locked her sister in. Isabelle pretended that Valère had really been Léonor's lover for more than a year, but had abandoned her when he became infatuated with Isabelle. She said that Léonor, hoping to win back his love, planned to meet him in the lane near the house. Sganarelle, declaring this plan immodest, wanted to drive Léonor out of the house at once. Isabelle restrained him, however, and persuaded him to let her take the message to Léonor, after insisting that Sganarelle must hide himself and promise to let her sister leave without his speaking to her. Sganarelle agreed, secretly pleased at the thought of his brother's discomfiture over the wanton doings of his ward.

Isabelle, pretending to be Léonor, left the house. Curious, Sganarelle followed. He saw Valère and Isabelle meet and, after declaring their love, enter Valère's house. Thinking that Léonor was with Valère and wishing to keep scandal from touching Isabelle through her sister, he hurriedly called a magistrate and urged him to marry the pair. The magistrate was to wait, however, until Sganarelle could return with the bride's guardian to witness the ceremony.

Ariste, although he could not believe his ears when Sganarelle gloatingly insisted that Léonor was with Valère, was induced nevertheless to accompany his brother. Valère, who had hidden Isabelle in a separate room, had the magistrate prepare a formal contract, to be signed by all parties present, indicating their consent to the marriage. Still under the delusion that the bride to be was his

brother's ward Léonor, Sganarelle agreed to the wedding; and Ariste, placing the desires of his supposed ward above his own dreams, assented also.

Meanwhile, Léonor returned early from the ball she had attended. Ariste gently chided her for not confiding in him her love for Valère; but Léonor, amazed, protested that she loved only Ariste, her beloved guardian, whom she was ready to marry immediately. Angered, Sganarelle realized too late the trick played on him by Isabelle. All women, he declared, were to be disbelieved and shunned. In the schooling of husbands it was he and not his brother Ariste who had failed.

THE SCORNFUL LADY

Type of work: Drama
Authors: Francis Beaumont (1585?-1616) and John Fletcher (1579-1625)
Type of plot: Comedy of manners
Time of plot: Early seventeenth century
Locale: London
First presented: 1613-1617

Principal characters:
ELDER LOVELESS, a suitor to the Lady
YOUNG LOVELESS, a prodigal man about town
SAVIL, Elder Loveless' steward
WELFORD, another suitor to the Lady
MORECRAFT, a money-lender
THE LADY, Elder Loveless' beloved
MARTHA, her sister
ABIGAIL (MRS. YOUNGLOVE), the Lady's waiting-woman
THE WIDOW, Morecraft's beloved

Critique:

Of all of Beaumont and Fletcher's comedies, *The Scornful Lady* was the most popular during the Restoration period, undoubtedly because it contains just those characters and situations which were most palatable to late seventeenth-century audiences. The play skillfully combines a number of favorite theatrical ingredients. The main plot, the pursuit of the sophisticated and independent Lady by Elder Loveless, has strong overtones of the eternal battle of the sexes; the subplot, the gulling of a usurer by a young prodigal who repairs his ruined fortunes by marriage to a rich and beautiful widow, was later to become one of the heartiest commonplaces of the English comedy of manners. As in other Beaumont and Fletcher plays, there is a fairly careful balancing of characters in the two plots: Elder Loveless is contrasted with his profligate younger brother (these two are, in fact, only different stages in the development of a Jacobean gallant) and Elder Loveless' mistress, the unreceptive Lady, is contrasted not only with the overamorous and aging Abigail but also with the complaisant widow who married Young Loveless. The dialogue is racy and suggestive, and the plot complicated enough to provide the intricate exchanges so dear to the heart of the Jacobean theatergoer. Extremely noticeable is a strong vein of sexuality, but the matter is too artificial to be obscene. On the whole, *The Scornful Lady* is a good play of its kind, particularly interesting because of the preview it offers of the tinsel world of Restoration comedy.

The Story:

Elder Loveless, who had fallen out of favor with his mistress because he forced her to kiss him in public, humbly begged

her pardon and urged her for the hundredth time to marry him. She was adamant, however; for penance he must travel for a year abroad. Dejectedly Elder Loveless prepared for his journey, leaving his house and income to the none too tender mercies of his dissolute younger brother, who had already squandered his own lands and rents. Immediately after the door closed on his elder brother, Young Loveless and his four cronies—a Captain, a Traveler, a Poet, and a Tobaccoman—began their carousing. Over the protests of his brother's faithful steward, Savil, Young Loveless surveyed his good fortune and delightedly anticipated the unlimited supply of drink and doxies his brother's estate would buy.

At the same time, a new suitor for the Lady's hand, Welford, arrived at her house. Because of his generosity and good looks, he was warmly received by Sir Roger, the Lady's curate, and Abigail, her aging and lecherous gentlewoman; however, he got but cold favor from the Lady herself, for in spite of her harsh treatment of Elder Loveless, she had actually given him her heart.

His vows to his mistress notwithstanding, Elder Loveless did not take ship. Instead, he disguised himself and returned in order to test his brother and his sweetheart by reporting his own death. He arrived at his house to find his brother in the midst of another round of debauchery. Young Loveless took the sad news with amazing calmness: he commended his brother's soul to God, filled a bumper, and drank with the company to his elder brother's demise. And as soon as the disguised brother left, Young Loveless rejoiced at the prospect of running through the estate he had just inherited.

Elder Loveless then delivered the news of his death to the Lady. The reception was at first all that he could wish. The Lady burst into tears; but as Elder Loveless continued to berate her for her cruelty to her lover, she penetrated his disguise and retaliated by pretending affection for Welford, who was considerably startled but pleased by the Lady's sudden change in attitude toward him. Exasperated, Elder Loveless threw off his disguise, whereupon the Lady, revealing that she had known him all along, bade him fulfill the task she had set him if he ever expected to enjoy her favor. Elder Loveless retired in confusion. Welford then attempted to press the advantage he believed now offered him, but the Lady, once again drastically altering her tone, ordered him to be on his way. When Abigail offered herself as second choice, Welford, thoroughly disgusted, insulted her and called for his horses.

Meanwhile, Young Loveless had been hard at work disposing of his brother's estate. From Morecraft, the usurer who had bilked him of his own fortune, he obtained £6,000 after promising to consummate the sale later. Morecraft was delighted with the bargain; from its profits he expected to obtain a knighthood and the hand of a wealthy and beautiful widow.

When Morecraft and the Widow met Young Loveless to take possession of Elder Loveless' house, Young Loveless and the Widow were immediately attracted to each other. Before the keys could be delivered to Morecraft, however, Elder Loveless reappeared in his own person. Young Loveless, who was equal to any shift in fortune, greeted his supposedly dead brother with his usual equanimity. Although the usurer declared the sale void, Young Loveless, refusing to return the money, told Morecraft to regard his hard luck as a fair requital for the cozening he had been responsible for in the past. The Widow applauded Young Loveless' shrewdness, whereupon she rejected Morecraft and struck up a match with the clever young wastrel.

Elder Loveless, equally determined not to travel and to win his lady, tried another gambit. Visiting her once more, he adopted a scoffing tone, made light of her former domination of him, and declared that he loved her no longer. The Lady, not so easily tricked, countered with that

feminine ruse, a feigned swoon. As the remorseful Elder Loveless rushed to comfort her, she burst into laughter and ridiculed him for attempting such a transparent deception. But she carried her ridicule too far. Elder Loveless, now really angry, left, ignoring her earnest pleas that he return to her.

His love, however, was stronger than his anger. Together with Welford, who was quite as willing to have Martha, the Lady's lovely younger sister, as the Lady herself, Elder Loveless planned a last desperate ruse to win his mistress. Welford was disguised as a woman, and Elder Loveless presented him to the Lady as his future bride. This time the Lady was thoroughly taken in. When Elder Loveless compared her treatment of him with the homely virtues of his new sweetheart, the Lady, believing that she had lost her faithful lover, attempted to save the situation by offering to marry him immediately. Elder Loveless accepted her proposal and Martha, pitying Elder Loveless' supposedly abandoned sweetheart, took the still disguised Welford to bed with her.

The next morning the men had the last laugh as Elder Loveless revealed the plot to the Lady. Welford and the embarrassed Martha hurried off to church. Young Loveless and his new bride appeared on the scene; Sir Roger and Abigail were united, and Morecraft, transformed from usurer to rake, drank to the general happiness of all and distributed money among the servants.

THE SEA AND THE JUNGLE

Type of work: Travel sketches and impressions
Author: H. M. Tomlinson (1873-1958)
Time: 1912
Locale: England, at sea, South America
First published: 1912

Principal personages:
THE AUTHOR
THE SKIPPER, captain of the ship
THE SHIP'S DOCTOR

Although the world has changed a great deal since this book was written, *The Sea and the Jungle* is still a classic of its kind, not only because it tells an interesting story of a journey away from the humdrum existence of everyday living, but also because it is an example of travel writing at its best. Tomlinson was working on a newspaper when the opportunity arose for him to make the long journey to South America aboard the *Capella,* a tramp steamer which was to deliver industrial supplies and coal deep in the jungles of Brazil. He made his decision quickly and was signed on the ship as purser.

Tomlinson's narrative is unassuming and straightforward. It tells of the voyage of the *Capella* from Swansea to Para, on the Brazilian coast, and then some two thousand miles up the Amazon River and its tributaries to the small settlement of Porto Velho, thence to the Barbados, and on to Tampa, Florida, where Tomlinson left the ship to take a train to New York and make a fast passage home to England. Despite the simplicity of his method, however, the author is not a simple man, and his perceptions and writing style make this a revealing and exciting book.

As in many travel books, *The Sea and the Jungle* contains four kinds of material: the narrative of the events of the trip; lengthy and detailed descriptions of the things which caught the author's interest; stories that were told to the author by seamen and various unusual men he encountered in South America; and the reflections on life, nature, and mankind

that the circumstances of the journey provoked in the author's mind. These elements, skillfully blended, give the book its structure, vividness of detail, and stylistic excellence.

Aside from the bare outline of the major events of the trip—the embarkation, the arrival, the delivery of the cargo—the narrative is filled with the little daily occurrences that give such a book its real life. It is in this part of the writing that Tomlinson best fulfills the purpose implied by his statement: "This is a travel book for honest men." In his full attention to the hardships and discomforts of the trip, Tomlinson makes evident his conviction that escape from dullness may be exciting but seldom comfortable. The insects, the danger, and, perhaps most of all, the incredible heat are the enemies of comfort; and Tomlinson makes the reader acutely, even painfully, aware of them constantly.

The author was, however, gifted with a great interest in practically every aspect of travel without the bent for making didactic judgments of other people and other lands that often irritate readers of travel books. Occasionally, as in his admiration for the rebellion of a black heifer that was being transported upstream to one of the railroad camps, he is moved to comment upon the human qualities of nonhuman things such as animals, insects, and the jungle itself, which Tomlinson saw as a brooding, mysterious giant which silently tolerated the invasion of men but which held a secret that no man could wring from it.

Along with the less inviting aspects of the journey, Tomlinson presents whatever he found beautiful or interesting, matters which he describes with great sensitivity and a fine technique. Of course, the first step in good description is accurate and imaginative observation; after this comes the expression of this perception so that the reader may share it. In this book the author combines careful observation with artfully expressed, often nearly impressionistic, description. The two main subjects for the description are, naturally, the sea and the jungle. The voyage to Para, which takes up roughly the first third of the book, takes the writer and his shipmates from a cold, wet England to the warmth and brilliant color of equatorial waters.

The main feature of the voyage, from a descriptive standpoint, is the storm which struck the ship shortly after its departure. Tomlinson's description of this event ranks with the best such passages in Conrad. Perhaps the most striking quality is the originality of the comparisons, always an important device of the describer. A wave, for example, seems to Tomlinson's eye "as a heaped mass of polished obsidian, having minor hollows and ridges on its slopes, conchoidal fractures in its glass."

Once arrived at Para, Tomlinson devotes his descriptive attention to the jungle and its inhabitants in an equally detailed but more personal way. Here he had more time to observe and reflect the wider variety of items that engaged his attention. Pages are given over to the mass of green foliage that lines the river's edge. Paragraphs are devoted to one insect. Through it all, without an excess of direct comment but more by the nature of his descriptions, Tomlinson's intense interest in the whole panorama is shown. He is overcome with delight at sighting a morpho butterfly and compares it to a little piece of blue sky flitting about the forest.

Tomlinson's reputation as a stylist is high, and descriptive passages in this book show his writing at a high level. His mixture of long and short sentences and clauses, each compact and full of concrete details and carefully chosen adjectives, is a lesson in writing vivid but highly detailed description without becoming dull and seeming long-winded.

No doubt much easier to write—because their very material is sure to be interesting to the reader—are the several stories that Tomlinson includes at well-spaced intervals. These tales range from

the fantastic seamen's yarn about Bill Moffat's encounter with Davy Jones to the chilling story of how Captain Davis' interest in shrunken heads led him to an unfortunate first-hand experience of the phenomenon. Once more, Tomlinson refrains from comment, simply allowing the narrative itself to impress the reader with the strange nature of the teller and the peculiar facets of life to be found in these remote places.

The foregoing kinds of material will delight most readers, but many may be repelled by Tomlinson's too-frequent statements of his view of things that are not really connected with the essence of *The Sea and the Jungle*. Certainly the main idea, and the one which impelled him to leave London and go with the Skipper on the trip, is bound to appeal to many people. The thought of escape to another world, preferably an exotic one, occupies everyone's mind at some time or another, but the reader may well lose sympathy with Tomlinson's repeated statement that the reader has not really eaten, or slept, or appreciated human companionship until he has done so under circumstances similar to those enjoyed by the author. Here Tomlinson comes close to preaching, and it mars the effect of his work.

Several outright homilies castigate the spirit of commercialism that was ruining the beauties of nature along the Amazon and was sending to death or misery brave men who often had no real idea of why they were being so sacrificed. In 1912, Tomlinson's audience had not had so much time as the current reader to become weary of declarations like this one: "I begin to think the usual commercial mind is the most dull, wasteful, and ignorant of all the sad wonders in the pageant of humanity." His admiration for the men who are the victims of this kind of mind is a less disturbing feature of the book, and his statements about the beauty and mystery of the jungle and the life that is lived there are quite fitting. It is really the condemnation of things apart from his direct experience on the trip, but things which this experience causes him to ponder on, that seems out of place or obtrusive, breaking the mood and tonal quality of the whole. Tomlinson's sarcasm on the Poor Law, for instance, weakens the effect of his writing.

These passages—all toward the end of the book—are, however, insignificant in comparison to the rest of *The Sea and the Jungle,* and Tomlinson's achievement is great in spite of them. Few writers, in either travel books or fiction, have been able more skillfully to capture the spirit of a place, its human implications, and to express them in such a well-controlled writing style and with such finely balanced sensitivity.

A SEASON IN HELL

Type of work: Prose poem
Author: Arthur Rimbaud (1854-1891)
First published: 1873

Still a matter of controversy and interpretation, *A Season in Hell* (*Une Saison en Enfer*) is perhaps best described by the critic Wallace Fowlie as "the poem of a confession." Historically, Rimbaud's central work is somewhat in the spirit of Saint Augustine's *Confessions* or Dante's *Vita Nuova,* but more in the form of Baudelaire's *Flowers of Evil.* This poet, who wrote no more after composing this work in his nineteenth year, was in certain respects a literary precursor of Hart Crane and Henry Miller in America, T. S. Eliot and W. H.

A SEASON IN HELL by Arthur Rimbaud. Translated by Louise Varèse. Excerpts reprinted by permission of the publishers, New Directions. Copyright, 1945, 1947, by New Directions.

Auden in England, Rainer Maria Rilke in Germany, and the Existentialists in France, especially so in that he wrote not only brilliantly of himself but also prophetically of the modern world. He has been called the Villon of his day, an *enfant terrible* who, like Lucifer, plunged into the depths and like Faust was at last redeemed.

This strange and compelling poem begins with an unmarked introduction of the images and symbols used so brilliantly later, a preview of his odyssey downward which includes moments from innocence to depravity in his short life. He tells of the childhood of himself and the race, "a feast where all hearts opened and all wines flowed," from which he and we have departed. Once he took Beauty on his knee—perhaps normal love which he never knew but fleetingly—and found her anathema, a figure offering a possible explanation of his own homosexuality. From that time on he was pursued by the Furies of poetry, exile, and hate in his search of a lost innocence. "Misfortune was my God," he declared as he invited all suffering, and he found the "key to the ancient feast" was charity. The devil, who welcomed this inverted Dante without a Vergil, called him a hyena, that horribly laughing outcast or satirist of society, and told him, "Attain death with all your appetites, your selfishness and all the capital sins!" For him, then, the poet tore "these few, hideous pages from my notebook of one of the damned."

"Bad Blood," the longest of the several books of the seasons (from the springtime youth of mankind until the dread present winter of civilization) describes ancestral recollections, the Gallic days, pagan rites, magnificent lusts, and especially ineptness in the sheer mechanics of living. This blood wars with that of Christianity, which has acted as a weakening rather than a strengthening transfusion. The poet sees himself as a visionary who remains pagan: "I cannot see myself at the councils of Christ; nor at the councils of Nobles—representatives of Christ." The inferior race has overrun everything in these last centuries of reason, nationalism, and especially our age of science, "the viaticum" which he so despises, verbal, analytic, and statistical. He frighteningly foretells of his own destruction through perversion, his erotic flights into Africa, and finally his miserable death preceded by a leg amputation to stave off a cancer.

The poet is an outcast who cannot be judged as other men; this is the theme which inspired him originally to call his long poem *Livre nègre,* for his skin is deeper and he is more primitive. He sees all saints as outcasts, even convicts, who destroy only to save; but he learns that in persecution the strong do not cry out against their fate. Yet he, the poet, is no different from others, the ones in power, who "have drunk of the untaxed liquor of Satan's still," and in this realization he finds comfort or even escape. He will live, bless life, love his brothers, find God. From depravity to hope he goes in search of his lost innocence, but like the fierce Saints, "anchorites, artists such as are not wanted anymore."

"Night of Hell" describes the eternal punishment as the fires of desire for salvation. This is not the inferno the poet's catechism taught him, the errors of his elders transplanted to the innocents. Here his symbolism moves toward surrealism:

> . . . Satan, Old Nick, runs with the wild grain . . . Jesus walks on the purple briars and they do not bend . . . Jesus walked on the troubled waters. The lantern showed him to us, erect, white, with long brown hair, on the flank of an emerald wave. . . .

He then goes on to ask for separate hells of pride, anger, laziness—a whole symphony. But this exquisite suffering is not to be; he knows only a slow deterioration during which the sinner is intact, observing himself unhidden and alone.

In the next two parts, "Delirium I" and "Delirium II," the poet goes on a

pilgrimage to view his own carnal love and visionary love. The first part describes with uncomfortable intimacy the older Verlaine and the insatiable Rimbaud, the former the foolish virgin and the latter the demonic bridegroom: the meetings, the raptures, the quarrels, the youth's sadistic torturing of the older man, the latter's rejection of marital relations, the drunkenness and disorder, the final disruption through violence. Symbolically, this unholy alliance is almost a literal hell on earth in response to the uncontrollable. Escape is not possible, though the relationship is sterile, and yet there is a sense of rapture which is spoiled only by the lack of perfection, the absence of a higher, more intellectual realization which both sought. "Hunger," a poem within "Delirium II," suggests that through love we may get a brief glimpse of truth, of eternity; the poet sees himself as part of a "fabulous opera" containing all these contradictions. Carnal man creates life; visionary man creates art—or, rather, both re-create from the substance of God. Profundity can now be expressed only as a comic opera by that buffoon, the poet.

In "The Impossible," the attempt to bend time backward, the poet is seen running on a treadmill. In the "Occidental swamps" we are mired down and catch only a glimpse of the old Orient, "the first and eternal wisdom." Instead, we cling to the pompous platitudes of M. Prudhomme, the self-righteous man whom Rimbaud thought was born of Christianity. But we can move in our theology to the vigor of Eden where "Through the spirit we go to God!" "Lightning Flash" is a brief section on the false hopes of human toil, busy work, a pretended life which must be denied. Modern man is made of such disguises as "mountebank, beggar, artist, scoundrel . . . priest!" But he will strike out against poses; otherwise eternity would be lost to us all.

Having now worked himself through the many snares of hell, the poet gets a glimpse of "Morning." He returns to his opening theme before he was cast out in the desert (like the hyena), before his pagan voice was lost in Christian dogma. Yet he sees hope in an attainable "Christmas on the earth" where we must be the Magi, the "Kings of life" singing the songs of heaven without cursing life. Hell has no meaning unless salvation is present, unless the "doors were opened by the son of man."

The last section, "Farewell," begins: "Autumn already!—But why regret an eternal sun if we are embarked on the discovery of divine light." This completes the cycle, if Christmas is really the festival of lights, our last hope in an old world which was begun in the childhood of pagan spring or Oriental wisdom. The poet's autumn vision, after the hot season of summer hell and memories of the cool spring of creation, is apocalyptic:

> Sometimes in the sky I see endless beaches, covered with white nations full of joy. Above me a great golden ship waves its multi-colored pennants in the breezes of the morning. I created all fetes, all triumphs, all dramas. I tried to invent new flowers, new stars, new flesh, new tongues.

But yet Rimbaud could not be an angel or seer, "exempt from all morality." He found himself both man and artist, peasant and angel, for there can be no separation of body and soul in this new Jerusalem. We must enter the city in "vigor and real tenderness," where all "shall be free *to possess truth in one soul and one body.*"

THE SECOND WORLD WAR

Type of work: History
Author: Winston S. Churchill (1874-)
Time: 1919-1945
Locale: Europe, North Africa, the Pacific Area
First published: 1948-1954

Principal personages:
SIR WINSTON CHURCHILL
FRANKLIN D. ROOSEVELT
JOSEPH STALIN
ADOLF HITLER
NEVILLE CHAMBERLAIN
ANTHONY EDEN
GENERAL GEORGE C. MARSHALL
GENERAL DWIGHT D. EISENHOWER
FIELD-MARSHAL ERWIN ROMMEL

Contemporary accounts by actual participants in great, climactic, or catastrophic events in world history often achieve tremendous popularity for a brief period. They are widely discussed in the light of other circumstances, but are then permitted to fall into the anomalous category of "source books" for infrequent reference on obscure detail. Because of the circumstances of authorship, the insights given, and the dramatic drive of the narrative itself, it is safe to say, however, that Sir Winston Churchill's history of World War II will not soon fall into the category of forgotten books by the participant in the making of history.

Churchill brought to his monumental undertaking not only his intimate knowledge of military affairs and strategy dating back to the beginning of the present century, but also half a century of activity in parliamentary and international affairs. To these qualifications he added also the skill of a seasoned lecturer on world problems and the invaluable experience of an accomplished author of more than a dozen significant books. Moreover, as Churchill notes in the preface to the first volume, this history is intended as a continuation of the three books he wrote on World War I: *The World Crisis, The Eastern Front,* and *The Aftermath.* Together, the early three books and the six on World War II comprise an account of what might be called another Thirty Years' War.

Within no more than six or seven years, Sir Winston Churchill produced the historical work which he calls simply *The Second World War.* The scope of the enterprise is suggested by the fact that it extends through a half dozen volumes averaging well over eight hundred pages each, and that it encompasses most of the significant occurrences from the close of World War I in 1919 until July 26, 1945—approximately a quarter of a century. Geographically, this history is global, since it concerns the far-reaching exploits of armed forces whenever there was conflict in both hemispheres.

Following the method employed in his history of the first world war, Churchill takes the personal-experience approach that Defoe used in his *Memoirs of a Cavalier.* Concerning the second global war, Churchill writes with greater authority, since he was chief of His Majesty's Government for more than five years. Despite the complexity of action and counteraction, the multitude of events and personages and decisions to be carried out, Churchill's main purpose in his history is simply to show that the inevitability of war stemmed from the lack of a consistent and resolute policy among the democracies.

The first volume, titled *The Gathering*

Storm, begins with a swift appraisal of the twenty-year period from 1919 to 1939, termed in retrospect, "From War to War." In this account Churchill decides that the principal folly of the victors in World War I was their failure to keep Germany disarmed. The victors pursued their universal hope that peace would reign, and their designation of the first conflict as "the war to end wars" reveals their ideal. But the scheme of reparations did not work; the League of Nations was rendered impotent; and world-wide economic dislocation followed the collapse of the American stock market in 1929. Meanwhile, General von Seeckt was secretly rebuilding the armed might of Germany and almost unnoticed by war-weary European nations, Adolf Hitler was emerging with his grandiose notions of German superiority and destiny. Soon Austria was taken, the Saar united with the Fatherland; then the fateful Munich conference provided Hitler with a year of breathing space to ready his forces. Next, Churchill recounts how war was declared on September 3, 1939. Poland was taken; Norway was occupied; and Belgium and Holland were invaded. When the Chamberlain government fell, Churchill took over as Prime Minister.

In this volume, as in the five succeeding parts, Churchill deals not only with events political, strategic, diplomatic, and military; he also sketches in significant background fact, characterizes major personages in the struggles that take place, and pauses to assess the importance of civilian activities. For this is the whole story as Churchill sees it. He views it not dispassionately but with all the understanding and insight of one who was forced to weigh conditions; to bully and build and negotiate; to cope with crisis, catastrophe, and, ultimately, a bewildering array of problems of allied joint action.

Volume II, *Their Finest Hour,* covers the grim days from May, 1940, until early January, 1941. During those momentous months, the battle of France was joined and lost; Dunkirk was evacuated; and home defense of Britain became a shocking necessity. Next, the German air assault attempted to paralyze London and the entire island. President Roosevelt worked to provide the means of assistance through the Lend-Lease Bill, passed by Congress in March, 1941. In the meantime Hitler turned his thoughts to the subjugation of Russia. London and England were saved for the time being, but the conflict grew more and more extensive as German might exerted itself in several directions.

In the third volume, *The Grand Alliance,* the horror that Churchill once decried as "the unnecessary war" became truly world-wide. The year 1941 presented shocking and tragic events which culminated in the Japanese attack on Pearl Harbor. As the toll of merchant shipping continued to rise in the Atlantic, war grew in intensity on land. Rommel began his counterattack in the desert. Hitler planned to bomb and starve the English and to invade Russia. Meanwhile, the Germans turned their attention to the Balkans, and Yugoslavia, Greece, and Albania fell. However, not all the news was completely disheartening: German sea power was drastically limited by the destruction of the *Bismarck;* Hitler's attack on Russia brought the Soviets into the war; and the Japanese bombing of Pearl Harbor forced American participation in the struggle.

Volume IV, *The Hinge of Fate,* covers the next year and a half, from January, 1942, to the end of May, 1943. During this period material losses continued mountainous and casualty lists were long, but the "hinge of Fate" had turned in favor of the Allies, as Churchill sees it. With the defeat of Rommel and the American landings in Morocco, threats in the Mediterranean abated. Japanese forces swept southward, but United States victories in the Coral Sea and at Midway Island foretold the turning point of war in the Pacific. Moreover, Operation Torch

put the Allied forces in position to achieve the fall of Italy. As German and Japanese power was committed to a last effort, the Allied potential continued to grow.

Volumes V, *Closing the Ring,* (June, 1943-June, 1944), and VI, *Triumph and Tragedy,* (June, 1944-July 26, 1945), deal with the final twenty-six months of the struggle. During a single year following June, 1943, Japan was put on the defensive, the invasion of Italy moved as far as Rome, the Germans were in retreat before Russian power, and preparations for a cross-Channel landing were complete. In spite of postponement and the danger of bad weather, D-day became a reality on June 6, 1944. With relentless force, during the succeeding fourteen months, victory followed victory in France and Italy, the Pacific, Germany, and finally Japan itself.

These are the broad outlines of history's greatest military undertaking. But Churchill concerns himself also with high-level conferences, hard-won decisions on strategy, agonizing losses, and finally the terms of surrender in Europe. He refers to this account as his "personal narrative" of the war period. So it is; but it is, in addition, a magnificent retelling of the events of consequence during eight of the most tempestuous years of modern time.

To some academic historians or partisans with a reluctance to accept Churchill's point of view and judgments, he may appear to slight or neglect particular causes, conditions, and effects which were perhaps of considerable importance at the time. None the less, in the appropriateness of style to circumstance and subject matter, in the selection and interweaving of significant detail with major occurrence, in scope and sweep and conception, Churchill's *The Second World War* is a truly memorable piece of writing.

THE SECRET AGENT

Type of work: Novel
Author: Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)
Type of plot: Psychological realism
Time of plot: 1880's
Locale: London
First published: 1907

Principal characters:
MR. VERLOC, a foreign secret agent
WINNIE, his English wife
STEVIE, her weak-minded brother
THE ASSISTANT COMMISSIONER, a London police official
CHIEF INSPECTOR HEAT
MR. VLADIMIR, First Secretary of an unnamed embassy
MICHAELIS, and
OSSIPON, anarchists

Critique:

Produced about the middle of his writing career, *The Secret Agent* is one of Joseph Conrad's acknowledged masterpieces, and it yields to none in the effectiveness of its characterization and in the authenticity of its atmosphere. In this novel, in a side street of Soho, Conrad has gathered some of his most interesting and unusual figures. Realistically presented, these figures are surveyed through a veil of irony which enhances rather than mars the total effect; here Conrad displays his ironical touch at its surest, delicate but probing, and quite imper-

THE SECRET AGENT by Joseph Conrad. By permission of the Trustees of the Estate of Joseph Conrad; of J. M. Dent & Sons, Ltd.; and of the publishers, Doubleday & Co., Inc. Copyright, 1907, 1921, by Doubleday & Co., Inc. Renewed. All rights reserved.

sonal. In addition, the novel is notable for the character of Winnie Verloc, one of the best presented of Conrad's women victimized by circumstance and fate.

The Story:

Mr. Verloc was on his way to a certain foreign embassy, summoned there, to his astonishment and unease, at the unseemly hour of eleven in the morning. Ambling down the street, bulky and stolid, Mr. Verloc did not look very much like the agent provocateur that he was supposed to be. He kept a little shop, obscure and ill-patronized, behind which were quarters for his family. There he often entertained a group of London anarchists from whom he had carefully kept the secret that he was an embassy agent. Thinking how awkward it would be if any of his anarchist friends were to detect him in the act of entering such a place, he grumbled inwardly as he approached the embassy.

His appointment with Mr. Vladimir did nothing to improve his mood. In fact, his discontent had deepened almost to a state of terror by the time of his departure. Mr. Verloc, who had let himself get comfortable, if not lazy, in the years since he had settled in England as the agent of a foreign power, had never contemplated the possibility that he might lose his job. Now he found himself being roundly abused and insulted for what First Secretary Vladimir was pleased to call his fatness, his slothfulness, his general inefficiency. He had even been threatened with dismissal if he did not promptly promote some incident to upset English complacency. In short, Mr. Vladimir demanded a dynamite outrage within a month. Furthermore, it must be directed against some monument of learning and science—preferably the Greenwich Observatory.

Badly shaken, Mr. Verloc made his way back to his shop in Soho. Rejoining his household in the rooms behind it, he managed to reassume his usual demeanor of stolid reserve. When, soon after, his anarchist friends paid one of their calls, he betrayed nothing to them of the frustration and fear that lurked behind his impassivity. He was not so successful with his wife. She was able to keep her own counsel, but she missed very little of what went on about her.

Younger than her husband, Winnie Verloc had married him for security rather than for love. Nor was it even her own security that she was concerned about, but that of her unfortunate brother, whose passionate protector she had been ever since the days of their childhood. Stevie, now physically mature, had remained childlike in other ways; he was easily excited and inarticulate, though generally soft-hearted and trusting. One of the people he trusted most was Mr. Verloc. His sister had done a great deal to bring this state of affairs about; and his mother, who was also being supported by Mr. Verloc, had assisted Winnie in impressing upon Stevie the idea that Mr. Verloc was good, that his wishes must be instantly carried out, and that he must be spared the slightest annoyance. Mr. Verloc, meanwhile, serenely went his own way; insensitive to this anxious maneuvering to keep Stevie in his good graces, he largely ignored his brother-in-law even while tolerating his presence in the Verloc household.

To consolidate her son's position still further, the mother of Stevie and Winnie decided that before Mr. Verloc could tire of supporting both of his wife's relatives, she would move to an almshouse. Stevie missed her and fell to moping. Winnie, seeking a remedy for her brother's moodiness, seized upon what seemed to her a happy expedient. The long walks of her husband, mysterious of purpose and destination, gave Winnie an idea. Finding the right moment to make her request, she persuaded her husband to take Stevie with him. Soon, to Winnie's gratification, this experiment became an established practice. With things apparently going so well, she saw no reason to object when Mr. Verloc made a rather unexpected

proposal regarding Stevie. Since Stevie was fond of Michaelis, an elderly anarchist who frequently visited the house, why not let the brother spend a few days with Michaelis at his retreat in the country?

Apparently pleased with this development, Stevie left to visit Michaelis and the next few days passed without incident in the Verloc household. Late one afternoon, however, Mr. Verloc came home from one of his walks more upset than Winnie had ever seen him. He had withdrawn all of their money from the bank, and he mumbled vaguely about the necessity of leaving the country. Winnie tossed her head at this—he would go without her, she declared tartly. Mr. Verloc morosely ignored her wifely urgings that he eat his supper and change his slippers. He did not ignore, however, a distinguished-looking stranger who turned up presently and took Mr. Verloc away. Winnie failed to recognize this caller as the Assistant Commissioner of London Police.

During their absence, a second stranger arrived. Winnie became more and more apprehensive upon learning that he was Chief Inspector Heat. Heat, on learning that he had been forestalled by his superior, showed Winnie a cloth label bearing Stevie's name and address. Recognizing it as an identification tag placed in her brother's coat, she asked wildly where Heat had found it. The return of Mr. Verloc, alone, interrupted their conversation. After Heat had taken Mr. Verloc into another room, Winnie tried to overhear what they were saying. Almost mad with grief, she heard her husband tell how he had trained Stevie to take part in a bombing attempt upon the Greenwich Observatory. But Stevie had stumbled in the fog, exploding the bomb prematurely and blowing himself to bits.

After Heat left, Winnie faced her husband. White-faced and rigid, she hardly listened to his faltering explanation or his plan to turn state's evidence on the promise of a lighter penalty. When, exhausted, he finally dropped on the couch, she seized the carving knife and stabbed him in the heart.

Running aimlessly out into the dark, Winnie stumbled upon Comrade Ossipon, one of her husband's anarchist associates who had eyed her from time to time with admiration. After promising to help her he discovered, with consternation, what had occurred and that he might be implicated in the affair. Coaxing her onto a boat train, Ossipon waited until it started to move; then he leaped off. With him he took the money which Winnie had entrusted to his care.

A week passed. Ossipon did not enjoy his possession of Winnie's money; he felt heavily burdened by gloom and guilt. The feeling deepened as he read a newspaper report of the suicide of a female passenger from a cross-channel boat. He was convinced that the last words of the dispatch would always haunt him since he alone knew the truth about Winnie Verloc's death, a deed which the newspaper called a mystery of madness or despair.

SEJANUS

Type of work: Drama
Author: Ben Jonson (1573?-1637)
Type of plot: Political tragedy
Time of plot: First century
Locale: Ancient Rome
First presented: 1603

Principal characters:
EMPEROR TIBERIUS
SEJANUS, his corrupt favorite
EUDEMUS, a physician and beautician

LIVIA, Tiberius' daughter-in-law
ARRUNTIUS, a righteous and indignant Roman citizen
SILIUS,
SABINUS,
CORDUS, and
LEPIDUS, noble Romans hostile to Tiberius' corrupt government
MACRO, a fiendish tool of the emperor

Critique:

Ben Jonson's *Sejanus* and *Catiline* are not among his popular plays; nor have they received profuse praise from literary critics. Yet *Catiline* was Jonson's expressed favorite among his plays; and, according to the Oxford editors of Jonson, *Sejanus* marks the turning point of his work, leading to his mature masterpieces. Both Roman tragedies display Jonson's ability to create an illusion of living history; both are well constructed; both have strong characterization; both are written in firm, powerful verse. Where they fall short of Shakespeare's and many lesser dramatists' work is in the fact that they have a certain hardness and lack of warmth. Horror is sometimes stirred, pity perhaps; but love and gentleness are missing. Although these tragedies are often treated together, they are independent creations. *Sejanus* is perhaps more consistent in tone. The world of *Sejanus* is evil and terrifying: although good men open and close the play, wickedness is in power from beginning to end. In Jonson, as in Shakespeare, the alchemy of dramatic art has wrought something new and original out of historical source material.

The Story:

Silius and Sabinus, respectable Roman citizens of the old stamp, met and discussed the corruption of Tiberius' court. Both admired Agrippina, the widow of Germanicus. Though conscious of the prevalence of spies controlled by the emperor's loathsome favorite Sejanus, they showed no personal fear. Arruntius and the historian Cordus, men of their kind, joined them. Two of Sejanus' spies watched and planned to entrap these men devoted to freedom. Sejanus entered with a group of hangers-on and suitors. Arruntius and his friends observed the favorite with scorn. One of Sejanus' followers presented a suit from Eudemus, the physician of Livia, wife of the emperor's son Drusus. Sejanus sent for Eudemus privately, and laid plans with him for the seduction of Livia.

When Tiberius, followed by Drusus, made a public appearance, Sejanus bathed him in fulsome flattery, to the disgust of Arruntius and his friends. The emperor answered with a devious, hypocritical speech. After his departure, Drusus and Sejanus clashed, and Drusus struck him. Sejanus remained alone, promising himself to add revenge to his ambitious motives for the destruction of Drusus. Having found Livia a willing victim of corruption, Sejanus plotted with her and Eudemus to poison Drusus. Sejanus worked on the fears of Tiberius to persuade him to destroy Agrippina and the sons of Germanicus, who after Drusus were heirs to the Empire; he also warned the emperor of the danger of Silius, Sabinus, and others. Tiberius consented to call the Senate and to allow Sejanus to handle the destruction of Silius, his wife Sosia, and Cordus, leaving Sabinus and Arruntius for the future.

Arruntius and his friends, hearing that Drusus was dying, recalled the public blow given to Sejanus. Later, the Senate convened, with Drusus' death on all lips. Tiberius entered, to the amazement of the senators, who had assumed grief would keep him from a political function. Tiberius delivered one of his hypocritical orations, punctuated by low-voiced comments from the undeceived Arruntius and his friends. Suddenly, without preliminary warning, Sejanus'

puppets accused Silius of treason. Recognizing the tyrant's trap and his own hopeless situation, Silius recalled his important services to Rome in peace and war, formally accused Tiberius of fraudulent conduct, and, mocking the tyrant's power, stabbed himself. Tiberius hypocritically expressed regret that he was thus deprived of an opportunity to show mercy to an erring subject. Cordus was next accused and sentenced to prison. His books, histories of the Roman Republic, were sentenced to be burned. Arruntius growled at the Senate's "brainless diligence" in attempting to destroy truth by book-burning.

At the conclusion of the Senate meeting, Tiberius and Sejanus planned future moves to strengthen their hands; but, flushed with power and triumph, Sejanus made a major mistake by asking to be allowed to marry Livia. Startled into suspicion, the emperor grunted ominously, then launched into a devious speech pointing out the dangers of such a match. Sejanus hastily withdrew his request but, still blinded by overconfidence, he urged Tiberius' retirement to Capri. Alone, he gloated over past successes and looked toward future triumphs, including the overthrow of the emperor himself. But Tiberius, thoroughly aroused, began to work with a new tool, the villainous Macro, to undermine Sejanus. While the emperor retired to Capri, Macro began his work by advising Caligula, one of the sons of Germanicus, to go and surrender himself to Tiberius, saying that he feared the plots of the powerful Sejanus.

The next victim of Sejanus was Sabinus. Arruntius was moved to wonder why Jove did not strike down the impious and ruthless favorite. Sejanus, having reached a dangerous state of intoxication with his own greatness, thought himself superior not only to men but also to gods. Ominous events occurred, but Sejanus scorned superstition and remained confident of success in his march to absolute power. Macro, with authority from Tiberius, caused the Senate to convene again, apparently to confer new honors on Sejanus. Macro himself remained in the background, but assumed control of the guards. As the senators gathered for the session, Arruntius and Lepidus, a good old Roman unspotted by corruption, stood aside to observe the flatterers eager to get close enough to Sejanus to fly-blow his ears with confidential whispers. Great rivalry followed to see who could sit close to him during the proceedings. When the senators were seated, a letter from the emperor was read aloud to them. Bit by bit this masterpiece of political deviousness shifted the majority of the hearers from fulsome support of Sejanus to suspicion, fear, and hostility. Flatterers who had clamored to get near the favorite hastily shifted their seats, all but a gouty one who struggled in vain to rise, much to the delight of Arruntius at seeing gout keep the flatterer "miserably constant." Macro entered, supported by the guards, and dragged Sejanus from his seat, heaping violent personal indignities on him. Sejanus was hurried away to execution. Later reports told of his body's being torn to pieces by the mob. Most horrible of all, the children of Sejanus were torn from his divorced wife Apicata and were killed. In agony and fury, Apicata accused Livia and Eudemus of poisoning Drusus. Their death sentences were foretold.

Arruntius and Lepidus knew that Rome had but exchanged one instrument of evil for another, as Macro was no improvement on Sejanus, and the venomous, reptilian emperor remained untouched. Arruntius, however, delivered a valedictory prophecy to all tyrants and, using the fall of Sejanus as example, warned of the inevitability and terror of their destruction.

SELECTED POEMS

Type of work: Poetry
Author: John Crowe Ransom (1888-)
First published: 1945

John Crowe Ransom, recognized as poet, social critic, and literary critic, has in this book published forty of his best poems. The slender volume has been culled principally from two earlier volumes, *Chills and Fever* (1924) and *Two Gentlemen in Bonds* (1927), with the last five poems having appeared previously only in periodicals. No poems have been included from his earliest volume, *Poems About God* (1919). The arrangement is chronological.

Though neither a prolific nor a popular poet, Ransom, through his variety, freshness, and elegance, has won a distinguished place in American poetry. In the few poems of this volume there is ample evidence of distinction in his sensitive lyricism, his adept narratives and character portraits, and his skillful use of wit and irony.

Ransom the scholar is apparent in nearly all of the poems. The polysyllabic vocabulary and occasional use of archaisms such as "thole," the remote allusions, and the use of ellipses and slant rhyme are characteristic of a poet writing for mature readers, unwilling to condescend to popular taste. At times the stumbling blocks seem unwarranted, like playful, mocking jokes on the reader, and the charge of obscurity, particularly in some of the later poems, is justified. However, in the majority of the poems the obstacles are not insurmountable and the reader's effort is well rewarded.

Conclusions are never explicitly stated by Ransom; morals are never obvious. He states his theory of modern poetry and the moral, so well exemplified in his own poetry, in the essay "Poets Without Laurels":

> Pure or obscure, the modern poet manages not to slip into the old-fashioned moral-beautiful compound . . . he may take the subject nearest his own humanity, a subject perhaps of terrifying import; but in treating it will stop short of all moral or theoretical conclusions, and confuse his detail to the point where it leaves no positive implications.

Ransom's is a poetry of understatement, in which irony is an important means of showing the implications of a situation, implications which may vary with interpretation. In "Here Lies a Lady," for example, the surface situation is made to seem ludicrous, with the picture of husband, aunt, infant of three, and medicos hovering over the lady who burned, then froze, and finally died, "After six little spaces of chill, and six of burning." But the irony is forceful, for this is a "lady of beauty and high degree," like the "sweet ladies" whom the poet addresses in the last stanza, and her life appears pitifully ignominious at the end. Though her fingers fly and her eyes are confident, she makes nothing out of the maze of old lace scraps about her. Even her death lacks dignity, despite the "flowers and lace and mourning." It is the old theme of the transience of beauty, but here presented freshly, more forceful because it is under cover.

The same theme appears in several of the other poems, most notably in the sonnet, "Piazza Piece," in which Death, an old gentleman in a dustcoat, comes to claim the beautiful lady, and in "Blue Girls," a *carpe diem* piece which combines the same gentle mocking and underlying seriousness found in "Here Lies a Lady."

The theme of death is not always interwoven with that of transient beauty. Two of the poems, for example, deal

SELECTED POEMS by John Crowe Ransom. Excerpts reprinted by permission of the publishers, Alfred A. Knopf, Inc. Copyright, 1924, 1927, 1945, by Alfred A. Knopf, Inc.

with the death of children. "Dead Boy" does not spare satire in contrasting the glorified feeling for the dead boy with the realities of his character in life, "A pig with a pasty face, so I had said," but the hurt is apparent, too, and even the poet recognizes in the now dead lad the nobility of his forebears. More pathetic is "Bells for John Whiteside's Daughter." Here the contrast is between the very active life of the little girl as she played in the orchard and chased the lazy geese ("Who cried in goose, 'Alas' ") to the pond, and the complete stillness of her body in death. The emotion is perfectly controlled—yet evident—as the poet states the effect of the quiet little body:

> But now go the bells, and we are ready,
> In one house we are sternly stopped
> To say we are vexed at her brown study
> Lying so primly propped.

Another of the poems about death, "Janet Waking," deals with a child's first knowledge of death, the death of old Chucky, a hen. Again, the balance between humor and pathos is perfectly achieved. Through the use of exaggeration the poem even touches on the mock-heroic: The agent of death is a "transmogrifying bee" which

> Came droning down on Chucky's old bald head
> And sat and put the poison. It scarcely bled,
> But how exceedingly
>
> And purply did the knot
> Swell with the venom and communicate
> Its rigor! Now the poor comb stood up straight
> But Chucky did not.

The exaggeration here is not merely for humorous effect, however. To young Janet this is an event of tremendous seriousness, and the contrast between the cause and the effect serves to point up, not play down, the pathos of the situation.

This characteristic mingling of humor and emotion may be traced through a great number of the poems. Even in the love poem, "Winter Remembered," some of the imagery is humorous: The lonely man's fingers, away from his love's touch, are like "Ten frozen parsnips hanging in the weather." Then, the humor may at times become biting, satiric, as in "Parting, Without a Sequel," serving to make even stronger the underlying emotion.

Ransom's fine character portraits and short narratives at times suggest Edwin Arlington Robinson and one of Ransom's chief influences, Thomas Hardy. In "Tom, Tom, the Piper's Son" we have a dreamer related to Miniver Cheevy. "Captain Carpenter" is a forcefully satiric piece about an unteachable idealist who suffers one reverse after another and yet never gives up. "Miriam Tazewell," whose world was her flowers, went about sullen for weeks after they were destroyed in a storm.

The tragedy of many of Ransom's characters is that they are not able to communicate. One major reason for this inability is that they live in a world of convention, which only the very young and the very old can break through. The grandfather in "Old Man Playing with Children" speaks thus to the middle-aged who make fun of him for playing Indian with the boys:

> "It is you the elder to these and younger to me
> Who are penned as slaves by properties and causes
> And never walk from your shaped insupportable houses
> And shamefully, when boys shout, go in and flee.
>
> "May God forgive me, I know your middling ways,
> Having taken care and performed ignominies unreckoned
> Between the first brief childhood and the brief second,
> But I will be the more honourable in these days."

In "Eclogue," innocent, carefree youth is contrasted with selfish adulthood, when love is no longer freely given. Fear, also, is given here as a reason for the lack of love: The dream of Death comes suddenly, "Then metamorphosis." "Spectral Lovers" and "The Equilibrists" describe lovers who fear showing their passion because of conventional feelings about honor:

> Predicament indeed, which thus discovers
> Honor among thieves, Honor between lovers.
> O such a little word is Honor, they feel!
> But the grey word is between them cold as steel.

In "Two in August," the poet, characteristically understating, tells how a husband and wife one night "did something strange" and suddenly attacked each other "with silences and words." Similarly, though less clearly stated, the troubled tension of a domestic situation appears in "Prelude to an Evening."

These are problems posed, not solved. "The Equilibrists," for example, questions, half whimsically, whether it would be better to go bodiless to Heaven or to go honorless to Hell, where there is no end to kissing. And with the half-hope of Hardy in "The Darkling Thrush" or "The Oxen," the poet says in "Somewhere is Such a Kingdom" that when even the birds start quarreling and croaking—

> My dull heart I must take elsewhere;
> For I will see if God has made
> Otherwhere another shade
> Where the men or beasts or birds
> Exchange few words and pleasant words.
> And dare I think it is absurd
> If no such beast were, no such bird?

It is impossible to deal adequately with the variety of Ransom's poetry, ranging from allusion-packed poems such as "Philomela" to light, whimsical verse such as "Dog" and "Survey of Literature." Though his poetic output has been relatively small, this poet has well proved his versatility and his particular talent of combining wit and irony, sometimes gentle, sometimes biting, with emotion and serious meanings.

THE SELF-TORMENTOR

Type of work: Drama
Author: Terence (Publius Terentius Afer, c. 190-159 B.C.)
Type of plot: Social comedy
Time of plot: Fourteenth century B.C.
Locale: The countryside near Athens
First presented: 163 B.C.

Principal characters:
CHREMES, an old man
SOSTRATA, his wife
ANTIPHILA, his daughter
CLITIPHO, his son
CLINIA, a youth
MENEDEMUS, his father
SYRUS, Clitipho's servant
BACCHIS, a courtesan, Clitipho's mistress

Critique:

Although *The Self-Tormentor* (*Heautontimorumenos*), based on an earlier play by Menander, takes its primary force from its intricate plot, it is, like several of Terence's comedies, in some sense a problem play. The issues are not as clearly

presented here as in *The Brothers,* for example, but the conflict is much the same. The problem is whether undeviating strictness or affectionate tolerance is the best mode of rearing children. Menedemus begins by finding the apparent excesses of his son intolerable. Since his uncompromisingly uprighteous reaction results in the loss of his son, his is clearly not the way Terence would recommend. Neither, however, is the old man's swing to the opposite extreme after his son leaves home. Chremes' advice to the contrite Menedemus when the latter is contemplating putting his son in complete control of the entire estate is too full of common sense to be ignored, and the same thing is to be said of the reform imposed on Chremes' own son. Terence seems to imply here some sort of mean between the two extremes: strictness without severity, tolerance without anarchy.

The Story:

While Chremes' wife Sostrata was pregnant, Chremes had told her that if the child should be a girl she was to destroy it. Sostrata agreed, but when the baby did turn out to be a daughter the poor woman did not have the heart to carry out her husband's command by herself. Instead, she gave the child to a poverty-stricken Corinthian woman then living in Athens to be exposed. Out of superstition, she also gave the woman a ring for her finger to accompany the child when it was left out to die.

The old Corinthian woman failed to carry out her instructions. Naming the child Antiphila, she reared the girl as her own. Antiphila grew up, well-mannered and comely, and she was believed by everyone to be the old woman's own daughter.

Clinia, the son of Menedemus, saw Antiphila and fell desperately in love with her. Fearing the disapproval of his strict father, Clinia began living with her in secret as though she were his wife. But Menedemus at last discovered the affair, and by constantly chiding his son and accusing him of unmanly indolence, he finally caused the young man to go to Asia and serve in the wars under the Persian king.

Shortly after Clinia had left Athens, Menedemus came to realize that he had been unjust and cruel in his severity. To punish himself he sold all his possessions in Athens, purchased a farm in the country, and began working both himself and his servants almost beyond endurance.

Three months after his departure, Clinia returned, no longer able to tolerate his separation from Antiphila. Unaware of his father's change of heart, he kept his return secret from Menedemus and was entertained by Clitipho, a boyhood friend and the son of Chremes. As soon as Clinia had arrived, Clitipho sent his two slaves, Dromo and Syrus, into Athens to bring Antiphila to her lover. On the same day Chremes had learned from Menedemus how much he wanted his son to return and how generous he was determined to be to the young man when the opportunity did finally present itself. In fear of making Clinia audacious in his demands on Menedemus, however, Chremes refrained from telling the young man about his father's change of feeling.

That evening Syrus returned, bringing both Antiphila and a high-priced courtesan, Bacchis, as well. Clitipho, unknown to his father, had previously become deeply infatuated with Bacchis, and the cunning and bold Syrus had decided that the youth's desire to see his mistress could be satisfied if Bacchis were introduced to Chremes as Clinia's mistress and Antiphila were to pretend to be a member of the courtesan's retinue.

Early the next day, Chremes went to Menedemus and told him of Clinia's arrival. The old man, overjoyed at the news, wanted immediately to give his son full control over all his possessions. Chremes, however, counseled against such a move on the same grounds that he had refrained from telling Clinia of his father's change

of heart. Morever, Chremes believed Bacchis to be Clinia's mistress, and he knew that her extravagant mode of living would quickly drain any admirer of all his possessions. The festivities of the night before alone had cost Chremes dearly. What he did advise was that Menedemus should receive Clinia warmly, pretend to be ignorant of his affair with Bacchis, and allow himself to be tricked out of relatively small sums from time to time. This procedure, Chremes thought, would both keep Clinia at home and forestall the ruin of Menedemus.

Meanwhile, Syrus was hatching a plot to trick Chremes out of the ten minae that Bacchis had demanded as the price of her sojourn with Clitipho. The servant was gratified and amused when Chremes gave him apparent sanction for his deception by asking Syrus to contrive a way to deceive Menedemus into believing that Bacchis was not Clinia's mistress. Syrus, agreeing, cunningly proceeded with his own plot by telling Chremes that Antiphila's mother had borrowed ten minae from Bacchis, leaving Antiphila as a pledge for the money. The old woman having presumably died, Antiphila needed the money to purchase her freedom.

At that moment, however, Sostrata, Chremes' wife, was discovering by means of the ring that Antiphila was her abandoned daughter. When this fact was revealed to Chremes, his first reaction was to chide his wife; but he was really pleased to recover his daughter now that his condition had improved financially.

At last Syrus hit upon a plan for deceiving both fathers by telling them the truth. He proposed that Bacchis and her retinue should be moved to Menedemus' house on the pretext that she was Clitipho's mistress and that her affair with Clitipho must be concealed from Chremes. In addition, Antiphila was to be passed off as Clinia's mistress, and Clinia was to ask his father for ten minae to provide for the wedding. Chremes refused to allow another to ransom his daughter for him, however, and gave Clitipho the ten minae. The rest of the plot proved acceptable as well, and Bacchis and her servants were moved to Menedemus' house.

Menedemus assumed that what he was told regarding Bacchis and Clitipho was designed to deceive him, but when he saw the two entering a bedchamber together without a word of protest from the observing Clinia, he grew troubled and told Chremes what he had seen. He also pointed out that Clinia had made no effort to get money out of his father and had seemed highly pleased when Menedemus agreed to his marriage with Antiphila. Thus, the whole truth came out. Chremes, infuriated at first, threatened to settle the whole of his property on Antiphila. The sudden prospect of being left penniless led Clitipho to reflect seriously on his mode of life, and he promised to abandon all courtesans and marry a virtuous woman. Under the gentle persuasion of Menedemus and Sostrata, Chremes finally agreed to let Antiphila marry Clinia, and in the end he promised to forgive even Syrus.

SEVEN GOTHIC TALES

Type of work: Short stories
Author: Isak Dinesen (Baroness Karen Blixen-Finecke, 1885-)
Time: Nineteenth century
Locale: Mostly northern Europe
First published: 1934

Principal characters:
MISS MALIN NAT-OG-DAG, an old aristocrat
COUNTESS CALYPSO VON PLATEN HALLERMUND, her godchild
CARDINAL HAMILCAR VON SEHESTEDT
KASPARSON, his servant

JONATHAN MAERSK, a young noble
BARON VON BRACKEL, an old gallant
THE PRIORESS OF CLOSTER SEVEN
BORIS, her nephew
ATHENA, the girl Boris loved
COUNT AUGUSTUS VON SCHIMMELMANN, a young Danish nobleman
DONNA ROSINA DI GAMPOCORTA, a Pisan lady
MORTEN DE CONINCK, a sailor
ELIZA, and
FANNY, his sisters
LINCOLN FORSNER, an English adventurer
MATHIESEN, a town councilor
ANDERS KUBE, a clerk and poet
MME. FRANSINE LERCHE, a beauty

When Isak Dinesen's *Seven Gothic Tales* first appeared in 1934, their old-world atmosphere, their romantic style of writing, and their aura of mystery made them highly popular. Particularly in America, these tales of the supernatural and of nineteenth-century aristocratic life found a wide audience of people tired of the vast amount of realistic and naturalistic fiction of the age. At that time, few Americans knew Isak Dinesen's real identity (she is a Danish Baroness, Karen Blixen-Finecke). In fact, Dorothy Canfield, who wrote the introduction to the first American edition of *Seven Gothic Tales,* did not know whether the author was a man or a woman and only ventured the guess that the author was a northern European of aristocratic background. These tales, and Isak Dinesen's subsequent work, have held a loyal audience ever since, although for many readers the enthusiasm that originally greeted the *Seven Gothic Tales* has been tempered by an awareness of the overwriting and the tricks frequently used to bring the plots together.

Many of the plots involved in the *Seven Gothic Tales* deal with a vanishing aristocracy in Europe in the early or middle years of the nineteenth century. The aristocracy, concerned with passing its blood down from generation to generation, finds the lines of breeding corrupted by illegitimacy. The uncovering of illegitimacy, or sometimes of legitimacy, is one of the major plot devices in Isak Dinesen's work. In "The Deluge at Norderney," for example, Jonathan Maersk is trying to escape the knowledge that he is really a baron's son instead of the son of a simple seaman. The knowledge that he is the baron's son makes Miss Malin Nat-og-Dag arrange a marriage between him and her godchild while they are all waiting in a hayloft for a rescue boat during a flood. The plot hinges on Jonathan's disclosure of his origin, no matter how melancholy this revelation makes him, for melancholy is fashionable among the aristocracy of the time. The question of legitimacy also plays a strong part in the working out of several of the other tales.

Most of the stories also contain a strong element of the supernatural. People assume the identities of others, as the servant Kasparson assumes the identity of Cardinal Hamilcar von Sehestedt, after he has killed the cardinal, in "The Deluge at Norderney"; or people's lives strangely follow the pattern of long-dead historical figures as in "The Poet," in which the situation repeats the pattern of a royal triangle that had led to tragedy in the same town half a century before. It is as if men are not the agents that control their destinies; rather, they are pushed by powers greater than they, powers that are never explained or described in any rationally comprehensible manner. Mysterious transformations also take place in this northern and supernatural world, as the prioress is trans-

formed inexplicably in "The Monkey." Along this gloomy northern shore, men are haunted by ghosts of history and their own past actions. The supernatural is not always inexplicable; it is sometimes, in Isak Dinesen's work, used as the symbol for the past of the character influencing his present. Morten De Coninck's return to the sea, in "The Supper at Elsinore," is at least as much a reaction against his sisters and his boyhood memories as it is a mysterious "call" from powers stronger than he. In other stories, like "The Monkey," both Athena's and the prioress' actions seem attributable only to supernatural causes.

These stories are full of heroic and aristocratic action. For example, in "The Roads Round Pisa," a young Danish nobleman who helps an old lady after a road accident finds himself led into a complex of events that eventually causes him to become involved in a duel. The stories have floods and storms, long voyages and tragic deaths, a constant kind of romantic derring-do. If the characters are expected to maintain strength and heroism in the face of adversity, if they do avoid self-pity (although not melancholy), they still become involved in incidents like duels for love or honor, in raging storms or floods, that recall the romantic tradition. The only element in Miss Dinesen's work that distinguishes it from the supernatural, romantic tale is the need of the characters to meet their fate without wailing, with bravery and often stoicism, as an aristocratic old woman faces the decay of her class and her own possible death during a furious storm in "The Deluge at Norderney." At its best, Isak Dinesen's work shows the courage involved in facing the unpredictable, the romantic defeat, the powerful supernatural force.

Some of the tales, like "The Poet" and "The Supper at Elsinore," have more simple and domestic settings. Instead of dealing with bizarre aristocrats considering blood lines and legitimacy, these stories deal with simple townspeople or seafaring families. But these people also become involved in strange events that they cannot control, and they find the romantic promptings of their souls unfulfilled in the quiet ways of life they are expected to lead. "The Poet" deals with the love triangle of the town councilor, the poet, and the beautiful lady who has just come to town. Their romantic urges, their characters, and their fates make a conflict inevitable, despite their awareness of a historical warning concerning the same kind of triangle. Two sisters, who have unwillingly become old maids because their brother ran away from his intended bride at the altar, wait faithfully for the brother in "The Supper at Elsinore." He returns, but again runs away, for the pathetic and romantic sisters have come to represent exactly what he fled in the first place. Isak Dinesen is able to look at her characters clearly in these stories, analyze the motives that impel them, sympathize with their romantic dreams, and yet treat their defeats without falling into mawkish excess.

One of Isak Dinesen's stories is more glibly ironic than are the rest. In "The Old Chevalier" an old baron who has been successful with the ladies for many years is approached by a lovely young girl in Paris. He takes her to his room, invests her with all the characteristics of the enigmatic and romantic waif, makes love to her, and feels he has found something pure, ideal, and beautiful. Then, as she is leaving, she asks him for her standard fee. Like Isak Dinesen's other aristocratic heroes, he takes his defeat with good grace but with knowledge of the ironic situation in which he finds himself. Although obvious similar devices of plot are frequent in *Seven Gothic Tales*, the bizarre details and the supernatural aura of stories such as "The Monkey" and "The Deluge at Norderney" make them far more interesting for most readers than is "The Old Chevalier."

The frequent use of both the bizarre and the supernatural is paralleled by Isak Dinesen's rich and provocative style. Al-

though often repetitious, the prose is full of gloomy images of the northern seas, a full use of comparisons, and great ease of manner. Isak Dinesen is a true storyteller, able to evoke a mood with richness, ease, and power. Her prose is also distinguished by touches of humor which, without disrupting the thread of the narrative, are apparent in all her work. These frequent injections of humor do much to relieve the fullness and the supernatural aura of the ornate prose.

Despite the humor and despite an awareness of psychological motive, Isak Dinesen is not essentially a twentieth-century writer. Her adroit, easy style, her fondness for the bizarre and the supernatural, her construction of elaborate plots based on a trick, a mistaken identity, a sudden inexplicable transformation—all these make her tales far more characteristic of nineteenth-century rather than twentieth-century writing. Because she writes out of allegiance to the earlier Gothic tradition and with consciously contrived artistry, it does not seem likely that she will be celebrated as one of our greatest, most profound, or most interesting writers. At the same time her deliberate adherence to a past literary tradition and an earlier style and point of view makes her work an interesting example of the diversity of contemporary literature and provides her with a loyal and enthusiastic group of readers.

SEVEN PILLARS OF WISDOM

Type of work: History
Author: T. E. Lawrence (1888-1935)
Time: 1916-1918
Locale: The Middle East
First published: 1926

Principal personages:
T. E. Lawrence, the author
Sherif Feisal Ibn Hussein
Field Marshal Edmund H. H. Allenby
Sir Henry McMahon, High Commissioner in Egypt
Jemal Pasha, of Syria
Sherif Hussein, Emir of Mecca

Unless the forces and countercurrents of world history change abruptly or virtually reverse themselves, it is unlikely that an Englishman will ever again have the opportunity to approximate the exploits and terrors, the sense of achievement and frustration which T. E. Lawrence experienced and described in his *Seven Pillars of Wisdom*. This work is, in a very real sense, autobiographical history, lived by a most extraordinary and strangely gifted man.

The unusual qualities manifest in the author of *Seven Pillars of Wisdom* developed early. His boyhood interest in archaeology and adventure resulted in one book, *Crusader Castles*, written while he was still an undergraduate. His field of special study at Oxford brought about his travels as a professional archaeologist in exploratory rambles through Syria, Egypt, and Northern Mesopotamia. When war broke out in 1914, it was only to be expected that Lawrence would serve in British Intelligence in Egypt. But in 1916, Captain Lawrence sought leave from these duties to try to bring about unity among the Arab chieftains in order to counteract the military and political activities of Turkey. With these extraordinary years *Seven Pillars of Wisdom* is concerned.

SEVEN PILLARS OF WISDOM by T. E. Lawrence. By permission of the publishers, Doubleday & Co., Inc. Copyright, 1926, 1935, by Doubleday & Co., Inc.

Following World War I, Lawrence's life fell into unusual patterns. Granted many military distinctions and special recognition for his achievements during the war years, he refused nearly every honor. For a time he served as Arab consultant at peace conferences and as a political adviser to the Colonial office of his government. By 1921, however, his secretive nature had asserted itself. He enlisted as an aircraftman under the name of Ross; he saw duty as Private T. E. Shaw in the Tank Corps; and he enlisted again as T. E. Shaw in the Air Force. Upon completion of this last tour of duty, he returned to England, only to lose his life in a motorcycle crash. His was a strange and unusual life, filled with adventure, heroic achievement, planned self-effacement, and accidental conclusion.

Just as extraordinary were the events culminating in the final publication of *Seven Pillars of Wisdom*. Working from his own detailed notes, which he destroyed as he completed each major section of the book, Lawrence lost almost the entire first draft. Again he set about his task, this time writing from memory alone. The work appeared first in the limited edition of 1926. In the following year he issued an abridgement, *Revolt in the Desert,* for the general public. Following his death in 1935, the full text of *Seven Pillars of Wisdom* was released. Comparison of the complete work with *Revolt in the Desert* affords no good explanation for the author's insistence upon the delay in releasing of the full text.

Strange, even quixotic, as some of the incidents of Lawrence's life and the fortunes of his principal publication may seem, the book itself is far more extraordinary and revealing: a detailed and absorbing recital of two years of striving, of attack and maneuver, of persuasion and rebuff, of privation and intense strain, which culminated in a large measure of success with partial victory of Arab forces over the common enemy, Turkey.

The title of this account is to some extent indicative of the complex mind of the author. Some years before he had selected the phrase from the first verse of the ninth chapter of the Book of Proverbs: "Wisdom hath builded a house: she hath hewn out her seven pillars." At the time he planned to use the title for a projected book about seven cities; later he transferred the title to the present work "as a memento" of his early literary enterprise; finally he added the subtitle, *The Seven Pillars of Wisdom: a Triumph.* In essence, the full title suggests the transition from Lawrence the youthful archaeologist to Lawrence the expert in Arab affairs and in military plans and strategy.

This record of a two-year campaign is long, compact, and explicit, though set down from memory. It consists of 122 closely written chapters, comprising an introduction, ten books, and an epilogue, totaling more than six hundred pages.

In the first seven chapters Lawrence sketched what he termed "The Foundations of Revolt." He described the Arab lands and their troubled peoples, the animosity between Turks and the other loosely knit groups, the lack of trust among various Arab clans, and the absence of fundamental understanding of all these conflicting circumstances on the part of the British Foreign Office and key military leaders. Lawrence was convinced that the Arab Revolt could succeed if the Arab leaders were properly advised.

After securing detachment from his Foreign Office assignment, he took off to interview Arab chieftains and leaders. He traveled far, on camelback and in Arab dress, to confer with Feisal and other prominent Arab chiefs in an effort to gather first-hand impressions of physical conditions, supplies, and military strength. With this information, Lawrence returned to his superior officers and reported that a tribal war would be feasible if adequately supplied logistically. His estimate of the situation was accepted, somewhat surprisingly, and preparations began for an attack on the Turks. A frontal assault

soon proved foolhardy, however, because of the preponderant forces of the enemy. Thereafter, the Arabs under Feisal served often as an integral part of the British force and were successful in taking Medina, Akaba; in harassing the enemy by cutting railway communications; and finally in aiding in the capture of Damascus. By this time the Turkish armies were scattered and the Eastern war drew to its end. Lawrence's efforts were expended. He departed as soon as possible in order not to become involved in the stalemate of establishing authority.

As an account by one intimately acquainted with a successful military endeavor of great significance, *Seven Pillars of Wisdom* merits recognition and thorough study, for it is an excellent treatise of war conducted under extremely difficult conditions. But Lawrence's book offers much more than mere history; in reality, the military story is little more than the framework upon which the author built a deeply absorbing analysis of this part of the Arab world, its people and leaders, its weaknesses, and its hopes for the future. As a professional student of the past history of those areas, Lawrence had chosen to live among the people, to learn their ways, and to share their hardships. With this profoundly sympathetic background, Lawrence was singularly equipped to understand, to reconcile Arab psychology with Allied purpose, to gain the confidence of justifiably suspicious Arab leaders. In the course of his account, Lawrence constantly describes, explains, and interprets. His style, though at times archaic or difficult, enables him to picture desert scenes, oases, and the teeming Arab cities with consummate skill. His portraits of his associates, his junior colleagues and senior officers among the Allies, and his valued and capable friends among the Arabs are vivid word pictures. Lawrence had an eye for human qualities and human character, and he could record them memorably. As few Europeans have ever been able to do, Lawrence became one of the people he was working with, and the most understanding and intelligent of them realized this phenomenon and valued his efforts.

Perhaps the most puzzling and stimulating feature of this extraordinary book is almost coincidental: the picture of Lawrence himself which gradually emerges. T. E. Lawrence was indeed an amazing person. He was capable of intense absorption in the task at hand, that of mounting a successful military operation to conquer the Turks. But at the same time he was appreciating the stark beauties of barren lands and ancient cities; he was evaluating human beings and their ways, judging, adapting their strength to the immediate purpose, and enjoying their companionship. He was also subjecting his own way of life and his own people to a very critical appraisal. In the end, he evidently found his own institutions strangely lacking and disappointing. Hence, Lawrence apparently decided to refuse the honors heaped upon him, to cut himself off from the leaders of his own kind, and to submerge himself in obscurity. His was a lofty, powerful mind, honest but stern and implacable. When that mind could not reconcile itself to the English present, he simply chose anonymity. Like Gulliver, his travels among strange peoples and regions left Lawrence far from satisfied with the ideals and practices in his homeland.

SEVEN SHORT PLAYS

Type of work: Drama
Author: Lady Gregory (Isabella Augusta Persse Gregory, 1852-1932)
Time: The nineteenth and early twentieth centuries
Locale: Ireland
First published: 1909

These fine plays, the best and most popular short plays by the influential writer-director of the Abbey Theatre in Dublin, were dedicated to the moving spirit of the group, William Butler Yeats.

The plays, produced in the years 1903 to 1909, are capsule representatives of the entire theater movement during the Irish Renaissance. They contain something of Yeats' own poetic imagery, Synge's mystical lyricism, and O'Casey's critical though often comic realism.

In this collection Lady Gregory, careful scholar and folklorist, included notes and music, production dates, and names of actors which also serve to document her literary career and her activities in the theater. The notes explain the source of inspiration, name those who gave information, and define Irish terms and expressions. The music is folk in origin, though carefully transcribed and adapted, perhaps, to the demands of the theater. The production dates and casts are, of course, history.

The first short play, "Spreading the News," began as a tragedy of the unhappy results of rumor. In 1903 what was needed, Lady Gregory says, was comedy to offset heavier pieces, and so she designed a farce of errors, the errors of false reports which involved the whole hennypenny Irish countryside. A new magistrate, very zealous to uncover law violations, followed a report of violence from the time an unexplained act of friendship—returning a pitchfork—became the ditching of an instrument used to kill the husband of a faithless spouse. The entire population of a country fair becomes radically partisan, to the extreme discomfiture of the unlucky "murderer," who swears he will commit the rumored murder should his "victim" be put in jail with him.

"Hyacinth Halvey," the title name of the hero, now stands as a byword for the unlucky man about whom nothing evil can be said. This play, often anthologized since its first production and printing in 1906, contrasts Halvey with Fardy Farrell, the good-natured lout about whom nothing good is said. Lady Gregory suggests that respectability can be a great burden, for young Hyacinth arrives in a small, gossipy village, where he is preceded by fulsome "characters," recommendations from his relatives and friends. The satire is resolved when Halvey's honest attempts to be wicked become in one instance the saving of a butcher who deals in spoiled meat and in another a covering-up of the alleged crime of poor Farrell. Hyacinth Halvey finally goes off to the courthouse to deliver a temperance lecture—sent there by the absentee speaker—on the shoulders of the townspeople, who proclaim him a kind of messiah.

Also produced in 1906, "The Gaol Gate" holds something of quiet tragedy, a keening of the wife and the mother of a man who died for a crime he did not commit, without informing on those who did. This misfortune becomes a solace to the two women who had traveled to the jail thinking the man an informer—again, village rumor. Though the symbolism is not insisted upon, the two women are both named Mary. And they leave in exaltation, knowing that Denis died for his neighbor.

In 1907 two other plays were produced. "The Jackdaw" shows the Irish temperament to be at once quixotic and rigidly practical. An improvident shopkeeper has been hailed into court for nonpayment of debt, but her brother wants to get her off and yet remain anonymous, not for reasons of modesty but to prevent her from bleeding him. A friend invents the fiction of the jackdaw which sells for ten pounds, the amount of the fine. Everyone in town then goes on a jackdaw hunt, not excluding the benefactor.

"The Rising of the Moon" is a melodrama which on production aroused some controversy among extreme Nationalists and Unionists alike. The story tells of a ragged young ballad singer, a political refugee, who makes his escape with the help of a magical song, a folksong from

his native county, which proves to be the birthplace of the policeman who allows him, even helps him, to escape.

"It is better to be quarreling than alone" is the proverb upon which "The Workhouse Ward" is based. First written as the scenario of a play to further the national theater movement, this work was in 1908 expanded into a lively farce in which opposition attracts. Into a scene of violent argument beween two old men in a poorhouse comes the sister of one, offering to take him to her home. The other man, a childhood friend to them both, begs to be taken too. The sister feels that his request is unreasonable, especially when her brother refuses to go without his favorite enemy, and she leaves them. The play closes on a scene of violence more devastating than that with which it opens.

The final play, for which no production date is given, is based on an international folk-tale type known as "The Greedy Peasant Woman." "The Travelling Man" of the title is Christ, who many years ago led a homeless young girl to the lonely house of a widower, asking only that she not shut her heart upon him when he returns. Each year, the woman explains to her young daughter, she and her husband make a special cake commemorating the day (the feast day) when they were brought together. While the mother is out, the young girl invites in a tramp who plays with her and asks only a bit of food from the mother upon her return. She refuses him and reviles him, only to discover a flowering branch left behind as a sign that he was the "King of the World."

Such versatility as Lady Gregory displayed in her long association with the Abbey Theatre is very well presented in this volume, the plays ranging as they do from farce to fantasy. She was one of the great Irish writers of one-act plays who, along with Dunsany, Synge, and Yeats, made the one-act play an art form. They have had many imitators, but no peers.

THE SHIH CHING

Type of work: Poetry
Compiler: Confucius (c. 551-479 B.C.) by traditional ascription
First transcribed: Twelfth century B.C.

The earliest repository of Chinese verse, the *Shih Ching* or *Book of Poetry* contains 305 poems of both folk and court origins. The court poems are more or less ceremonial in character, designed to be sung at sacrifices, to accompany the dances and feasts in honor of dynastic ancestors, or to adorn such formal occasions as receptions, banquets, chases, and archery contests. The folk songs comprise love lyrics of various kinds, epithalamiums, complaints, satires, elegies, and georgics.

Almost all the poems in the *Shih Ching* were composed in the pre-Confucian period of the Chou dynasty (c.1122-222 B.C.). In the ceremonial odes the wisdom and prowess of its founders—the kings Wen and Wu and the Duke of Chou—are frequently recalled, though a few pieces, hardly of greater antiquity, celebrate the splendid achievements of even earlier dynasties, the Hsia and the Shang. According to a now discredited tradition, Confucius was the compiler of this anthology after rejecting nine tenths of the 3,000 poems then extant; but the canon must have been well fixed by his time and diplomats and scholars even then knew the poems by heart, quoting them on every conceivable occasion to display their literary attainment or political sagacity. It is easy to see why the court poetry—so vital to the discharge of religious and state functions—should have been saved, but the early preservation of so much folk poetry is a more curious matter. In the absence of better explanation, one must accept the tradition that the Chou kings made a point of collect-

ing the popular ballads of their many vassal states and using them as a political barometer to gauge the happiness or discontent of the populace. Needless to say, all the poems in the *Shih Ching* were meant to be sung, but the tunes were already lost by time of the Han dynasty (206 B.C.-A.D. 220).

The anthology, as it exists today, is divided into four sections: *kuo feng*, the smaller and greater *ya*, and *sung*. While *kuo feng* are the folk songs of the vassal states and both *ya* and *sung* may be indifferently translated as odes, the divisions are hardly clean-cut. Many of the poems in the category of the smaller *ya* are apparently folk songs, and some of the greater *ya* poems are little differentiated from the religious and dynastic odes of the *sung* section. But as documents of ancient China, both the folk songs and courtly odes are of great historical and anthropological interest. To these we owe the first mention of the sage kings and mythical heroes, the coherent presentation of the animistic beliefs of the early Chinese regarding ancestor worship and the adaptation of human labor to the cyclic changes in nature, the precise details of many a religious and state ritual, the intimate evocation of the life of a simple people of great emotional integrity: their courtships and marriages, their work on the farm and their much-detested military service. On the strength of the love poems alone, the French Sinologist Marcel Granet has reconstructed a fascinating picture of mating customs and fertility rites in the dawn of Chinese history.

But the *Shih Ching* is primarily poetry and should be read as such. Confucius once told his disciples, "My children, why do you not study the *Poetry*? Poetry will stimulate your emotions, help you to be more observant, enlarge your sympathies, and moderate your resentment of injustice. It is useful at home in the service of one's father, abroad in the service of one's prince. Furthermore, it will widen your acquaintance with the names of birds, beasts, plants, and trees." One is hardly surprised that Confucius attached great importance to the *Shih Ching* as a guide to good conduct and a manual of useful information; in ancient Greece, the study of Homer was urged on similar grounds. And the *Poetry*, aside from its great social and ceremonial utility, does mention by name about seventy kinds of plants, thirty kinds each of trees, beasts, and birds, not to say ten kinds of fish and twenty kinds of insects: a virtual catalogue of the more common flora and fauna of the then Middle Kingdom. There were not many other sources in ancient China where such a variety of information was so readily available.

If one reads Confucius correctly, the key message in his little speech attests to his awareness of the humanizing influence of poetry, its power to regulate and refine emotions, to enlarge sympathy. To Confucius, *li* (ritual, etiquette), music, and poetry constitute an inseparable triad. While *li* is designed to bring out the best qualities of man in his everyday social intercourse as well as on the formal occasions of rejoicing and mourning, Confucius is also aware that there is an excess of emotion in man which cannot be rendered in terms of ritual or etiquette. To him, therefore, *li* is the approximation of the ideal and poetry, the expression of the actual, although, as in much of the *Shih Ching*, poetry can be an integral part of a ritualistic occasion. Music is closely allied to ritual and poetry because it serves the dual function of supporting courteous behavior and facilitating the expression of one's true feelings.

To the modern reader, the more vital portion of the *Shih Ching* is surely the folk songs—160 *kuo feng* poems plus many others—because they speak the universal language of man's actual feelings. These songs are quite simple in structure, a series of short rhymed stanzas. The basic unit is the four-word line, and the closing line of each stanza is usually a

refrain. Within the simple structure of each poem, however, a little drama unfolds itself. As in all ballad poetry, the poet seldom speaks in his own person: he is some girl awaiting her lover by a ford (according to Granet, the wading of a creek or shallow river by a couple signalizes marital engagement), or detaining her lover in bed while the dawn is breaking, or telling her story of woe after her husband has been pressed into military service or has deserted her. Or the speaker may be the lover himself, who tosses and turns all night in bed thinking of his girl, who takes a walk by the eastern gate and sees girls shining like clouds but still prefers his own choice, a modest girl of "plain cloth and gray kerchief." In other poems the speaker is the soldier who climbs a barren hill and acutely misses his kinsfolk; the exile who, seeing the yellow birds pecking in the fields, is seized with the sudden impulse to return home; the farmer who thinks of migrating to another state because the large rats in his fields remind him of the greater rapacity of the officials. This dramatic quality is one reason why the folk songs have a universal appeal and a perennial charm about them.

Another source of poetic appeal is the language. When we come across such phrases as "cork-heild schoone" and "gold kems" in an old Scottish ballad like "Sir Patrick Spens," we feel that the words themselves enhance the sensuous and musical qualities of the images. The diction of the *Shih Ching* renders a similar service, for its archaic flavor adds immeasurably to the meaning of the poems. The folk songs, especially, have retained a pristine quality because the simple emotions which they embody are clothed in a language beyond the contamination of modern ideas, beyond the corrosion of time. But the language has another strength which is characteristic of Chinese poetry in general: its elliptical density. In a four-word line there is absolutely no room for mere decoration, for logical connectives; each word must have a maximal poetic weight and suggestiveness to merit inclusion.

To a student of English poetry long accustomed to its roses and nightingales, the *Shih Ching* with its duckweed and dolichos, mulberry and date trees, magpies and orioles, cicadas and locusts presents a distinctively new landscape. In almost every folk song, nature is an integral part of the human situation: the mulberry tree is shedding its leaves upon the ground and the girl thinks of her state of desertion; ripe plums are dropping from the tree and presently there will be only three left on the boughs, and the girl wonders if she will ever have a lover, because she, too, is ripe for love. Because the lovers, farmers, and soldiers in the folk songs are so physically close to nature, there is seldom any need to resort to simile and metaphor. The strategy of correspondence, for example, employed by Tennyson in his song "Now Sleeps the Crimson Petal, Now the White" (The firefly wakens: waken thou with me.") is characteristic of the *Shih Ching*.

In view of the later development of Chinese poetry, the love songs and complaints appear especially important. Such conventional themes as the separation of husband and wife, the poverty of peasants, the evils of officialdom and war, the appropriate moods induced by seasonal changes were all first embodied in the *Shih Ching*. The work has remained unsurpassed in its depiction of love. Whereas the later poets, with the exception of a few exquisite poetesses, adopt the mask of the forsaken or forlorn woman more or less as a literary convention, the Chinese women in the *Shih Ching* speak out unafraid in the spontaneity of the natural, unashamed womanhood. By contrast, Chinese women of subsequent history, confined in the home and disallowed the privilege of free social intercourse with their menfolk, appear sad and dull indeed.

SHIRLEY

Type of work: Novel
Author: Charlotte Brontë (1816-1855)
Type of plot: Psychological romance
Time of plot: Nineteenth century
Locale: Yorkshire, England
First published: 1849

Principal characters:
SHIRLEY KEELDAR, the young mistress of Fieldhead estate
CAROLINE HELSTONE, niece of the rector of Briarfield
ROBERT MOORE, manager of a textile mill
LOUIS MOORE, a tutor, Robert's brother
MRS. PRYOR, Shirley's governess and companion

Critique:

In this novel as in *Jane Eyre,* which it followed, Charlotte Brontë showed her keen interest in the inner selves of her characters. Here she has concerned herself principally with two contrasting characters, Shirley Keeldar and Caroline Helstone, one spirited and independent, the other shy and delicate. Her divided interest between these two characters, however, is the main cause of the novel's structural disunity. Shirley, whom the reader expects to be the protagonist, is not introduced until nearly one third of the book is completed, and thereafter the writer shuttles back and forth between the two characters, oblivious of integration. Concern with the labor problems of the early nineteenth century, obviously not the author's forte, also detracts from the structural unity. The plot is too contrived, leaning heavily on unrealistic turns, such as the revelation that Mrs. Pryor is Caroline's mother and Robert's sudden declaration of love for Caroline. Emotion often degenerates into sentimentality; but there are moments, particularly in the description of the Yorkshire countryside, when the finer romantic qualities of Charlotte Brontë reach the peaks of *Jane Eyre.*

The Story:

The introduction of machinery into Robert Moore's Yorkshire cotton mill had caused many mill workers to lose their jobs. A group of rebellious men, spurred on by hungry families and resentful leaders, one night stormed down on wagons bearing new machinery to the mill. The rioters destroyed every piece.

Caroline Helstone, quiet and delicately pretty, appeared the following morning in Robert Moore's cottage to take her French lesson with Hortense Moore, who with her brother had recently come to England from Brussels. As a young child, Caroline had been deserted by her parents and left to the care of her stern and unsympathetic uncle, the rector of Briarfield. Robert and Hortense were Caroline's distant cousins, and her visits to their cottage were the brightest moments in her routine life. On this day her anxiety over Robert's mill trouble and her attempts to distract him by reading Shakespeare with him made it apparent that Robert himself was the main reason for the pleasure of her visits.

Robert, however, was too much concerned with his affairs to notice his cousin's growing ardor. In the days which followed, Caroline distractedly sewed for the charity basket, read, and had tea with her uncle and the three ludicrous curates, while secretly cherishing each word that Robert spoke to her and his few displays of cousinly affection. Then, to make her life more intolerable, Robert and her uncle quarreled over politics, and she was forbidden to visit the Moore cottage.

Into this barren world of Caroline's, a new and charming individual suddenly

appeared. Shirley Keeldar, the youthful heiress of Fieldhead, one of the largest estates in the countryside, came to occupy that long-deserted mansion and to preside as its mistress. Vivacious and independent, she was soon a favorite of all her tenants and the village people. Caroline, her opposite in temperament, became Shirley's special friend, and Robert, who rented his mill from Shirley, became a frequent visitor at Fieldhead, where Shirley cajoled him into talking with her about his political views and labor problems and readily gave her own ideas. When Caroline was present on these occasions, she withdrew shyly from the conversation and watched painfully the growing color in Shirley's cheeks as she talked and the amusement in Robert's eyes.

Despairing of gaining Robert's love and refusing to tell her feelings to anyone, Caroline attempted to forget herself by devoting long hours to charity work. In this work she followed the lead of a saintly old maid, Miss Ainley, and determined to prepare to be just such an old maid herself.

Meanwhile, Robert had set up new machinery in his mill, and the unrest in surrounding villages continued. Shirley generously poured out her money to the poor in an attempt to ease the results of unemployment. The tension mounted, however, and one summer night a band of men crashed through the mill gates and attempted to enter the mill itself. Robert, having received word of their plan, was ready with men inside to defend his mill. Gunfire followed, watched from a hilltop by Shirley and trembling Caroline, who had been aroused from bed by the commotion. Robert successfully turned back the rioters and for the remainder of the summer spent most of his time tracking down the mob leaders in the large towns of England.

Caroline's attempts to occupy herself with charity work failed. When her growing despair contributed to a physical breakdown, she could only lie in bed, feverish and unable to eat. Robert, away in London, knew nothing of her condition. Possibly she would have died if a singular revelation had not occurred. Mrs. Pryor, Shirley's governess, a retiring woman who had in her faltering way expressed much fondness for Caroline, nursed the invalid constantly during her illness. One night she confided that she was Caroline's own mother, having given her up as a child because Caroline's beauty had made her fear that she would grow up to be like her errant father. With someone to love her, Caroline slowly recovered.

During Caroline's illness, Shirley's aunt and uncle, the Sympsons, arrived for a visit. Solicitous to find a distinguished and wealthy husband for their niece, they suggested and encouraged several likely candidates. One such eligible, Sir Philip Nunnely, seemed on the verge of success, but he was finally rejected by Shirley, who admired but did not love him. Robert Moore appeared one evening and proposed suddenly, only to have Shirley's frank and passionate outburst of rejection prove to him that he had only been fascinated by her and that she was keenly aware of the fact.

In the background of these attempts at matchmaking, a quiet, intelligent figure smoldered and outwardly behaved coolly to Shirley—Louis Moore, Shirley's former tutor, now the tutor to the Sympsons' son. Gradually, apparently casual meetings in the schoolroom began to break through the barrier between Shirley and Louis. Shirley scorned his pride because of his low situation; he, in turn, showed that he could master her willful independence and yet not crush her spirit. At last the two, in spite of the Sympsons' outrage, set a date for their wedding.

Robert, in the meantime, had been shot and badly wounded while pursuing the leaders of the rioters. During his slow recovery he was nursed in the home of a friend, and visitors were forbidden him. Through the scheming of one of the children in the household, however, Caroline managed to see him in secret sev-

eral times, and at last Robert awakened to her love for him and discovered the strength of his own love for her. A double wedding was planned at Briarfield church.

SHORT STORIES OF KATHERINE MANSFIELD

Type of work: Short stories
Author: Katherine Mansfield (Kathleen Mansfield Beauchamp, 1888-1923)
First published: In a German Pension, 1911; *Prelude,* 1918; *Je ne parle pas français,* 1920; *Bliss and Other Stories,* 1920; *The Garden Party and Other Stories,* 1922; *The Doves' Nest and Other Stories,* 1923; *Something Childish and Other Stories,* 1924; *The Aloe,* 1930

Katherine Mansfield, one of the greatest of modern short story writers, began writing at an early age. Born in New Zealand, Miss Mansfield went to England in 1903 and in 1911, when she was twenty-three, published her first volume of stories, *In a German Pension,* a series of sketches based on her experiences in Germany. These stories, often sharply and crisply satirical, portray many of the Germans as a gross people, preoccupied with mountains of food and long detailed discussions of their digestive processes, but covering their grossness and vulgarity with a thick coating of sentimental allegiance to the spirit or the soul. With acid sharpness, Miss Mansfield's stories demonstrate this combination of vulgarity and sentimentality. They also deride the Germans for other qualities: the lechery of the old man after he has protected a young English girl, cringing respect for the silent man with a title, the modern woman with her talk of art who completely neglects her children.

Although these stories are sensitive and moving portraits of people and their society, they show that Miss Mansfield had not yet found her own style. Crisply and economically told, they are not always completely realized in their effects, however, and often without that sharply focused point of view that this writer later developed. Despite these early shortcomings her criticisms of Germany were so telling that when war broke out in 1914 she was urged to have the stories reprinted by another publisher, the first having gone bankrupt. But she refused to take advantage of the 1914 attitude toward Germans, and the volume remained out of print until after her death.

Katherine Mansfield's next published story, *Prelude,* is set in New Zealand; it centers around a family called "Burnell," a set of characters she also used in a number of later stories which, like *Prelude,* are undoubtedly autobiographical to some extent. The Burnell family consists of three young daughters (one of them, Kezia, withdrawn and sensitive, one prissy and domineering, one slow and clumsy), their sensitive mother who hated bearing children, their energetic and successful father, their competent grandmother, their pretty maiden aunt who is lonely and waiting for a man who never comes. *Prelude* is a series of scenes showing the interactions of these characters on one another against a domestic background. The scenes are given in turn from the point of view of Kezia, the mother, and Beryl, the lonely spinster aunt. Although the work is full of perceptive passages, sensitive descriptions of nature and of flowers, and a warm understanding of people, the device of the multiple point of view never really unifies the story. *Prelude* remains a series of brilliant but scattered perceptions.

Miss Mansfield's talent had genuinely developed by the time she published the volume called *Bliss and Other Stories* in 1920. Her range of subjects had become wider: marriage, people alone in London and trying to make their way in a difficult world, family relationships, little ironic episodes. And her technique had become

much surer and more effective. The title story of the volume is an effective tale of a modern woman, sensitive and withdrawn, married to a vital and energetic man. The woman finds herself attracted, as she has never been to her husband, to a mysterious and enigmatic Miss Fulton. While giving a dinner party, with Miss Fulton present, the woman suddenly realizes that this attraction, this happiness she feels is really sexual and really directed toward her husband. She is anxious for her guests to leave so that she may begin a new and deeper relationship with him. As the guests are leaving, she accidentally catches a glimpse of her husband in a situation of familiarity with Miss Fulton and the young wife's newfound happiness is shattered.

Other stories, such as "The Dill Pickle," deal with shifting relationships among people—the realization that people change and cannot find in others, although they try to desperately, the happiness and comfort they once did. Little details and mannerisms, such as the calculated and merciless way in which the young man peels the orange in "The Dill Pickle," indicate a great deal about human character, indicate why, in this story, the young woman cannot return to him even though he is, in other ways, enormously attractive. Miss Mansfield, interested in shifting emotions, attempted to probe the truth of her characters' feelings. Yet this was not her sole concern. Many of her stories, such as "Pictures," exist in a wider social context. In "Pictures," an aging and bosomy singer is about to be evicted from her grimy Bloomsbury flat because she has not paid the rent. Miss Mansfield follows her through degrading attempts to find any sort of work—movies, stage, extra work. These futile attempts are balanced against her pathetic dreams of glory or of a handsome knight coming to save her. The story ends when she, with false hilarity, agrees to go home with a middle-aged businessman whom she meets in a restaurant. In these stories the writer probes the truths of experience on several different levels of life not limited by social class or interest in the arts or the life of leisure.

Her next volume, *The Garden Party and Other Stories,* contains a number of Katherine Mansfield's best-known works. Stories such as "The Garden Party" and "Her First Ball" recapture a great deal of a young girl's experience on entering the social world. In "Her First Ball," Miss Mansfield shows that in the midst of wonder and pleasure comes an awareness of age and the realization that no human experience lasts; yet the feeling of excitement is genuine and beautifully conveyed. The writer was able, at her best, fully to use her style, her crisp language, as part of what she wanted to say. This volume also has a number of stories dealing with marriage and the difficulties of preserving a relationship between two individuals. These difficulties appear intensified in the rapidly changing social world just after World War I. For example, in "Marriage à la Mode," the wife has developed an interest in new forms of art, formed friendships with effeminate young poets, and cultivated a flippant attitude toward all the sanctities of prewar life, while the husband has remained his old stolid, virtuous self. The marriage is doomed. Miss Mansfield, in this story, satirizes the wife's selfishness and her lack of concern for others.

The total body of Miss Mansfield's work does not place her, however, on the side of Victorian virtue. In other stories she satirizes the domestic tyrant who, representing old-fashioned virtues, preys on his daughters, or she ridicules the successful and virtuous prude who has neither time nor insight to observe what is going on around him. In other words, Miss Mansfield's stories attempt to describe the truth of the human experience and to praise honesty, directness, fidelity to that truth and to that concern. The person who, aware of his emotions, is faithful to them and concerned with the emotions of others, is the character who

wins Miss Mansfield's sympathy. This concern, this sensitivity, may look ridiculous to the standards of the greater outside world, as the relationship in "Mr. and Mrs. Dove" appears ridiculous, but its depth and interior meaning are what matter. The people Miss Mansfield castigates are, like those in *In a German Pension,* the brutal, the callous, the pretentious, the falsely sentimental, the unconcerned.

In getting at her kind of emotional truth, Miss Mansfield became more and more proficient. In her later stories, such as "The Doll's House," which deals with the Burnell family in New Zealand, she learned to control material and insight for disciplined artistic effect. She also, in several of the unfinished stories published in *The Doves' Nest and Other Stories,* began to use the technique of the stream of consciousness as a means to probe more deeply into issues involved in the experiences of her characters. Yet she retained the ability to use the small, telling detail, the casual conversation, or the intimate mannerism, as a way of displaying more profound and important truths.

A meticulous craftsman and a writer committed to a deep sense of moral honesty, Miss Mansfield has been deservedly praised as one of the leading writers of short stories in this century. She has also, in both technique and theme, had an enormous influence on a generation of writers attempting to see things clearly and record them with fidelity, clarity, and insight.

SHORT STORIES OF O. HENRY

Type of work: Short stories
Author: O. Henry (William Sydney Porter, 1862-1910)
First published: 1904-1917

The once inflated fame of O. Henry is no more. Today he is not only belittled by most critics of the short story but also practically ignored by writers on American literature in general. The *Literary History of the United States* (1946) mentions him twice, once as a user of slang and once as a writer popular in the U.S.S.R. *The Literature of the American People* (1951) ignores him altogether. Even Jay B. Hubbell's *The South in American Literature, 1607-1900* (1954) devotes less than two pages to him as a Southern writer and offers him only a sentence or two of subdued praise. Yet he continues to be widely read, as is clearly suggested by the inclusion of *The Best Short Stories of O. Henry* (1945) in the Modern Library, the reissue of *The Complete Works of O. Henry* in two volumes (1953), and the publication of *The Pocket Book of O. Henry Stories* (1956). The last collection went into a second printing within a month.

The ingredients which appeal most in the typical O. Henry short story are usually a blend of humor and sentiment or sentimentality. There is no depth of characterization; O. Henry specializes in easily recognizable types. The story is neatly put together and it moves rapidly. The style is breezy and slangy. Though the vocabulary may include a number of words unfamiliar to the reader of newspapers and pulp magazines (in which most of O. Henry's stories first appeared), there is enough of the American vernacular to sustain the story on a colloquial level. The unwary reader, in fact, may overlook the many humorous paraphrases from Shakespeare and other famous authors. The story characters belong either to the great American middle class or to a less exalted level of society. The author is obviously the friend of the "little man" and the enemy of those who would exploit him. There is a plentiful display of "local color," especially in the many sto-

ries of New York life. And there is a trick or surprise ending, often totally unexpected and illogical, but usually light and amusing. Though the surprise ending may be sentimental or even pathetic, it is never really tragic.

O. Henry has been compared to several of his predecessors and contemporaries from whom he may have learned something about story writing, among them Bret Harte, Maupassant, Mark Twain, and Frank Stockton. Many of the early stories are filled with the easy sentimentality of Bret Harte as well as Harte's "editorial" remarks about his characters. Maupassant's irony is often imitated, but the master's mordancy is missing, as well as his prevailingly serious view of life. O. Henry uses slang even more than Twain did, but where Twain's is integral, O. Henry's is gratuitous and frequently spoils what might have been some of his best effects. O. Henry is often credited with having introduced the trick ending into the short story, but Frank Stockton had already gained popularity with this type of ending several years before O. Henry's first story was published. Stockton's most famous story—"The Lady or the Tiger?"—had not even a trick ending; it had none at all, the reader being left to supply one for himself. The reader's-choice ending of O. Henry's "Thimble, Thimble" is reminiscent of Stockton, who is specifically named as a model at the beginning of the story.

These facts show that O. Henry was, then, not so much an originator as a clever practitioner. Far more a craftsman than an artist, he was a close observer of the surfaces of life and character. In spite of his exaggerations and whimsicality, he remains an effective local colorist in his presentation of life in Bagdad-on-the-Subway, as he called New York, in the first decade of the century. To read his stories of the metropolis is to enter in imagination a bygone era of gaslights, horse-drawn hacks, and rococo décor that was the delight of the rich and the envious dream of shopgirls and ill-paid clerks or sweatshop workers.

Reading "The Furnished Room" in *The Four Million* (1906), one senses how it felt a half century ago to be lonely in a gaslit furnished room filled with battered furniture and the scattered, forgotten mementos of former lodgers. One hears the distant, disquieting noises from other rooms and breathes the familiar odors of the dilapidated lodging house. In O. Henry's stories of the metropolis one joins the strollers in Central Park or on Fifth Avenue, listens to tales told by drinkers in unobtrusive bars, inhales the garlic-rich atmosphere of a small Italian restaurant, or dines on lobster at fabulous Delmonico's.

Among the most famous of O. Henry's New York stories are "The Gift of the Magi" which, though somewhat hackneyed by many reprintings and a filmed version, still has its sentimental appeal; "The Cop and the Anthem," in which Soapy, after vainly trying to get himself jailed for the cold winter, hears church music and vows to reform, only to end with a three-month sentence for vagrancy; "The Romance of a Busy Broker," with the unbelievable revelation at the end that Harvey Maxwell has erred in proposing to his stenographer, because he has forgotten he married her the evening before; and "The Last Leaf," with its sentimental close that ironically counterbalances the saving of a young girl's life with the death of the kindly old artist who saved it.

Because O. Henry attained his fame while living in New York and because it is the scene of many of his stories, modern readers may forget that the author, like so many of the city dwellers he wrote about, was not a native. Born in North Carolina, he grew to manhood there. He lived for several years in Texas, and he stayed in Honduras for some months after having fled the United States to escape arrest for misappropriating funds from an Austin, Texas, bank. His life in the South, the Southwest, and Central Amer-

ica provided the backgrounds for numerous stories.

The more than twenty stories laid in the Southern states or employing distinctly Southern characters include several of his best. "A Municipal Report" is an excellent story of Nashville, Tennessee, written to answer an offhand comment by the novelist Frank Norris that Nashville was not a "story" city. The despicable Major Caswell of "A Municipal Report" is one of O. Henry's most vividly drawn characters, but he is matched by the very different Major Talbot of "The Duplicity of Hargraves," who romantically personifies the ante-bellum aristocrats of the columned mansions and great cotton plantations in the storied Old South. The faithfulness of ex-slaves to their former owners is shown in the devotion of Uncle Caesar to Mrs. Caswell in "A Municipal Report," the solicitude of Uncle Bushrod for the honor of the Weymouth family in "The Guardian of the Accolade." Other Southern stories are "The Whirligig of Life" (Tennessee), "The Rose of Dixie" (Georgia), "Cherchez la Femme" (New Orleans), "A Blackjack Bargainer" (North Carolina), and perhaps the funniest of O. Henry's stories, "The Ransom of Red Chief" (Alabama).

O. Henry's Texas years furnished him with both characters and atmosphere which he used for narrative purposes in *Heart of the West* (1907) and in scattered stories in other volumes. The leading character of "The Reformation of Calliope" delights in shooting rampages when drunk, like many a bad man in Western movies. The Cisco Kid of "The Caballero's Way" is said to have been modeled after the notorious Texas killer, John Wesley Hardin. "The Passing of Black Eagle" is the story of another Texas desperado. "The Pimienta Pancakes" and "The Hiding of Black Bill" utilize O. Henry's knowledge of ranch life. It should be added, however, that the ludicrously polysyllabic language used by some of the characters in these Texas stories bears little relation to that ever used by any rancher or cowboy, O. Henry included.

For the loosely related series of stories in his first volume *Cabbages and Kings* (1904) and a few later stories, O. Henry drew upon his stay in Honduras and possibly upon tales he heard from the train robber Al Jennings and other friends he met there. Though some of these stories have comic-opera overtones, they probably reveal the same closely observed details of actual life that were later to appear in the New York stories.

O. Henry's life was marked by many vicissitudes, but he retained almost to the end a zest for living and a genuine love of people. Because of this and because his writing so frequently shows a humorous virtuosity of language and a facile playing upon the emotions of his readers, he seems likely to survive, even without benefit of criticism, for many years to come.

A SHROPSHIRE LAD

Type of work: Poems
Author: A. E. Housman (1859-1936)
First published: 1896

In 1896, the high point of what has been variously called "the yellow 'nineties" and "the Beardsley period," Victorian poetry was at a low ebb. Tennyson and Browning were both dead; Swinburne had long since retired to Putney. The Pre-Raphaelite movement had subsided. Hardy was still known only as a novelist. The minor poets seemed stereotyped into two groups: those who, like

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Wilde, produced "Swinburne and water" and those who wrote frail imitations of the French of Paul Verlaine. The only new and original talent was that of Kipling, who had already published his two most famous volumes. But in spite of Kipling's vigor, the spirit of the age was best represented by *The Yellow Book* and Beardsley's illustrations for *The Rape of the Lock*. It was in this atmosphere of "purple patches and fine phrases" that there appeared *A Shropshire Lad*, a slender volume containing sixty-three short poems—some only eight lines long—written by the Professor of Latin at University College, London.

Twenty-six years later, in a short preface to his second volume, *Last Poems*, Housman gave some hint of the circumstances attending the composition of *A Shropshire Lad*. He said that most of the poems had been written "in the early months of 1895" and under a "continuous excitement." Exactly what he meant by this last phrase has never been quite clear; indeed, his biography, apparently so uneventful, presents some little mystery. Oddly enough for a man who was to become one of the greatest Latinists in the English-speaking world, he did not take honors in his final examinations at Oxford, and as a result he apparently went through a period of depression. But the cause of the "continuous excitement" that resulted in *A Shropshire Lad* remains to be satisfactorily explained.

The reader coming upon the poetry of Housman for the first time will be immediately aware of its extremely narrow range. The poet limited himself to but one theme: the brevity and tragedy of life and the inevitability of death. Spring and youth are beautiful, but they pass quickly, just as the blossoms "stream from the hawthorn on the wind away." Further, a man must expect neither happiness nor justice during the brief span allotted to him; life is cruel and filled with injustice. But at least we know that our misfortunes are the common lot of mankind, for, as he wrote in *Last Poems*,

> The troubles of our proud and angry dust
> Are from eternity, and shall not fail.
> Bear them we can, and if we can we must.
> Shoulder the sky, my lad, and drink your ale.

Man has no one but himself to depend on; his own strength must see him through his troubles. He does not have even the hope of immortality—as Horace said, in the ode that Housman translated, "pulvis et umbra sumus—we are dust and dreams." But the grave, when finally won to, brings peace: "Turn safe to rest, no dreams, no waking."

The influence of Housman's classical studies upon his own poetry is difficult to measure, and yet it is apparent. Years devoted to the careful editing of texts gave him, if nothing else, a feeling for precise workmanship; the terseness of the Latin language contributed to the characteristic brevity of his poems. Indeed, there is much that might be called "Roman" about his poetry—it could even be claimed that the familiar lines of Catullus:

> Soles occidere et redire possunt:
> Nobis cum semel occidit brevis lux,
> Nox est perpetua una dormienda,
>
> (Suns may rise and set again.
> For us, when our short light
> Has set, remains no more than sleep
> Through one perpetual night.)

sum up most of what he had to say. Also, it has been observed that the aspect of Roman stoicism which has remained in the imagination of subsequent centuries is the "quality of emotional self-restraint." It is this quality that is apparent in Housman's work and that marks it off sharply from the mass of Victorian poetry. There has been "paganism" enough in some of the late nineteenth-century poets; but it took the form either of the wild riot of Maenads, Bassarids, and other mythological fauna so dear to Swinburne or of the soft Epicureanism of FitzGerald's translation of Omar Khayyám. A paganism deriving from Roman stoicism and based on

restraint, on acceptance of the inevitable tragedy of life, on the idea that "life is never worth preserving at the cost of dishonor," was something quite different. And it should be remembered that patriotism, expressed in some of these poems, was one of the pagan virtues.

Housman's tragic view of life, his preoccupation with death (particularly with death by hanging) have been criticized by some as artificial. It did not seem plausible that a man whose own existence was so secure could genuinely have viewed life in such grim fashion. But Housman tried to make his readers aware that the tragedies of which we wrote were "not mine, but man's." He was also criticized for cultivating certain mannerisms of language. It is, for example, true that the unfortunate lines describing the football game:

> The goal stands up, the keeper
> Stands up to keep the goal,

sound like an unconscious parody of his own style. But what great poet has not, at least once, unwittingly parodied himself?

Although Housman declared that "the most poetical of all poets is Blake," he elsewhere stated that the great influences on his own work had been Shakespeare's songs, the Border ballads, and the poems of Heine. Poem VIII in *A Shropshire Lad* shows how he used ballad material; in *Last Poems*, the second stanza of "Sinner's Rue" is a translation of Heine's "Am Kreuzweg wird begraben." But the important effect of the three influences was that of compression. He himself felt that "poetry is not the thing said but a way of saying it," and that "to transfuse emotion . . . is the peculiar function of poetry." His own taste was romantic; he derived his critical judgments from Arnold, whose dislike for eighteenth-century poetry he shared. Yet the opinions he expressed in his lecture, "The Name and Nature of Poetry" (1933), are sometimes curiously at variance with his practice.

As late as 1922 it was still possible for Holbrook Jackson to list Housman among the minor poets of the 1890's. But today his reputation, resting chiefly on the one hundred and four short poems in his first two volumes, is higher than that of any English poet between the Victorians Tennyson and Browning and the moderns Yeats and Eliot.

THE SICKNESS UNTO DEATH

Type of work: Philosophical treatise
Author: Søren Kierkegaard (1813-1855)
First published: 1849

Kierkegaard gave *The Sickness Unto Death* a subtitle, "A Christian Psychological Exposition for Edification and Awakening," and he used the pseudonym "Anti-Climacus" when it appeared. Walter Lowrie, in an introduction to his translation of this work, calls *The Sickness Unto Death* "one of the most important productions of that most productive period" of Kierkegaard's life. The subtitle and the pseudonym reflect not the wit and eccentricity of a pedant, but the conscience and intellect of a modest but nevertheless self-assured philosopher in the service of God. What is the "sickness unto death" which Kierkegaard reveals in his psychological exposition in so forceful a manner that the work has impressed the critics and affected the course of modern philosophic thought? It is the sickness of a self that wills to tear itself away from the Power which constituted it.

According to Kierkegaard, man is in despair, which he may not recognize, because he is always critically "sick unto death." For a spirit in such a condition, death is no escape; the sickness is "unto

death" precisely because it is a despairful longing for death, not for extinction alone, but for the experience of not being the self that one is. It is as if man were longing for the experience of death—an impossible experience because death, considered as death, is the end of all experience. The self is not content to be itself; it is not content to relate itself to God; it cannot be satisfied with extinction —the result is, in Kierkegaard's view, "the sickness unto death."

Another way of understanding Kierkegaard's account of this dreadful malady of the spirit is through a consideration of what he means by health. Kierkegaard maintains that "to have a self, to be a self, is the greatest concession made to man, but at the same time it is eternity's demand upon him." Yet man's self is a relation between the infinite and the finite, the temporal and the eternal, freedom and necessity—and as a relation, a synthesis, the self cannot exist before the synthesis is achieved. For that reason, there is some sense in which, as Kierkegaard claims at the outset, "man is not yet a self": he has not achieved a synthesis with God, with the Power which constituted him. Sickness is this alienation; health is the elimination of despair, achieved when the self, recognizing its dependence on the Power which constituted it, wills to be itself.

To use language other than Kierkegaard's in the attempt to understand the central thesis upon which the value of the book depends, we can say that Kierkegaard is arguing that man, considered not as an animal but as a spirit, can realize himself only by being willing to admit that he becomes something worthy of the name "self" when he accepts the whole of his condition. This acceptance of limitations, of opposing powers, even of God's eminence, is not resignation; it is a willingness to live "no matter what," to be what one is in the world as it is.

It is tempting to make Kierkegaard's thesis broader than it is, to argue that the great Danish philosopher has more sense than to suppose that significant action is possible only by relating the self to God. But the term "God" is not a convenient symbol for power; for Kierkegaard God is the Power which relates itself to every spirit and makes possible, through the self's acknowledgment of that relation, the existence of every self.

Atheistic Existentialists have found much that is helpful to them in Kierkegaard, but only by eliminating all references to God. Philosophers like Jean-Paul Sartre are interested in arguing that in man "existence precedes essence," that only through action can man "make himself" into some particular self. "Authentic" existence is not given to a man, but he can create himself by the life he chooses and lives. For Kierkegaard also, health of the spirit is possible whenever man chooses to be himself—but only because to be himself man must relate himself to God, while for Sartre health of the spirit consists not in relating oneself to God, but in recognizing one's freedom from all such dependent relations. Sartre writes of the nausea and anguish which grip a man when he realizes his creative responsibility, but for Kierkegaard anguish is not the result of realizing one's own creative responsibility—it is the condition of a self which is not yet a self, of a man who tries to escape from God and, consequently, from himself.

The despair which is the sickness unto death may take any one of three forms: it may be the despair of not being conscious of having a self; it may be the despair of not willing to be oneself; or it may be the despair of willing to be oneself.

If a man is in despair, how can he fail to be conscious of it? Kierkegaard asserts that a man who is primarily sensuous can be in despair without being conscious of his condition. Such a man "lives in the sensuous categories agreeable/disagreeable, and says goodbye to truth. . . ." A person who is sensuously happy will resent any attempt to take his happiness from him; he refuses to acknowledge the

despair which is deep within him. This form of despair, unconscious despair, is the most common. Since the sickness of not being willing to be oneself before God is sinful, it is important that all who are in the anguish of dread come to be conscious of that dread as the first step toward creating a self which is a synthesis. Kierkegaard defines sin as follows: "Sin is this: *before God, or with the conception of God, to be in despair at not willing to be oneself, or in despair at willing to be oneself.*" Both kinds of despair are eliminated, of course, by being willing, before God, to be oneself.

The formula which enables a man to escape the sin, the offense, of dread is, at the same time, a definition of faith: "By relating itself to its own self and by willing to be itself, the self is grounded transparently in the Power which constituted it." The opposite of sin, according to Kierkegaard, is not virtue, but faith.

In order to emphasize his conviction that the opposition of faith to sin is a Christian concept which is fundamental to all ethical concepts, Kierkegaard stresses the importance of the qualifying phrase "before God." Man comes to have a reality, a self, "by existing directly in the sight of God," and because of this, man's sin—his not willing to be himself before God—concerns God. Kierkegaard admits that the notion of man's being invited to exist before God and of God's being concerned for man is unacceptable to many persons because it is both strange and demanding. Just as it would be puzzling and disturbing if an emperor were to invite a peasant to be his son-in-law, so it is puzzling and disturbing to suppose that God takes enough interest in each man to wish to have that man come to exist before him by willing to be himself before God. Yet this is the Christian idea, Kierkegaard insists, and it is an idea which illuminates the entire area of ethical being and action.

The despair at not willing to be oneself is called the despair of weakness, and the despair of willing to be oneself is called the despair of defiance. Such forms of despair result from a concern with self as if the self could exist by itself; this delusion is made possible by an absorption in matters that do not properly concern the spirit—matters of business or pleasure.

The sin of despair may give rise to new sins, to a continuation of sin. One may despair over one's sin, so concentrating attention upon it as to make impossible the emergence of faith, or one may despair of being forgiven. In the latter case, the sinner chooses, in weakness, to be a sinner, for he rejects the forgiveness which would enable him to be himself before God. Finally, one may commit the sin of abandoning Christianity, of declaring it to be false. This sin is "offensive warfare," according to Kierkegaard, and it is a sin against the Holy Ghost.

Kierkegaard's conception of God is often difficult to grasp because he explains the relations between God and man in a dialectical way, claiming that one understands either only by appreciating the subtle effects that the actions and attitude of either have on each other and on the emergence of man's spiritual self. An interesting feature of his account is his conception of God as a being who "can do no other" than make the possibility of man's offense a part of man's condition. Dread must be possible for man because God is concerned to allow man the possibility of faith.

The influence of Kierkegaard in modern philosophy can be explained, paradoxically, by reference to modern man's loss of faith. A dissatisfaction with unexamined creeds quickly leads to the rejection of the creeds. Man is then in anguish over the void which he finds before him, and the writers tell of "wastelands" and "lost generations." At such a time the Existentialists are able to catch men's interest by declaring that through action man creates his self; the Christian Existentialist turns his attention to God

as the factor to which man must be related in order to be a self, while the atheistic Existentialist makes virtues out of lucidity, courage, and action. Of the Christian Existentialists, none has been more original and persuasive than Kierkegaard.

THE SIEGE OF RHODES

Type of work: Drama
Author: Sir William Davenant (1606-1668)
Type of plot: Historical romance
Time of plot: 1522
Locale: The fortress at Rhodes and the nearby coast of Caria
First presented: 1656

Principal characters:

SOLYMAN II, THE MAGNIFICENT, Sultan of the Ottoman Empire, 1520-1566
PYRRHUS, the general in charge of the Persian army before the arrival of Solyman
VILLERIUS, PHILIP VILLIERS DE L'ISLE ADAM, commander of the fortress at Rhodes
ALPHONSO, a Sicilian duke
IANTHE, Alphonso's wife
ROXOLANA, Solyman's wife

Critique:

William Davenant, not yet knighted at the time he wrote and produced this "entertainment" based on the historic siege of Rhodes, was named poet laureate of England in 1638. When he became "governor" of a group of actors, Cromwell allowed him certain theatrical liberties during the time the theaters were "closed." He is credited with adapting the French neoclassicists' favorite theme, love and honor, for the English stage. He was also the first to bring actresses to the stage in England. The play is in two parts, the first an elaborate musical spectacle, the second a more fully developed drama with five acts and many scenes. The historical basis for the plot concerns the attempt of the Ottoman Empire to control a passageway to Egypt by destroying the fortress at Rhodes. An unsuccessful assault on the part of Solyman led to his successful siege, which caused Philip Villiers de L'Isle Adam to surrender to the lenient terms of the admiring Turk. The other characters, the women in particular, are inventions, used to exploit the honor-in-love theme in contrast to that presenting love-of-battle.

The Story:

In the fortress at Rhodes, seven bastions were maintained by eight Christian nations as united in opposition to the Turks as were the earlier Crusaders. Villerius, a Knight of St. John in supreme command of those forces, was successfully defending the fort from Solyman's assault. Alphonso, the most vigorous among those defending the Cross from the Crescent, considered this battle Christendom's last stand against the infidel. Ianthe, his bride of but a few months, first aided the war effort by sacrificing her jewels to buy arms, and then decided to become one of history's termagants, or Amazons, and fight by the side of her husband. In her attempt to join him, she was captured by the Turks. Two days later she was released by order of the sultan as a mark of respect to her courage and virtue.

In the battle that followed, Alphonso, mad with jealousy because he believed that his wife had been unfaithful to him with the Turkish ruler, fought with the fierceness of many men. Roxolana, Solyman's wife, also became jealous, so highly was Ianthe praised by her husband. The battle was fought so ferociously, espe-

cially by the English, that the infidels were repulsed, forcing the sultan to resort to siege tactics. Honor had been preserved in love and battle by participants on the two sides of the fort.

Famine soon became a real threat to the beleaguered garrison. While the leaders debated strategy, the populace demanded that Ianthe sue for peace. Alphonso, recovered from his jealousy, refused to allow Ianthe to be used as a hostage, but she, deciding otherwise in order to save her husband and the garrison from slow starvation, stole secretly away to the sultan's camp. Further misunderstanding ensued when Roxolana learned that Ianthe was in the sultan's tent. In her jealousy she sent a note to the aggrieved warrior-husband, word which caused the entire garrison to deplore the sacrifice of virtuous Ianthe to the supposed lust of Solyman. Ianthe's display of virtue, however, won over the sultana, who was fearful only that her son would not succeed to the throne. Solyman declared that his intentions were always honorable, in love as well as war.

As the palace of Villerius was set on fire at the height of the siege, a last abortive attack was made by the Christians in order to rescue Ianthe. The two young lovers were secretly united by Roxolana. Her husband, moved as much by his wife's compassion for the young couple as by their own virtue and devotion, sent both back to Rhodes, leaving the terms of the surrender entirely to Ianthe's discretion. History has it that a general amnesty ensued and that all the Knights of St. John were allowed free egress from Rhodes.

THE SILENT WOMAN

Type of work: Drama
Author: Ben Jonson (1573?-1637)
Type of plot: Satirical comedy
Time of plot: Early seventeenth century
Locale: London
First presented: 1609

Principal characters:
MOROSE, a gentleman who loves no noise
SIR DAUPHINE EUGENIE, his nephew
NED CLERIMONT, one of Sir Dauphine's friends
TRUEWIT, another friend
SIR JOHN DAW, a ridiculous knight
SIR AMOROUS LA-FOOLE, another silly knight
CUTBEARD, a barber
CAPTAIN OTTER, a heavy drinker
MISTRESS OTTER, his wife
MISTRESS EPICŒNE, supposed the Silent Woman

Critique:

On the original title page this work was called *Epicœne, or The Silent Woman;* however, in Jonson's own time and since, it has been better known by its subtitle. The play is one of Jonson's superbly constructed masterpieces. John Dryden chose it as a perfect example of English drama and devoted a long passage of his *Essay of Dramatic Poesy* to a critical examination of its merits. Before *The Silent Woman,* the settings of Jonson's plays were in Italy, in unspecified places, or in a mythical land of nowhere. With this play the dramatist settled on his native land as the setting for his comedies. It is, therefore, a forerunner of the great play, *The Alchemist,* of the second version of *Every Man in His Humour,* and of *Bartholomew Fair,* another magnificent prose comedy. The laughter

in *The Silent Woman* is less savage than the laughter frequently characteristic of Jonsonian comedy.

The Story:

Clerimont and Truewit, young men about town, met and discussed various matters, including the relative merits of natural beauty and the use of cosmetics. Shifting the topic to their friend Sir Dauphine Eugenie, they wondered how he was able to put up with his uncle Morose, an eccentric character who could abide no noise except the sound of his own voice. Clerimont's page amused them with accounts of various noisy pranks played on the ridiculous old man. Sir Dauphine joined them and complained that his uncle blamed all the pranks on him and his friends and threatened to marry and leave his fortune to his new wife instead of to his nephew. Morose had heard of a soft-voiced woman, extremely frugal of speech, and had negotiated with his silent barber, Cutbeard, to arrange a meeting, possibly even a marriage.

Truewit, amazed at hearing of a silent barber and a silent woman, was struck with a sudden inspiration and excused himself. After Truewit's departure on his undisclosed mission, Sir Amorous La-Foole arrived to invite the gentlemen to a feast at the home of his kinswoman, Mistress Otter. The guests were to include the silent Mistress Epicœne; three collegiate ladies, Lady Haughty, Lady Centaur, and Mistress Mavis; and Sir John Daw. Sir Dauphine and Clerimont bracketed Sir John and Sir Amorous as ridiculous targets for comedy.

Morose was instructing his servant Mute to use only sign language, or in extreme emergencies to speak through a tube, when they were interrupted by a loud blast from a post-horn. Mute went to the door and returned, followed by Truewit, carrying a post-horn and a halter. Morose and Mute were overwhelmed by a volley of words and intimidated by a dagger when they attempted to leave the room. Truewit suggested that Morose choose some way of self-destruction other than marriage and offered him the halter to hang himself. After another voluble outpouring he left, but added the final torture of another blast from his horn. When Cutbeard arrived, he found Morose in such a state that he had to be put to bed.

In the company of Mistress Epicœne, Sir Dauphine and Clerimont encouraged the fantastic knight Sir John Daw to quote and explain his own poetry, to show off his copious but confused mass of knowledge, and to boast of his romantic prowess. They were interrupted by Truewit, returning with his horn. Sir Dauphine was greatly disturbed at the account of the prank, which Truewit assured him would break off the intended marriage; he told Truewit that the marriage was his own plot abetted by his confederates, Cutbeard and Mistress Epicœne. Cutbeard hastened in to announce that Morose, furious with Truewit and certain that Sir Dauphine had sent him to break off the match, had determined to marry immediately. Cutbeard conducted Mistress Epicœne away, and the young gentlemen commented on her apparent desertion of her gallant, Sir John. They encouraged him to indulge his melancholy.

Morose welcomed Cutbeard and Mistress Epicœne, who spoke so softly that she could hardly be heard. Cutbeard did all his speaking by signs only. Carried away with Mistress Epicœne's noiseless charm, Morose promised large rewards to the barber, reminding him to deliver his thanks silently, and sent him to find a soft-voiced minister to perform the marriage ceremony. He gloated over his imminent marriage and his begetting of children to inherit his estate after he had cast out his impudent nephew.

When Cutbeard announced the results to Sir Dauphine and his friends, Truewit suggested that the whole of Sir Amorous' party be transported to Morose's house to celebrate the wedding with

proper sound effects. The young men left for the party. The crowd gathered at the Otters' house for the party. Clerimont and Sir Dauphine stirred up trouble between Sir Amorous and Sir John Daw by making each believe that the other was putting a slight on him: that Sir Amorous knew that Morose was taking Sir John's sweetheart from him, and that Sir John was taking Sir Amorous' guests to the wedding feast. They suggested to Sir Amorous that he have his provisions carried to Morose's home, in the hope that the smell of the venison would attract some fiddlers and trumpeters on the way.

Morose had the wedding ceremony performed by a parson who could hardly be heard because of a bad cold; he rewarded him handsomely, but a crashing cough angered him so that he demanded that part of the reward be returned. Cutbeard suggested that making change would be difficult for the parson, but that he could cough out the rest; this suggestion silenced Morose, who dismissed the parson. Immediately following the ceremony, Mistress Epicœne exhibited her voice in an outburst of shrewish scolding. Reeling from this shock, Morose looked around to see Truewit entering with loud congratulations, shortly followed by the whole procession of noisy guests. The collegiate ladies invited Mistress Epicœne to join their circle. When they began to whisper confidentially, Morose had a gleam of hope which was immediately dashed by their loud criticisms of the lack of wedding festivities. Clerimont ushered in a host of musicians playing fortissimo, and Captain Otter followed with his drinking mugs and a group of drummers and trumpeters to sound for toasts. Morose fled, groaning, to lock himself in the attic with a nest of nightcaps pulled over his ears. The party continued noisily, enlivened by a quarrel between Captain Otter and his wife; she beat him until he howled repentance. Morose returned with his sword to drive away the party, but, overcome by the clamor, he fled again, followed by Sir Dauphine, who endeavored to console him, and Truewit, who reminded him of his warning about the dangers of marriage. Morose accepted Truewit's advice that he sue for a divorce.

Continuing their pranks on Sir John and Sir Amorous, the young men reduced them into such a state of terror that they hid from each other. At last each was persuaded to consent to be blindfolded and to accept indignities from his furious opponent: Sir John was to receive five kicks from Sir Amorous and to surrender his sword; Sir Amorous was to surrender his sword, receive a blow on the mouth, and have his nose tweaked. Sir Dauphine, impersonating each in turn, inflicted the indignities on the hoodwinked knights. On Morose's return, Truewit showed him the swords and said that the quarrel had arisen over the bride's amorous favors. Since Morose had not been able to face the noise in the law courts, Truewit promised to find legal help for the divorce proceedings. Prodded by the young men, both Sir John and Sir Amorous boasted of successful love affairs with Mistress Epicœne.

Truewit returned with Cutbeard disguised as a lawyer and Captain Otter disguised as a parson. These engaged in a noisy dispute on secular and canon law concerning divorce proceedings.

During the dispute, which was exquisite torture to Morose, Mistress Epicœne and the ladies entered screeching about her wrongs. Every effort of Morose to free himself failed, even the accusation of adultery, for neither knight could claim intimacy after the marriage. Sir Dauphine proposed to his uncle that if he could free him from his tormenting bride Morose would restore him as heir. Morose eagerly accepted the terms and signed an agreement, at which Sir Dauphine pulled off Mistress Epicœne's wig to disclose that the supposed silent woman was a boy. Sir John and Sir Amorous were discredited and discomfited; the collegiate ladies

were covered with embarrassment at having exposed feminine mysteries to a member of the opposite sex; and Morose retired to welcome silence.

SIR CHARLES GRANDISON

Type of work: Novel
Author: Samuel Richardson (1689-1761)
Type of plot: Epistolary novel of manners
Time of plot: Eighteenth century
Locale: England
First published: 1753-1754

Principal characters:
SIR CHARLES GRANDISON, an English baronet of great virtue
HARRIET BYRON, a virtuous English girl
LADY CLEMENTINA DELLA PORRETTA, a young Italian woman in love with Sir Charles
SIR HARGRAVE POLLEXFEN, a libertine in love with Harriet Byron
CHARLOTTE GRANDISON, Sir Charles' younger sister
LADY L., Sir Charles' older sister
EMILY JERVOIS, Sir Charles' ward

Critique:

Like other English writers of fiction before him, Samuel Richardson felt it necessary to pretend that his novels were written to serve a didactic and moral purpose. In his three great novels—*Pamela, Clarissa,* and *Sir Charles Grandison*—virtue is rewarded and evil given its earned deserts. Richardson was fond of poetic justice. Because he had, in *Pamela* and *Clarissa,* written of men who were libertines, Richardson next attempted, he said, to adumbrate the character of a truly virtuous man. *Sir Charles Grandison,* like its predecessors, was written in the form of letters, for Richardson believed this the best method to use in presenting matters concerned with the emotions. Readers of the contemporary psychological novel will discern in Richardson's fiction an early ancestor of their favorite brand of fiction; the problems in a Richardson novel, including *Sir Charles Grandison,* are always psychological: little happens, the important things being what the characters feel and think.

The Story:

When Harriet Byron, a beautiful and virtuous English girl of modest expectations, left her aunt's home in rural Northamptonshire to visit in eighteenth-century London, she left three men who loved her very much and various relatives who feared that the social life of the city might offer moral pitfalls unknown to a young and unsuspecting girl of virtue such as Harriet was. Having spent all her life in the country, living with an aunt after her parents' deaths, Harriet was excited at the prospect of the London visit. She went, too, with a happy heart, for she had no one, despite her many admirers, that she was interested in marrying; her suitors had not appealed strongly enough to her sentiments and mind in spite of their respectable, if ardorous, attentions.

In London, where she had connections of a very respectable sort, Harriet was invited to many homes and social events, and she met many wealthy suitors. One of these was Sir Hargrave Pollexfen, who was determined not to accept a refusal. When told by Harriet that he did not suit her fancy, Sir Hargrave became enraged and vowed he would have both the girl and revenge. He laid a plot to abduct the girl from a masquerade ball and force her to marry him.

Sir Hargrave's plot almost succeeding, the experience was a horrible one for

Harriet. Fortunately for the girl, however, Sir Charles Grandison heard her screams and rescued her from Sir Hargrave's clutches. Sir Charles took Harriet to his country house, not far from London, where he and his sister invited Harriet to remain as a guest, almost a member of the family. Sir Hargrave sent a challenge to Sir Charles, but the latter refused to fight a duel, insisting that no virtuous man, however brave and skilled, could become a duelist and retain his virtue.

Harriet Byron soon fell in love with Sir Charles Grandison, who was, she realized, the very soul of honor and virtue, a man whose time was spent in carefully managing his own affairs and in doing good for others. His father had died leaving his entire estate to Sir Charles, with no provision for the two daughters of the family. When Sir Charles returned to England from the Continent to take over his estate, he treated his sisters with all consideration and devotion. The oldest received his permission for her to marry Lord L., a suitor frowned upon by her father during his lifetime. Sir Charles also began to improve his estates and their revenues so that he could set aside better marriage portions for both girls, something more than their father had been willing to do. Sir Charles befriended everyone who would accept his kindnesses, and he behaved always wisely and with decorum. Even those persons who were prepared to dislike him found themselves won over by his sympathetic, friendly, and yet dignified ways. Even to his father's paramour, Mrs. Oldham, he behaved magnanimously, persuading the rest of the family to view her as a misguided and miserable fellow human being.

Many women were in love with Sir Charles, including Harriet Byron, but no one could ascertain whether he had any inclinations toward any particular woman. But Harriet tried to hide her love for him and to subdue it, even though many of Sir Charles' friends and relatives, including his sisters, favored the match. Sir Charles consistently referred to Harriet as a sister and behaved toward her with the same consideration he showed Charlotte Grandison and Lady L. Finally it became known that two Italian women he had met in his travels had won some favor from him and had some claim to him and his affections. One was Lady Olivia and the other was Lady Clementina della Porretta, whom he had met after saving her brother's life. Lady Clementina's family did not favor a marriage between their daughter and a Protestant Englishman, but the young woman was so enamored of Sir Charles that his departure from Italy unhinged her reason. Feeling a sense of responsibility to the lady and her family as the source of her misfortune, Sir Charles returned to Italy with English medical experts to try to effect a cure. Harriet Byron, believing that he would prefer Lady Clementina to her, began to prepare herself for news of his marriage to the Italian woman.

After she had recovered from her malady, however, Lady Clementina refused to marry Sir Charles, in spite of the fact that her family and he had been able to compromise over religious differences. Lady Clementina, a devout Roman Catholic, feared that she would be tempted by her love for Sir Charles and his virtue to leave her faith to become a Protestant. She asked to be free not to marry at all, since she could not marry him; her family hoped she would marry some other eligible man.

While he was still in Italy, an attempt was made on Sir Charles' life, almost certainly at the instigation of Lady Olivia, who had previously struck at him with a poniard after he had repulsed her addresses. After this incident Sir Charles felt himself free to pay his court where he would. He returned to England and immediately began his suit for Harriet Byron's hand, which he quickly won. In the meantime his sister Charlotte had married Lord G., and Harriet helped that impetuous and willful young woman to

learn to bear properly the dignity of matrimony. Harriet's marriage to Sir Charles still faced some small obstacles. She had to learn to accept her suitor in new ways; she was shocked, for example, when he kissed her on the mouth instead of on the cheek. Harriet had to find a place in her heart, too, for Emily Jervois, Sir Charles' young ward. The young girl loved her guardian, and Harriet, aware of the girl's feelings, had to help her accept Harriet's marriage to Sir Charles. Another disturbance was caused by a former suitor of Harriet, Mr. Greville, who tried, while emotionally deranged, to fight a duel with Sir Charles.

Harriet Byron and Sir Charles were finally married. A short time later they were visited by Lady Clementina, who had run away from her home in Italy because of her parents' insistence that she marry. Through a compromise, Sir Charles managed to arrange a satisfactory agreement between the young woman and her family. Word came, too, of Sir Hargrave Pollexfen's death. Sir Hargrave, rescued in France by Sir Charles from the outraged relatives of a woman he had attempted to seduce, had discovered the evil of his ways. Wishing to make amends for the abduction and the attempted forced marriage to Harriet, Sir Hargrave left his fortune to her and her husband. Even the mother of Emily Jervois was influenced to become a respectable and virtuous woman. Encouraged by Sir Charles' magnanimity and financial generosity, she interested herself in religion. Although that unfortunate woman had once looked on Sir Charles as her enemy and she and Mr. O'Hara, her one-time paramour and second husband, had attempted to force Emily into a degrading marriage with a rascal who had promised to share with them the girl's fortune that Sir Charles held in trust, they mended their dissolute ways and became sober, worthy persons.

SIR JOHN VAN OLDEN BARNAVELT

Type of work: Drama
Authors: John Fletcher (1579-1625) and Philip Massinger (1583-1640)
Type of plot: Historical tragedy
Time of plot: 1618-1619
Locale: The Netherlands
First presented: 1619

Principal characters:

GRAVE MAURICE, Prince of Orange
SIR JOHN VAN OLDEN BARNAVELT, Advocate of Holland and West Friesland
LEIDENBERCH, Secretary of the States of Utrecht
GROTIUS, Pensionary of Rotterdam
HOGERBEETS, Pensionary of Leiden
MODESBARGEN,
BREDERO, and
VANDORT, Lords of the States
BARNAVELT'S WIFE
BARNAVELT'S DAUGHTER
FOUR DUTCH WOMEN
AN ENGLISH GENTLEWOMAN

Critique:

In *Sir John van Olden Barnavelt,* Fletcher and Massinger apparently intended to present the character of a noble and virtuous man of high station who was brought to ruin by ambition. This intention is never realized dramatically. We are told of Barnavelt's service to the state, of the love the common people had for

him, and of his many fine personal qualities; but we are never shown these things. Thus Barnavelt emerges from the play as a proud and crotchety old man whose unreasonable machinations lead eventually to a well-deserved beheading. Hence he never achieves tragic dimensions. Any other positive effects the play might have achieved are inhibited by distinctly second-rate plotting and versification. But Jacobean audiences seem to have reacted to the play quite favorably. The historical Barnavelt had been executed in May, 1619, and to them the reënactment of the end of his career was an exciting contemporary chronicle, rendered all the more interesting because a number of dangerous political questions were raised. For this reason, perhaps, the play was not printed during the seventeenth century. It survived in the form of a heavily censored manuscript prompt book, which was not generally available until its publication in 1883.

The Story:

Although hostilities with Spain had ended with the Twelve Year Truce in 1609, the infant Dutch states were still upset in 1618 by internal political and religious strife. To Modesbargen, Leidenberch, and Grotius, the silver-haired patriot Barnavelt declared his dissatisfaction with the present state of affairs, for with the support of the army, the Prince of Orange was becoming known among the people as the father of his country and the chief champion of the new freedom. The contributions of the older patriots, particularly Barnavelt, were being forgotten; he hinted darkly that he, who had done so much to bring about the Spanish defeat, would see his country overthrown again before he would allow his honor to be so sullied.

Although Modesbargen reminded Barnavelt that his services had been well rewarded and that his present course of action could lead only to his ruin, Grotius and Leidenberch enthusiastically supported him, and Modesbargen agreed eventually to help Barnavelt in any way that would not prejudice the state.

The conference was interrupted by two captains, one of whom was to be judged by Barnavelt for having spoken scornfully of the Lords of the States. Coldly, Barnavelt relieved the captain of his command, telling him that he could look to the Prince of Orange for maintenance. Although Leidenberch privately promised the cashiered officer that he would intervene for him, the captain, who knew that Leidenberch's genial manner covered a cold and relentless nature, announced that he would seek to reëstablish himself by bribing Barnavelt's wife or by furnishing a fresh wench for his son.

In a second conference with his friends, Barnavelt avowed himself, like them, an Arminian, and urged that they enroll companies of citizens in the provincial cities for the defense of the sect against its enemy, the Prince of Orange, whose regular troops were garrisoned at Utrecht. Modesbargen again protested, this time that religion should not be made a cloak for subversive political activity, but Barnavelt cynically replied that any weapon could be used that would serve their cause. He then persuaded Bredero and Vandort, two Lords of the States, to order the Prince of Orange locked out of a meeting of the Lords which was about to take place.

When the prince arrived and found the doors of the council chamber barred against him, he had difficulty in restraining his attendants, who realized the enormity of the insult, from forcing their way in. His humility and modesty prevailed, however, and he remained without until Barnavelt and the Lords appeared. He inquired why he had lost his seat. In reply, Barnavelt spoke harshly, charging him with haughtiness. Bredero and Vandort were shocked and offended not only by Barnavelt's outspokenness and offensive tone but also by his assumption of the right to speak for them. Instead of joining Leidenberch and Modesbargen in following Barnavelt to his home, they

remained behind and assured the prince of their loyalty to him. With their assent the prince resolved to move against the towns in which Barnavelt's supporters had raised citizen companies.

Although Barnavelt knew that the Prince of Orange would attempt to disband the companies, he confidently believed that the prince would not risk civil war and that in any event his own reputation would protect himself and his followers from harm. In Utrecht the citizens attempted to persuade the regular garrison to desert the prince and serve Barnavelt's cause; but the soldiers, remembering their loyalty to the House of Orange, resisted the blandishments of the wily Leidenberch. When the soldiers remained firm against threats to oust them from the town, Barnavelt realized that a crisis was nearing. While his followers proceeded to muster the citizen companies, he returned to The Hague to begin a diverting action.

Meanwhile, four Dutch women, all ardent feminists, attempted to convince a visiting English gentlewoman of the advantages of living in a free society, where women could lord it over their husbands and inquire into the doings of their rulers. They were ridiculing the English mercenaries' fidelity to the Prince of Orange when news was brought that the prince had disarmed all of the other towns and was approaching Utrecht. The citizens began to arm themselves, but the gates were guarded by the English, who refused to give over their posts to citizen reliefs. Thus, when the prince arrived before the city, the English admitted him, and his army quickly disarmed the citizens. Leidenberch was taken prisoner and ordered to The Hague. Modesbargen made his escape to Germany.

At The Hague, Bredero, Vandort and other Lords of the States were rejoicing at the news of the prince's victories when they were joined by Barnavelt. The old man accused his colleagues of slighting him in favor of the prince; they replied that in spite of his former services he was now regarded as a suspect, and they advised his reformation. Barnavelt then unleashed all his pent-up fury, reaffirming his undying hatred of the Prince of Orange. The others were retreating before his anger when Barnavelt's son arrived with a report of Utrecht's fall and Leidenberch's capture.

Knowing that their cause was lost, the son advised his father to capitulate to the prince. Once again Barnavelt swore that he would die first.

With the dispersal of the citizen armies, Barnavelt's power was lost, and when the Prince of Orange returned to The Hague his leadership of the state was assured. When the Lords of the States met again, it was Barnavelt who was excluded on the recommendation of Vandort and Bredero.

The subject of the meeting was the extent to which the Arminian heresy still threatened the state. The prince reported that the reduction of the armed towns had done much to stamp out the sect, but that powerful men who were yet untouched were its real source of strength. Pressed by the council to reveal their names, he accused Modesbargen, Grotius, Leidenberch, and finally Barnavelt. Although Leidenberch had been captured, it was felt that a case against the others would be difficult to make without the testimony of Modesbargen; therefore, a captain and a small band were dispatched to Germany to arrest him secretly. Leidenberch, accompanied by his young son, was then brought before the council. Convinced that a full confession was his best course of action, he vowed to reveal everything as he was led off again to his cell.

There he was met by Barnavelt. When Leidenberch admitted that he had told his captors the secrets that had been entrusted to him, the old man reviled him for his weakness and faithlessness. As Leidenberch quailed before him, Barnavelt urged with all of his considerable force that the turncoat's only honorable atonement would be suicide. So powerful were his arguments that Leidenberch that evening took his own life.

Meanwhile, Barnavelt's own position was growing increasingly tenuous; but he was still not without friends. Grotius and Hogerbeets let it be known that if he was arrested they would burn the statehouse about the prince's ears.

Barnavelt himself grew more despondent as he felt the prince's net tightening upon him. In spite of the efforts of his wife and daughter, he could not be cheered; however, when his son brought him the news of Leidenberch's suicide, he realized that any charge the prince might have had against him would collapse for lack of a witness. His mood immediately changed as he regained confidence in his own powers.

But he had underestimated the potency of his enemies. Just as he reached the height of his elation, he was arrested by the prince's men and brought before the council. Still thinking himself safe, he vigorously denied charges of treason. In the midst of his defense Modesbargen, who had been brought back from Germany, was introduced. Although Barnavelt's case collapsed, the old man's spirit was not broken. He continued to deny his guilt and refused to ask for mercy.

While Barnavelt was held in prison awaiting the passage of his sentence, the Lords of the States were subject to pressure from all sides to release him. Not only was he still beloved by the common people, but the heads of foreign states interceded for him. His treason was too blatant to be forgiven, however, and he was sentenced to be beheaded. To the end he maintained his innocence and repeatedly accused the state of ingratitude to one who had served her well. Even though thousands were wagered that the ax would never strike his neck, he was eventually led to the block and executed in full sight of the populace. The decaying body of Leidenberch was exhumed for the occasion and hung nearby. Thus, two of Holland's greatest men paid ambition's price.

THE SIR ROGER DE COVERLEY PAPERS

Type of work: Periodical essays
Authors: Joseph Addison (1672-1719); Sir Richard Steele (1672-1729); Eustace Budgell (1686-1737)
Time: Early eighteenth century
Locale: London and Worcestershire
First published: 1711-1712

Principal characters:
THE SPECTATOR
SIR ROGER DE COVERLEY, a Worcestershire knight
SIR ANDREW FREEPORT, a wealthy merchant
CAPTAIN SENTRY, a retired army officer
WILL HONEYCOMB, an aging dandy
WILL WIMBLE, a country gentleman
THE WIDOW, loved in vain by Sir Roger

In the second number of Addison and Steele's *Spectator* papers eighteenth-century readers were introduced to the members of "The Club." Heading the list of those characters who, among them, were intended to represent the entire range of public opinion and enlightened bias for the London of 1711 was "a gentleman of Worcestershire, of ancient descent, a baronet, his name Sir Roger de Coverley."

Sir Roger was initially conceived of as an aging Restoration rake. In the old days he

> . . . was what you call a fine gentleman, had often supped with my Lord Rochester and Sir George Etherege, fought a duel upon first coming to town, and kicked Bully Dawson in a

public coffeehouse for calling him "youngster."

By the time of *The Spectator,* however, he had been mellowed by years of unrequited love for a "perverse beautiful widow of the next county to him," and had become that quaint and lovable representative of the Tory landowning class, an amiable but rather ineffectual anachronism who was to stand as the most popular and the best remembered of the many characters that appeared in the 555 numbers of the original *Spectator.*

So popular did he become, in fact, that his name is known to many who have never heard of the Spectator himself; his lengthy and unconsummated love affair has been the subject of a full-length play; and those numbers of *The Spectator* in which he figures prominently have been, in a variety of editions, collected and separately published, usually under the title of *The Sir Roger de Coverley Papers.*

There are in all some thirty-five *Spectators* in which Sir Roger is prominent. As a member of "The Club" he, of course, appears in more; but the essays usually collected under his name are limited to the first number, which serves as an introduction, and to thirty-four of the thirty-five in which Sir Roger is the central (or, at least, an important) figure. (The thirty-fifth, possibly by Tickell, is rejected as being inconsistent with the character of the knight.) Of these, twenty-three (including the introductory first paper) are by Addison, nine are by Steele, and three are by Eustace Budgell, a junior associate. There were, we know, other infrequent contributors to *The Spectator* (Alexander Pope among them), but, with the exception of Budgell's three essays, Sir Roger remains the exclusive property of Addison and Steele.

Steele, apparently, was his creator. That he was Sir Richard's brain child may be inferred from the fact that in the nine contributions by Steele Sir Roger lives most independently as a character. Certainly the good knight's love affair was Steele's creation. The beautiful and perverse widow is introduced along with the knight himself; then, in papers 113 and 118, the full story of Sir Roger's forty years of frustration at her hands is unfolded.

Steele's interest in the affairs of Sir Roger's heart was in keeping with his general interests as a periodical writer. The age of sentiment was at hand, and Steele was among the first to sense the demand, and to provide the material, for the exercise of "fine feelings." Through his treatment, Sir Roger becomes not merely a character, but a sentimental one. His quaintness (he still dresses in the fashion of the Restoration), his lovableness (he has the heart of all his servants), his amusing foibles (he often loses track of his thoughts in mid-sentence, an indication that a counter-thought of the widow has crossed his mind)—these traits are all designed to endear him to the hearts of the readers, particularly to those of the feminine readers whom Steele had constantly in mind and with whose interests he was always concerned. Sentimentality, the rise of the middle class as the arbiter of manners and morals, and the accompanying rise of the importance of women as the designers of public conscience were all concepts that Steele was temperamentally equipped to make appealing. Much of the success of his periodical essays can be attributed to his ability to work this appeal into a popularly digestible literary form. In Sir Roger he offered his most attractive tidbit.

Though it was Steele who created the character of Sir Roger, it was Addison who made the most of him. For Addison, he was a vehicle, sometimes merely a convenience. Addison could also treat him as a character, and when he did, he treated him in a manner consistent with the pattern set by Steele. But for the most part Addison used Sir Roger as a means to some journalistic end. Some action of the knight sets off a train of thought that leads to a philosophical discussion; various types of characters meet

the knight—in his home, on his way to the assizes, in town—and these characters are brought under the scrutiny of the Spectator, thereby furnishing material for social analysis; or the knight's reactions to various sophisticated elements of the town, reactions based on his stern and conservative notions of morality and on a sympathetic naïveté, are used as foils to satirize urban folly.

Addison is not to be criticized adversely for so employing his character. The purpose in creating "The Club" with its wide range of members was, in the first place, to provide the Spectator with a means for examining and commenting on all types and all levels of English society in his day. Addison was merely carrying out the original intention of the series when he used Sir Roger as a magnet to attract various but interesting odds and ends of essay material.

Thus in Addison's hands (and in Budgell's, in the three contributions for which he is responsible) Sir Roger serves his original purpose. Through him London readers of *The Spectator* were able to gain some understanding of the life—of the ways, the beliefs, the basic values—of the people of the shires. In general, the understanding gained is extended to all things pertaining to the country except, perhaps, country politics (Addison and Steele, both Whigs, promised to keep politics out of *The Spectator,* and for the most part they lived up to this promise, though there are two or three papers in which Sir Roger's Toryism is satirized.) The nostalgic idea that God made the country and man made the town is but another manifestation of that rising middle-class sentimentality that was so much a part of Steele. The philosophers of the age of sentiment argued the moral superiority of all things countrified, and in this moral notion the citified Addison went along with Steele. As a result, many of those twenty papers that were supposed to have been written by the Spectator while he was the guest of Sir Roger in Worcestershire are paeans to the physical, social, or moral superiority of country things.

In these papers the moral, didactic purpose of *The Spectator* was lived up to. For those to whom sentimentality and moralizing, hidden or overt, have little appeal, *The Sir Roger de Coverley Papers,* even those by Addison, often leave much to be desired. Still, these very qualities make them interesting examples of the sources of middle-class mercantile mores. Moreover, they share with *The Spectator* as a whole the claim to presenting a vivid portrayal of the color and detail of English life in the early eighteenth century; and, in their own right, they offer a picture of English country ways which might profitably be compared with that drawn by such writers as Fielding and Sterne later in the century.

SISTER PHILOMÈNE

Type of work: Novel
Authors: Edmond (1822-1896) and Jules (1830-1870) de Goncourt
Type of plot: Naturalism
Time of plot: Nineteenth century
Locale: Paris
First published: 1861

Principal characters:
MARIE GAUCHER, later Sister Philomène
CÉLINE, her friend
MME. DE VIRY, employer of Philomène's aunt
HENRI DE VIRY, Mme. de Viry's son
BARNIER, a young doctor
MALIVOIRE, his friend, also a doctor
ROMAINE, Barnier's former mistress

Critique:

The Goncourt brothers were pioneers in the case-history school of naturalism, but in certain respects their work is more important for its influence on other writers (notably Zola) than for its own literary merits. Characterization and plot suffer alike in the Goncourt novels; subtleties of motivation are lost in the inexorable grinding away of the chance events which cause or alleviate lower-class tragedy. Sister Philomène is happily preserved from the want and misery of many Goncourt characters by her religion and a profession which provides objects for solicitude and care, as well as the necessities of life.

The Story:

In a hospital ward, two white-clad women, Sisters of St. Augustine, were making their rounds. One of them was a novice.

Sister Philomène's name was originally Marie Gaucher. Daughter of a tailoress and a locksmith, she was orphaned at the age of four and adopted by an aunt, a servant to the widowed Mme. de Viry. In that pleasant household the child began to thrive, and she sooned assumed equal footing with Mme. de Viry's son Henri. Mme. de Viry felt the evil of this situation and the child was sent, screaming, to a convent orphanage. To avoid confusion with another child called Marie, the Sisters called her Philomène. Miserable at first, she gradually lost her resentment as she became adapted to convent routine; but she changed from a vivacious child to a quiet and whining one. Within she was restless, living only for her aunt's monthly visit. One Sister, ugly but good and kind Marguerite, paid special attention to Philomène.

At the age of ten, Philomène became the intimate friend of a newcomer, Céline, aged twelve. Much of Céline's childhood had been spent in reading the *Lives of the Saints* aloud to her infirm grandmother, and she had developed a mystic temperament. Denying herself pleasures, fasting, and inventing self-punishments, she converted Philomène to a course of personal sacrifices, and Philomène worked herself up to a state of religious agitation. She habitually spent all day Sunday in church, looking forward to that prospect as she once had to her aunt's visits. She became sickly and irritable, and her thoughts were always on death. When her eyes began to give her trouble, the Sisters sent her with her aunt to see an eye doctor. After the visit, she went to Mme. de Viry's house for the first time since she had entered the orphanage.

Back in the convent, Philomène felt miserable and forlorn. She strove to maintain a fever of piety, and succeeded for two years, but then her faith became automatic and unfelt. Céline left the orphanage to become a nun; Sister Marguerite left for her health.

The convent becoming unbearable to Philomène, she went into a decline and was so close to death that her aunt was permitted to take her home. Now acting as a servant to Monsieur Henri, his mother having died, Philomène longed to sacrifice herself for him. She rejected the advances made by a coarse groom who hoped eventually, by marrying her, to gain the management of Henri's house.

One night Philomène overheard Henri telling her aunt that he would have brought a woman home had it not been for the presence of an unmarried girl in the house. When he suggested that Philomène marry the groom, she fainted. Later, though assured she would not be sent away, she decided to begin her novitiate to the Sisters of St. Augustine. With seven months of her novitiate to complete before taking her vows, she was sent to a hospital to replace her friend Céline, who as Sister Lawrence had died of typhoid.

The doctors agreed that Philomène was pretty, but Barnier, under whom she worked, said that he preferred the old

ones, tried and true. Philomène's original horror of the hospital was relieved by its clean, peaceful atmosphere at first, but later the realization of death and disease tortured her. Mid-morning breakfast was the happiest hour for her; then Philomène, useful and busy feeding and cheering her patients, gained strength for the rest of the day. By the time the disillusionment of knowing that she could only relieve suffering came, she was inured to the hospital. She was never hardened, however, and her patients loved her for her tenderness.

Philomène won doctors and students alike by her courage and compassion. Soon she was all-powerful, softening hospital rules and lending courage to sufferers.

When one dying patient despaired for her little boy's future, Barnier generously proposed to send him to his mother in the country. Everyone admired his goodness, and he and Philomène became fast friends. Their chats were her one recreation, for Barnier told her about changes outside the hospital in Paris. She feared that she would be transferred, for the Sisters were not supposed to get attached to a ward, but she was pleased to learn that she was to remain. One day Barnier, an unbeliever who had often discussed religion with her, was silenced by her announcement that she had just taken her vows. Then Philomène became ill and had to leave the hospital for a month. When she returned she was very pale but seemed strong and active.

Malivoire told Barnier that he should have a more or less permanent mistress. Because a doctor's profession was so material, said Malivoire, the physician needed the illusions of love as well as the brutal fact of sex. Barnier was about to confess a love affair to Malivoire when they were interrupted.

Barnier gave Philomène laudanum to take for her neuralgic headaches. Her laudanum-provoked dream included the illusion of the touch of a kiss.

A new patient arrived. Barnier recognized her as the specter of Romaine, the woman he loved. They had been happy lovers until she left him and began a life of dissipation which resulted in a breast injury. When Barnier asked Philomène to prepare Romaine for the operation, Philomène spoke to the woman with unusual harshness. After the operation Romaine, raging in fever, alternately cursed Barnier and begged him not to let her die. Leaving, Barnier overheard Philomène say that women like her should not be admitted to the hospital. Romaine died, after a scene in which Philomène's prayers were broken by the woman's curses and singing. Returning, Barnier saw the coffin that was to carry her away.

At a drinking party Barnier defended the Sisters against a cynic who said that they were tender only toward those who were religious and decent. A suggestion was made that Philomène loved Barnier. Drunk and aroused, he went to the ward and attempted to kiss her; she slapped him. Sobered, he returned to his friends to say that he would fight anyone who suggested her impurity.

Miserable in his memories of Romaine, Barnier took to drinking absinthe. Intoxication became his real life.

Learning that the house surgeon's coveted medal would not be his, Barnier struggled to resist drink, but when sober he was haunted by thoughts of Romaine. Philomène herself was ill. After her laudanum dream she searched her heart for symptoms of attachment for Barnier and remembered her jealous reaction to Romaine. Resolving on a course of expiation, she punished herself by remaining in the hospital and suffering the torments of love. One day Barnier asked her forgiveness for the attempted kiss. Her heart too full to speak, she went silent to her closet.

Barnier's student period was soon to end. He told Malivoire that the subject of his thesis was to be Death, that modern existence—a suicide more or less slow—does not use up but breaks life. Having deliberately scratched his hand while dis-

secting a diseased body, Barnier went to bed to await death.

Philomène went to a priest to have prayers said for Barnier by the Confraternity of Notre-Dame-des-Victoires, devoted to those who do not believe. Later she knelt and prayed beside the dead Barnier. After she had gone, Malivoire, searching on the bedside table for the lock of Barnier's hair which was to be sent to his mother, found it missing.

SIX CHARACTERS IN SEARCH OF AN AUTHOR

Type of work: Drama
Author: Luigi Pirandello (1867-1936)
Type of plot: Intellectual comedy
Time of plot: Twentieth century
Locale: The stage of a theater
First presented: 1921

Principal characters:
THE FATHER
THE MOTHER
THE STEPDAUGHTER
THE SON
THE BOY
THE CHILD
MADAME PACE
THE MANAGER
LEADING LADY
LEADING MAN

Critique:

Six Characters in Search of an Author, Pirandello's best-known play, contrasts illusion and reality, as do several of the author's other works. It may also be thought of as a dramatic criticism of the popular but very artificial "well-made" play of the nineteenth century. Instead of starting with a cleverly constructed drama, Pirandello begins with a group of characters and experiments with letting them—with some professional direction—try to fashion their story into an actable drama. Inexperience, clashes of opinion, interruptions, and above all a lack of poetic understanding defeat their purpose. Yet the attempt itself has produced a drama of a sort, not the characters' but Pirandello's.

The Story:

As a stage manager and a group of actors were preparing to rehearse a Pirandello play, they were interrupted by the appearance of six characters: a man of about fifty, a woman, a young woman, a young man of twenty-two, a boy of fourteen, and a little girl. The man and the young woman were searching for an author who would put all six of them into a drama. They insisted that they were already living characters but that they needed an author to put their drama into suitable form for the stage. The manager, at first annoyed at the interruption of his rehearsal, finally listened with some interest to the rather confused story that the man and the young woman, who, it turned out, was his stepdaughter, tried to tell him.

Years ago the father had got rid of his wife, whom he found both boring and pitiable, by providing her with a lover, his ex-secretary, to whom she might go when she was rejected by her husband.

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Long afterward, the father visited Madame Pace's dress shop, a legitimate business which she operated as a cover for her procuring, and was provided with a pretty young woman whom he did not recognize as his stepdaughter until they were separated by the sudden appearance of his wife. When he learned that his wife was destitute, her lover having died two months before, he permitted her to return to his home with her daughter and two younger children, all illegitimate.

To forestall a refusal by the manager to act as vicar-author for the drama, the father assured him that he need not be bothered about the presence of the two children, for they would quickly disappear from the story. In fact, the daughter would also disappear, leaving only the three original members of the family. The manager dismissed his actors for a few minutes in order to hear more of the plot as it was outlined to him in his office.

Returning a few minutes later from the office conference, the manager set about putting together the play, asking his prompter to take down the most important points in shorthand so that his actors might properly learn their parts later. At this point the father interrupted; the manager, he said, simply did not understand. This was not a play for the manager's professional actors; it belonged to the characters themselves. There was no need for actors when the manager already had six living characters at hand.

After hearing similar objections from the stepdaughter, the manager consented to use the characters, as this was only a rehearsal. But he wondered who would play Madame Pace if they were going to do the dress shop scene. After borrowing hats and other clothes from several actresses to hang on clothes pegs, the father arranged the set.

Madame Pace suddenly appeared to play her part, but when she found that she was expected to play it in the presence of the mother, who would be watching the rehearsal from the side of the stage, she was scandalized at such impropriety and left in a rage.

The rehearsal continued, with the mother watching and listening intently, suffering all the while at the reënactment of the scene in which her husband with honeyed words and actions planned to purchase the favors of the pretty girl whom he did not recognize as his stepdaughter. The action was suddenly stopped and then repeated, this time with the parts of the father and the stepdaughter being taken by the leading man and the leading lady of the actors' company. The stepdaughter was unable to control her laughter at what seemed to her the ludicrous performance of the leading lady, and the father objected to the way the leading man was portraying him. Again the scene was played with the original characters, this time up to the point where, after the girl had reminded the father that she was wearing mourning, he had suggested that she remove her dress. At that point the action was abruptly stopped by the entrance of the mother, who in horror pulled her daughter away from the father. The manager was well pleased with this action; it would, he decided, make a fine first-act ending for the drama.

Preparations were begun for working up a second act, using a garden scene. The father engaged in a lengthy discussion of the difference between reality and the mere illusion of reality to be found in conventional stage representations, or, for that matter, in life itself. The manager, the father said, must try to perceive what he had so far missed: ordinary people had illusions about themselves which they later discovered were not the realities they had thought them to be, but only illusions; the only reality the six characters had was that of a permanent, unchanging illusion, more real than any reality the manager himself might have.

The stepdaughter also entered the discussion, which was marked by the manager's increasing irritation and the father's persistence in following his argu-

ment through. She, her father, and the other characters had been created by an author who had then decided that he did not want to use them in one of his plays. Having been created, however, they now had existence in drama which must be revealed. But, insisted the manager, drama is action, not slow, dull philosophizing; let the talk stop and the action begin. The manager placed the silent, fourteen-year-old boy behind a tree and some bushes in the garden and the little girl near a fountain. Then he prepared for a conversation between the legitimate son and his mother. But, said the son, there was no such scene in the garden; what happened was that his mother came into his room and he left, refusing to talk to her. The manager asked what happened then. The son replied that nothing happened, that he disliked scenes and simply went away. He seemed very unwilling to discuss the matter or to have anything to do with acting in the drama which his father and his half-sister were trying to have presented.

When his father demanded that he play his part, the son turned violently upon him, asking what madness made him wish to expose the family shame before the world. If the son himself was in the theater, he explained to the confused manager, it was only because his father had dragged him there. But the manager insisted on knowing what happened after the son left his room. Reluctantly, the son answered that he merely walked in the garden. When the manager urged him to continue, he burst out that it was horrible.

The manager, noting the mother's apprehensive look toward the fountain, partly comprehended, while the father explained that she had been following behind her son. Then the son quickly told what he had found: the body of the little girl in the fountain pool and the brother staring insanely at it. At that moment a revolver shot sounded behind the stage bushes where the boy had been hidden. Amid the resulting confusion the manager asked if the boy was wounded, and the actors disagreed as to whether he was dead or merely pretending to be. The father cried that it was real. The manager, losing his temper, consigned the whole play and the characters to hell. He had lost a whole day over them.

THE SKIN OF OUR TEETH

Type of work: Drama
Author: Thornton Wilder (1897-)
Type of plot: Fantastic parable
Time of plot: All human history
Locale: Excelsior, New Jersey, and the boardwalk at Atlantic City
First presented: 1942

Principal characters:
MR. ANTROBUS, a citizen of the world
MRS. ANTROBUS, his wife
GLADYS, their daughter
HENRY, their son
SABINA, their maid

Critique:

The Skin of Our Teeth, which owes something of its conception and form to Bertolt Brecht but even more to James Joyce's *Finnegans Wake,* is a fantastic parable dealing with mankind's agelong struggle to achieve civilization. The style is casually presentational in the manner of the newsreel. Dinosaurs participate in

THE SKIN OF OUR TEETH by Thornton Wilder. By permission of the publishers, Harper & Brothers. Copyright, 1942, by Thornton Wilder.

the conversation and action; scenery is handled in a highly unconventional manner; Sabina talks directly to the audience much of the time and on occasion halts the story entirely to comment on the construction of the play itself. The action covers three periods: an Ice Age, a great flood, and a devastating war. In each case mankind manages to survive in the face of overwhelming odds. Through these scenes, Wilder expresses his underlying theme: faith in humanity and its ability to survive. *The Skin of Our Teeth* is a profound and vital drama, considered by many critics the best play of the period of World War II. More than that, it remains an influential and exciting contribution to the literature of the American stage, a panoramic view of all human history reduced to the experiences of a New Jersey suburban family.

The Story:

A great wall of ice was moving southward over the land, bringing with it an unprecedented cold spell in August. In Hartford they were burning pianos and it was impossible to reach Boston by telegraph, yet the people did nothing but talk about the looming catastrophe. So far, only the extreme cold had reached Excelsior, New Jersey, where Mr. and Mrs. George Antrobus lived in an attractive suburban residence. Their rather commonplace lives were to be greatly changed by the extreme form which the weather had taken.

Mr. Antrobus was a fine man, a sterling example for his community. He had invented the wheel, the alphabet, and the multiplication table. Mrs. Antrobus was the picture of the middle-class mother, with the best interests of her children at heart. Their daughter Gladys was much like her mother, but their son was atypical. His name had been Cain until an unfortunate accident occurred in which he hit his brother with a stone and killed him. As the result of that thoughtless action, his name had been changed to Henry, and Mrs. Antrobus went to some pains to keep his past history a secret. Members of the Antrobus household also included Sabina, the maid, a baby dinosaur, and a mammoth.

On this particular day in August, everyone was freezing and even the dogs were sticking to the sidewalk because it was so cold. Sabina was in an agitated state because nothing seemed to be going properly. She had milked the mammoth, but she had let the only fire in the house go out. Her plight was doubly humiliating because her career in the Antrobus house had begun when Mr. Antrobus brought her back from the Sabine rape. He had given her a life of luxury until he tired of her; now she was relegated to the kitchen. She, however, was a canny and observant individual, a necessary apex to the age-old triangle.

She was waiting nervously for the return of Mr. Antrobus when a domestic altercation with Mrs. Antrobus prompted her to give a two-week notice. Later a telegram announcing the arrival of Mr. Antrobus and some salvation from the cold caused her to change her mind for the time being.

When he finally arrived, Mr. Antrobus brought news that most of the outside world was freezing and that there was probably nothing they could do to escape the same fate. When some tramps and refugees from the ice came to the house for warmth and food, Mrs. Antrobus was not in favor of admitting them, but Mr. Antrobus insisted. Mrs. Antrobus agreed, but only after the dinosaur and the mammoth had been evicted. The refugees included a Judge, named Moses; a blind beggar with a guitar, named Homer; and the Misses E., T., and M. Muse. The Antrobus family attempted to keep up some semblance of hope as they gathered around their small fire. When Henry, in another fit of hate, murdered a neighbor with a stone, Mr. Antrobus stamped out the fire. However, he was cajoled into having faith in mankind again, and all, including the audience, were asked to burn their chairs in order to keep the fire

going and save the human race from extinction.

That crisis over, Mr. and Mrs. Antrobus went to the Atlantic City convention of the Ancient and Honorable Order of Mammals, Subdivision Humans. Mr. Antrobus, just elected president of the society for the coming year, made a speech of acceptance, which was followed by a few words from Mrs. Antrobus. During an interview immediately afterward, it was learned that Mr. and Mrs. Antrobus would soon celebrate their five thousandth wedding anniversary. Mr. Antrobus had previously judged a beauty contest in which the winner had been the former maid Sabina, now Miss Lily-Sabina Fairweather from the Boardwalk Bingo Parlor. She had decided, as a result of her victory, to take Mr. Antrobus away from his wife; and as soon as she could easily do so, she lured him into her beach cabana. During her father's sojourn in the cabana, Gladys bought herself a pair of red stockings and Henry became involved in an altercation with a boy whom he hit with a stone. When Mr. Antrobus was finally located, he had decided to leave his wife. Told of his intentions, she handled the situation very calmly and maneuvered him into staying with her. She was aided somewhat by a coming storm which made it necessary for the family and a large collection of animals to retreat to a boat in order to survive. Under the directions of a mysterious Fortune Teller, Mr. Antrobus took them all, including Sabina, off to make a new world.

When the great war came, much of the population of the world and most of Excelsior, New Jersey, were wiped out. The Antrobus household, including Sabina, managed to survive, but not without considerable damage. Mrs. Antrobus and Gladys and Gladys' new baby had hidden out in the basement. When the war ended, they came out into the world, which in a very short time began to function very much as it had before the war occurred.

Sabina, dressed now as a Napoleonic camp follower, had enjoyed the war. She felt that everyone was at his best in wartime.

Henry, following up his stone-throwing activities, had progressed from a corporal's rating to the rank of a general; he had become the picture of hate, the enemy of man. Mr. Antrobus ordered that he never come into the house again or he would kill him. When Henry returned, he wanted to kill his father, whom he had hated all these years, and he had brought a gun with which to shoot Mr. Antrobus. When he finally fell asleep from exhaustion, Mrs. Antrobus took the revolver from him. Mr. Antrobus and Henry had an argument during which all the evil in the young man was revealed. Mr. Antrobus, in a fit of self-condemnation, admitted that he would rather fight Henry than try to build a peace with him in the midst of it. His will to survive returned once again, however, and he asked Henry to try to live in peace. Henry agreed, providing he be given a freedom of his own will.

Mr. Antrobus, striving to regain his confidence in mankind, recalled the three things which had always kept him going: the people, his home, and his books. In addition, he remembered the philosophies that he had known and through which he regained his hope for the future.

THE SLIPKNOT

Type of work: Drama
Author: Titus Maccius Plautus (c. 255-184 B.C.)
Type of plot: New comedy
Time of plot: Late third century B.C.
Locale: Cyrene, in Libya
First presented: Late third or early second century B.C.

Principal characters:

DAEMONES, an aged Athenian
PALAESTRA, his daughter
AMPELISCA, a slave girl
PLESIDIPPUS, a young man in love with Palaestra
LABRAX, a procurer
CHARMIDES, an aged Sicilian, his guest
GRIPUS, a servant of Daemones
TRACHALIO, a servant of Plesidippus

Critique:

Although many critics feel that *The Slipknot,* or the *Rudens,* is one of Plautus' best plays, and although it reveals his characteristic ingenuity in plot construction, it contains loose ends that are more palpable than those found in most of his other comedies. In the fourth act, for example, an impending marriage is hinted at between two of the characters, but when the action is concluded, no step has been taken to affirm or reject this hint, and the audience is left wondering why the suggestion was made at all if nothing was to follow from it. Unlike some of Plautus' padding, this problem seems inexplicable in terms of the demands made by the playwright's rigorous concern for the unities of time and place. It seems rather to be a direction Plautus considered taking and then rejected, at the same time forgetting to erase his preliminary steps.

The Story:

Daemones, an old Athenian exiled from Athens, had come to Cyrene to spend his waning years. He was a kindly man, and his exile had come about as a result of his excessive generosity to others and consequent indebtedness rather than from any sort of dishonorable activity on his part. Nor were his impoverishment and exile his only misfortunes. Some years before, his daughter Palaestra, then a small girl, had been stolen from him and sold by the thief to the procurer, Labrax, who brought her, unknown to her father, to Cyrene. There she was reared and educated by Labrax, and there, as she approached maturity, the young Plesidippus saw her and fell in love with her. Wanting to secure her freedom, he arranged to buy her from Labrax for thirty minae. He gave the procurer a retainer and bound him by oath to turn Palaestra over to him when he paid the full sum agreed upon.

Labrax was as unscrupulous as his profession would suggest. When the Sicilian, Charmides, suggested that the procurer could get a much better price out of his women by taking them to Sicily, Labrax decided to ignore his contract. He contrived to get Plesidippus out of the way by arranging to meet him before the Temple of Venus for a sacrificial breakfast. The night before, however, he moved Palaestra and her fellow slave, Ampelisca, together with all his belongings aboard ship. Then, accompanied by Charmides, he set sail. But a storm arose during the night, wrecking the ship, casting Labrax and his guest on the rocks, and permitting Palaestra and Ampelisca to escape in a small boat. The two girls landed near the Temple of Venus, not far from the house of Daemones. After asking sanctuary of the priestess, they went inside.

A short time later Ampelisca was sent to Daemones' house for water. On her way, she encountered Plesidippus' servant, Trachalio, who had come to the temple looking for his master. She sent him inside to see Palaestra. While she was waiting for the servant of Daemones to bring her the water, however, she spied Labrax and Charmides, whom she had believed dead, laboriously making their way to the temple from the place

where the sea had washed them up on the rocks. Terrified, she hastened back to the temple to warn her friend.

When Labrax and Charmides arrived, wet and tattered, they devoted most of their remaining energy to mutual recriminations for their plight until the procurer learned from a servant that his two slaves were not drowned but were inside the temple. He rushed in, intent on saving at least that much of his property, and attempted to drag the girls away from the statue of Venus at whose feet they had sought sanctuary. Trachalio witnessed this violence and came out, calling for aid for the outraged suppliants. Daemones heard him and brought his servants to the girls' assistance. Labrax was soundly beaten, but without quelling his determination to get back his two slaves. Then, while Daemones' men held the struggling procurer, Trachalio went to find Plesidippus and bring him to the temple. On his arrival the young Athenian, angry at the outrageous trick Labrax had nearly succeeded in playing on him, dragged the scoundrel to justice.

Daemones took the two girls home with him, for on the previous night he had dreamed that he had prevented a she-ape from stealing the fledglings from a swallow's nest; he believed that the episode with Labrax was in some way a fulfillment of that dream and that the girls, therefore, were somehow important to him. But he had no more than got the girls inside the door than his wife, jealous of their youth and beauty, created an intolerable furor on the grounds that he had brought harlots into the house.

Meanwhile, Daemones' servant, Gripus, was making his way home from a morning's fishing, elated at having pulled up in his nets a large wallet which, unknown to him, had been lost by Labrax the night before and which contained, in addition to the procurer's own wealth, certain tokens which would help Palaestra to identify her parents if she should ever encounter them. Gripus intended to keep the contents of the wallet for himself, but on his way home Trachalio overtook him, recognized the wallet, and raised such a clamor that Daemones was finally brought out to arbitrate between them. Trachalio told the old man whose wallet it was and said that it contained, among other things, the identifying trinkets of Palaestra. To test Trachalio's story, Daemones asked Palaestra to describe the trinkets. Her description both fitted the contents of the wallet and revealed that the slave girl was Daemones' long-lost daughter. Father and daughter, united in great joy, ignored Gripus' claims to ownership of the remainder of the wallet's contents and went into Daemones' house.

By that time the case of Labrax had been tried by the court, and it had been decided that the procurer had no legal title to Palaestra, for she had been born free. Ampelisca, however, was adjudged rightfully his, and he returned to the temple to look for her. Overhearing Gripus grumbling about the wallet, he questioned him and to his joy learned that it had been recovered. Promising Gripus a talent of silver for identifying the wallet's present possessor, he was directed to Daemones, who, scrupulously honest, returned it willingly. The procurer was about to go off when Gripus protested that the talent of silver had not yet been paid. Although Labrax had sworn on the altar of Venus to give the money to the servant, who wanted to buy his freedom, Gripus would have had nothing for his pains if Daemones had not intervened. The old man suggested that Labrax give Gripus only half a talent and give Ampelisca her freedom for the remainder. To this suggestion Labrax agreed. Even Gripus was content with it when he learned that Daemones was willing to give him his freedom for the half talent.

One of the first things that Daemones did in his newly recovered status as father was to betroth his daughter to Plesidippus. In addition, he agreed to encourage the young man to give Trachalio his free-

dom and permit him to marry Ampelisca if she were willing. Then everyone, including Labrax, had a hearty dinner with Daemones.

SMALL SOULS

Type of work: Novel
Author: Louis Couperus (1863-1923)
Type of plot: Social criticism
Time of plot: Nineteenth century
Locale: The Hague
First published: 1901

Principal characters:
CONSTANCE VAN DER WELCKE, a daughter of the once-prominent Van Lowe family
HENRI VAN DER WELCKE, her husband
ADDIE (ADRIAAN), their son
BERTHA, and
ADOLPHINE, her sisters
VAN NAGHEL VAN VOORDE, Bertha's husband

Critique:

Small Souls, written by one of the foremost of modern Dutch novelists, is the first of a series of four novels known as *The Books of the Small Souls.* Constance, who divorced her prominent husband and married for love is unable, even after twenty years, to escape the condemnation of a society which is comprised of small souls who are very tender to criticism and are engaged in schemes of attaining status by the use of gossip, rumor, scandal, and fear. This theme is conveyed through a realistic interplay of characters. The deft presentation of the dark, chill, and damp Dutch climate also serves to further the theme.

The Story:

Mrs. van Lowe was preparing for her usual Sunday family get-together. On this Sunday her daughter Constance was returning to Holland after a scandal that had kept her away for twenty years. After several respectable and loveless years with De Staffelaer, the Dutch envoy at Rome, Constance had had an affair with a young diplomat, Henri van der Welcke. When Constance divorced De Staffelaer and married Henri, the marriage proved the ruin of her new husband's political career, and they were now finally returning to their homeland. Everyone assured Constance that it was good to have her back, but she felt alien to her relatives; in the past twenty years her father had died and she had seen her mother only twice, briefly, at Brussels.

Some time later, Constance, Henri, and their son Adriaan, whom they called Addie, went to visit Henri's parents. This invitation was significant because it was the first time since the scandal that Henri's parents had paid any attention to Constance or even acknowledged Addie as their grandson. The interview was formal and oppressive. Constance was annoyed to see Henri's mother treating thirteen-year-old Addie as a child; he was, in fact, very mature and serious for his age, and he always managed to reconcile his parents when they had an argument.

For the most part, Constance felt happier all the time. She saw her mother daily; she had had an intimate talk with her sister Bertha; and she got along well with her brother Gerrit. Also, Constance was determined to like her sister Adol-

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phine, despite her petty enviousness. But of all her brothers and sisters, she saw Paul most often because he got along well with Henri and Addie.

One day the Van der Welckes gave a quiet but decorous dinner for Paul and Van Vreeswijck, a friend of Henri's who was a chamberlain extraordinary to the queen regent. Adolphine, who knew that Constance was giving a dinner, pretended to be just dropping by, for she wanted to see what the dinner was like. When she saw the candles and flowers she became very envious. The next day Adolphine had a visit from Cateau, her brother Karel's wife, and she belittled Constance's dinner, saying that they had invited Van Vreeswijck in order to push themselves into higher social circles.

That summer Constance was happy because she thought that her family had forgiven her. One day, on Henri's thirty-ninth birthday, they had an unexpected visit from Henri's mother. When she arrived, she was surprised to meet Constance's mother, who also happened to be there. Without resorting to words, the two old women sought each other's forgiveness for the misdeeds of their children.

In The Hague, the gossip of the old scandal had been revived, although Constance never heard of it. One day, however, Addie had gone bicycling with Adolphine's children, one of whom, Jaap, called Addie an "Italian" and said that Addie was not Henri's son. When he got home, Addie told his father, who assured him that the rumors were false. Constance, hearing what had happened, wondered whether she had not made a mistake in returning to The Hague. Addie himself began to feel that there must be some reason why people always gossiped about his family. He became so gloomy that at last his father told him the story of the scandal in Rome. Once he knew the truth, Addie began to feel better. Constance and Henri began to see that their son was now no longer a child.

Having received an invitation, Henri and Addie went to visit Henri's parents for a week. When Henri confessed to his father that he had told Addie about the scandal in Rome, the old man was deeply shocked, for he felt that Henri had corrupted the child. Henri then realized that he and his father were strangers and could not communicate; he realized, too, what a great shock the scandal must have been to the old man and with what grief he must have ordered him, for the sake of propriety, to marry Constance, thus shattering Henri's promising diplomatic career.

While Henri and Addie were away, Constance had a visit from Adolphine, who proceeded to make slighting remarks about her. At last, Constance could tolerate no more. She told Adolphine just what she really thought of her and then dismissed her. After Adolphine left, Constance burst into tears because she had not been able, apparently, to return quietly to her homeland and live in peace.

One day Constance found in her mailbox a copy of the *Inspector,* a privately printed newspaper devoted to publishing scandal. She was startled to find a libelous article in it directed against Bertha's husband. The article also promised that the next issue of the paper would give the full details about an older scandal. When Henri heard about the article he grew furious, and a quarrel ensued in which Henri childishly claimed that Constance, by providing food for scandal, was ruining Addie's chances for a diplomatic career. Constance declared that she would at once try, for Addie's sake, to become accepted in higher circles, mainly through the influence of her sister Bertha, who was socially prominent.

To make good her resolve, Constance went to Bertha's at-home day, an important social function in which the Van Lowe family did not usually take part. Bertha's husband had been disturbed by the article in the *Inspector* and now Bertha herself was uncomfortable because the guests at her at-home day included

friends and relatives of De Staffelaer, Constance's first husband.

On the following Sunday, when Constance went to her mother's weekly family get-together, she at once noticed an air of tenseness everywhere. She then learned that the next edition of the *Inspector* had appeared. Henri, who was reading a copy of it, had already become furious. Then Adolphine came in and said that the revived scandal was all Henri's fault. A quarrel ensued in which Henri challenged Adolphine's husband to a duel. Everyone tried to hush up the whole disturbance, but just then Bertha and her husband, Van Naghel, arrived. Van Naghel, who had obviously seen the new article in the *Inspector*, greeted Constance coldly. Bertha told Constance that Van Naghel was very put out by her visit to Bertha's at-home day. Constance said that for Addie's sake she was determined to rehabilitate herself in society and that she wanted Bertha and Van Naghel to help her.

Constance then got Van Naghel and Henri together. She apologized to Van Naghel for going to Bertha's, but also asked him to help her in society and to invite her to their social functions. Van Naghel protested that he could not possibly invite her to their dinners, saying that she would be bored at them. Henri became furious at Van Naghel, who in turn said that he wanted nothing to do with the Van der Welckes. After exchanging insults with Henri, Van Naghel left. Constance fainted into Paul's arms. Addie, who witnessed the scene, scornfully said that all of this fuss was over nothing.

SOHRAB AND RUSTUM

Type of work: Poem
Author: Matthew Arnold (1822-1888)
Type of plot: Heroic romance
Time of plot: Remote antiquity
Locale: Western Asia, on the banks of the Oxus River
First published: 1853

Principal characters:
RUSTUM, a Persian chieftain
SOHRAB, a youth in the Tartar army
PERAN-WISA, leader of the Tartars
FEROOD, leader of the Persians
GUDURZ, another Persian chieftain

Critique:

The cloak of melancholy which envelops much of the work of Matthew Arnold in both prose and poetry is well illustrated in the story of *Sohrab and Rustum*. This mournful verse tale fused somberness and sentiment in just the right proportions to appeal to the taste of Victorian readers. Not only in its "high seriousness" — to use Arnold's own phrase — does *Sohrab and Rustum* accord with popular taste of the author's own time. Ordinarily, the Victorian passion for ornamentation and embellishment might seem difficult for the intellectual Arnold to satisfy in his poetry; but here the Oriental theme serves to justify, perhaps to demand, an unusual extravagance of language and emotion. Simile after simile decks the lines of iambic pentameter, flowing as smoothly and darkly as the fabled Oxus flows through the story's setting. Under Arnold's technical skill the implausibilities of the tale are generally covered up or shoved well into the background. The events of the poem were drawn from such accounts as Sir John Malcolm's *History of Persia* (1815). Arnold telescoped the chronicle in order

to bring his protagonists together for one fateful, climactic meeting; but in the main he is faithful to the story as it is usually given.

The Story:

The two powerful armies of the Tartars and the Persians were encamped along the banks of the Oxus River. It was night and the soldiers were asleep, but daylight would bring a great conflict between mighty forces.

To one Tartar, however, rest refused to come. In the grayness of the early dawn he left his bed and, solitary, made his way through the black tents of the great encampment to the quarters of Peran-Wisa, commander of the Tartar army. He was Sohrab, the youthful champion of the Tartars. Hardly more than a boy, he had developed into the mightiest fighter of the Tartar host. Young in years, famous in arms, he was nevertheless restless and discontented. Above everything else, he wanted to find the father he had never seen—the incomparable Rustum, invincible chieftain of the Persians.

Rustum, on his part, did not even know that he had a son. He had been told that a woman of Ader-baijan, after his departure from that place, had borne him a child. But that was years before; and Rustum, believing his offspring to be a girl child, had given the matter little thought. After Sohrab was born, the fearful mother, thinking to avoid having her son wrested away and reared for war, had deceived Rustum with that report. Nevertheless, Sohrab had become a warrior; his mother's ruse had availed nothing except to keep her son from a knowledge of his father.

Peran-Wisa, his slumber broken by Sohrab's entrance, listened to an unusual request: Sohrab wished to challenge a leader of the Persians to single combat, the duel to occur as soon as arrangements could be made. Thirsty for reputation, he hoped that in this manner his fame as a fighter would reach the ears of his father. Peran-Wisa, urging patience, questioned his wisdom in thus tempting fate, but at last he agreed unwillingly to Sohrab's plea.

Thus challenged by their Tartar foe, the Persians were barely able to conceal their alarm. They had no champion to pit against the redoubtable young Sohrab except Rustum; and Rustum, estranged by slights from the young Persian ruler, had drawn apart, aloof and sullen. When the Persians appealed to him, cleverly implying that Rustum was hoarding his fame and reluctant to risk it with younger men, Rustum, roused to wrath, grudgingly consented to meet the Tartar champion, although he stipulated that he would fight unknown to the enemy and in plain armor. Otherwise, as had happened before, his great name might daunt the brash young challenger at the outset. Rustum was in no mood to forego the combat, now that his temper had been aroused.

Halfway between the waiting armies, Sohrab and Rustum came face to face. Before they fought words passed between them; and a strange disquiet settled over their spirits. But the moment passed and the conflict began. Sohrab's misgivings returned; when his nimbleness gave him the initial advantage, he forbore to follow it up. Stung with anger and shame, Rustum gave him no second chance. With a shout of "Rustum" he renewed his attack upon Sohrab who, thunderstruck at the sound, momentarily lowered his shield. Instantly he was transfixed by Rustum's spear and fell to the ground, mortally wounded.

As his life ebbed away, the unfortunate youth revealed to his adversary the secret of his birth. Rustum, at first incredulous, was finally convinced when Sohrab bared his arm to reveal the sign of Rustum's own seal, pricked there soon after his birth. Then the unhappy Rustum, beset by extremes of agony and remorse, could barely be restrained from taking his own life and dying with his son. Broken by grief, he promised to bear the body of Sohrab far away, so that it

might be in death where it had never been in life, near the palace of snow-headed Zal, the boy's grandfather. There it would receive burial worthy of a son of Rustum.

So the quest of Sohrab for his father ended. Life passed from him; the day waned; night came on. The majestic river flowed on into the frosty starlight, and campfires began to twinkle through the fog; but grieving Rustum remained on the river sands, alone with his son.

THE SOLDIER'S FORTUNE

Type of work: Drama
Author: Thomas Otway (1652-1685)
Type of plot: Comedy of intrigue
Time of plot: c. 1680
Locale: London
First presented: 1681

Principal characters:
CAPTAIN BEAUGARD, a military officer out of service
LADY DUNCE, in love with Beaugard
SIR DAVY DUNCE, her elderly husband
COURTINE, Beaugard's friend and companion
SYLVIA, Sir Davy Dunce's niece
SIR JOLLY JUMBLE, an old rake turned pimp, a neighbor of the Dunces

Critique:

Restoration comedy, clearly and openly written to entertain and to create laughter, was intended chiefly for the corrupt courtiers of the time who patronized the London stage. As a result the comedy was witty, cynical, often crude, and by most standards immoral. Thomas Otway's *The Soldier's Fortune* is more or less a typical example. While some of the comic effect is that of the comedy of manners, much of the comedy depends on grossness, sex, and even the absurd for its humor. The characters are stock figures found again and again in Restoration drama: the elderly cuckold, the young wife, the disbanded officer, the loyal and shrewd servant, the male bawd, the young female who despises both men and marriage for a time. It should be noted, however, that the vague military background of Beaugard and Courtine is usually credited to Thomas Otway's own military service on the Continent during the 1670's.

The Story:

Captain Beaugard and Courtine, his companion-in-arms, returned to England from Flanders after a military campaign in the Low Countries. On their arrival they found themselves short of funds, for they had been paid in debentures which they had cashed at a discount. While they were bewailing their low state of affairs, Beaugard received a handful of gold pieces in exchange for his picture. Sir Jolly Jumble, an aged rake turned bawd, had brought him the money, saying that a fine and beautiful woman had arranged with him to get the picture for her because she was highly enamored of Beaugard. The woman was Lady Dunce, whose name at the time meant nothing to Beaugard. She had been in love with him a long time; however, when he went off to the wars she despaired of ever marrying him and finally accepted the suit of Sir Davy Dunce, a tobacco-chewing, onion-eating man of about sixty-five, not at all to the taste of a young and beautiful woman in spite of the size of his fortune.

Like most marriages so arranged, this one had proved a poor match. Sir Davy Dunce was an exceedingly jealous husband and fearful that he should be made a cuckold. His wife, still in love with

Beaugard, disliked her husband and welcomed a chance to have an affair with the military gallant. With Sir Davy and Lady Dunce lived their niece Sylvia, who disliked the idea of marriage because of her observations of her aunt's plight. Next door to the Dunces lived Sir Jolly Jumble, an elderly rake who was only too glad to assist Lady Dunce in her amorous adventure, for Sir Jolly still enjoyed vicariously what he could not enjoy at firsthand.

Lady Dunce, deciding to use her rather thick-witted husband to further her own designs, gave him Beaugard's picture and told him the gallant had been paying her unwelcome attentions. By sending her husband to return the picture and give Beaugard a message, she hoped he would further her designs and at the same time be convinced of her virtuous intentions. Sir Davy Dunce did exactly as his wife directed, but at first Beaugard did not comprehend the double meaning in the message that Sir Davy Dunce delivered. Misunderstanding, Beaugard thought he had been jilted by a woman who had made overtures of her own to him. In hope of revenge, Beaugard dispatched his servant to play some rascally trick upon Sir Davy. Meanwhile, Courtine had met Sylvia, but when he began to court her the young woman rejected his advances and treated him scornfully.

While Beaugard and Courtine were commiserating each other over their trials and misfortunes, Lady Dunce appeared. Seeing her, Beaugard realized that she was Clarinda, the girl whom he had loved and who had returned his affections before he went to the wars. Beaugard, hurt because he still supposed himself jilted and refusing to believe that she still loved him or wished to engage in an affair, doubted that she had sent him a ring as a token. He also tried to return the gold pieces she had sent him by Sir Jolly.

Shortly after she had gone, Sir Davy Dunce reappeared; he had forgotten to deliver the ring, which he believed a gift that Beaugard had sent to Lady Dunce. Beaugard, realizing the sincerity of Lady Dunce's affections for him, played up to Sir Davy Dunce by pretending that he had experienced a change of heart and was now heartily sorry for his attempt to steal the affections of such a virtuous wife. Simple-minded Sir Davy fell into the trap as quickly as he had fallen a victim to his wife's machinations. While Beaugard talked to Sir Davy, Courtine talked to Sylvia, who promised him a rendezvous on her balcony that night, at Sir Davy's house near Covent Garden.

Beaugard's servant went to Sir Davy and pretended that he was a messenger from the Lord Mayor, sent to invite Sir Davy to a dinner and a conference. Sir Davy fell for the ruse and rushed away, only to return unexpectedly and find Lady Dunce and Beaugard in each other's arms. After Beaugard had fled, Lady Dunce persuaded her husband that Beaugard had forced his attention upon her after breaking into the house. Sir Davy Dunce vowed revenge. He found Beaugard's servant, whose identity he did not know, and through him hired an assassin to kill Beaugard. Sir Davy hated to part with his money, but finally he himself became so frightened by the assassin that he paid one hundred pounds for the deed. Beaugard's servant went immediately to his master to report what had happened. Beaugard, the servant, and Sir Jolly Jumble planned to turn the situation to their own account.

Beaugard went to Sir Davy Dunce's home, where Lady Dunce and Sir Jolly Jumble arranged him to look like a corpse. When Sir Davy Dunce returned, he saw the supposed body and became fearful that he might be implicated in the crime and be hanged as an accomplice. In his fright he was easily persuaded by his wife and Sir Jolly to go off to another part of the house to pray while Lady Dunce tried to resuscitate the corpse in her room. After Sir Davy had gone, his wife and her lover had a long interval to themselves in her apartment. In the mean-

time Sir Davy prayed and imagined he saw ghosts, devils, and all kinds of evil spirits. Toward morning Sir Jolly Jumble proposed that he and Lady Dunce take the supposed corpse to Jumble's house next door for further treatment, a plan to which Sir Davy Dunce eagerly agreed.

During the same night Courtine had kept his rendezvous, albeit somewhat drunk, with Sylvia at her balcony. Sylvia tricked him twice. First she left him dangling for a time in a loop of rope midway between the ground and the balcony. Then she had her servants tie him up after he had collapsed from too much drink. When he awakened from his stupor, she chided him unmercifully, but before long they were confessing their love for each other. Sylvia promised to marry Courtine if he would be a faithful, active, and devoted husband to her. He was only too willing to agree.

Once Beaugard's "body" had been removed to Sir Jolly Jumble's house, Sir Davy felt more secure. Calling the watch, he told them that a murder had been committed. Then he led them next door, where he expected to find a corpse whose death he could lay to Sir Jolly. When they entered the house, however, they found no dead man. Instead, they discovered an angry Beaugard with his sword in his hand. Beaugard told Sir Davy that the conspiracy to kill him meant that Sir Davy would have to acknowledge his wife as Beaugard's mistress, an admission the knight was only too glad to make, since conspiring to murder was a capital offense at the time. Courtine and Sylvia arrived to announce their plans to marry. Thus the four young people found happiness in love—Courtine and Sylvia through marriage, Lady Dunce and Beaugard in an acknowledged arrangement that left her free from Sir Davy's unwanted attentions.

SONEZAKI SHINJÛ

Type of work: Drama
Author: Chikamatsu Monzaemon (1653-1725)
Type of plot: Domestic romance
Time of plot: Eighteenth century
Locale: Osaka, Japan
First presented: 1703

Principal characters:
O HATSU, a popular geisha
TOKUBEI, her lover, an apprentice
KYÛEMON, Tokubei's uncle and employer
KUHEIJI, Tokubei's friend, also in love with O Hatsu
GIHEI, a wealthy countryman

Critique:

Of the three literary giants who appeared simultaneously on the Japanese literary scene during the early half of the Tokugawa Period (1600-1868), Chikamatsu Monzaemon was the playwright. He wrote the books (called *jôruri*) for the puppet theater which came into its own in Osaka because of the happy appearance of both Chikamatsu, and a great chanter (Takemoto Gidayû), a talented *samisen* accompanist (Takezawa Gon'emon) who put Chikamatsu's words to music, and a superb puppeteer (Tatsumatsu Hachirobei) who boldly appeared on the stage with his puppets and yet, through sheer artistry, made the audience forget his physical presence in the movements of the puppets he manipulated. Chikamatsu also wrote for the live *Kabuki* theater then centered in Kyoto and Edo (now Tokyo). Chikamatsu's dramatic works fall into two classes according to the subject matter treated: the historical and the domestic, the latter

dealing with contemporary events and with people chiefly of the merchant, or common, class. The *Sonezaki Shinjû,* translated as *The Love Suicides at Sonezaki,* was the first of the domestic plays written by Chikamatsu. He was fifty years old at the time. First staged in Osaka in 1703, it is a dramatization, with additions, of an actual occurrence in Osaka earlier that same year. Originally written for the puppet theater, it was soon presented also on the *Kabuki* stage as well. The play has lost none of its original popularity in the modern Japanese theater.

The Story:

Gihei, a rich man from the country, was trying to decide how to spend the evening in Osaka. Two friends urged him to hire O Hatsu, the famous geisha or courtesan for the evening. She begged off, however, and remained with her maids, meanwhile thinking about her lover Tokubei, a clerk, who had been neglecting her.

To her great joy, he arrived a short time later, but with word that Kyûemon, his uncle and employer, had arranged for his marriage to an heiress and that his aunt had already received and spent the dowry. When Tokubei refused to marry the girl, the dowry had to be returned. Tokubei had managed to collect the money but later lent it to his friend Kuheiji. Now Kyûemon wanted Tokubei to leave Osaka.

O Hatsu, in spite of this disturbing news, was happy once more; she had feared Tokubei no longer loved her. While the lovers were talking, Kuheiji and a group of his friends appeared. When Tokubei asked for the money owed him, Kuheiji pretended to know nothing about the loan. Desperately, Tokubei attacked Kuheiji, whose friends joined the fight and overwhelmed Tokubei. During the uproar Gihei returned and compelled O Hatsu to go off with him.

Not knowing what had happened to Tokubei, O Hatsu was afraid that he had been killed in the quarrel. When Kyûemon arrived, she went outside to speak to him. Saying that she was a bad influence on the young man and that she was not truly in love with him, Kyûemon begged her to give up Tokubei. He also asked where Tokubei could be found. O Hatsu insisted that her love was real, and that she was ignorant of her lover's whereabouts. Kyûemon went inside, but O Hatsu, still fearful, remained in the street.

She was still standing there when a shabby Tokubei appeared. As she told him of Kyûemon's visit, Kuheiji and his gang reappeared and insisted that O Hatsu join them. She was able to hide Tokubei under the porch while she sat above him on a step, and from his hiding place he was able to communicate his understanding by fondling her foot tenderly. It developed that Kuheiji had come to ransom O Hatsu, using Tokubei's money. O Hatsu, seeing no solution but suicide, managed to convey her resolve to Tokubei through her conversation with Kuheiji. Kuheiji, the braggart, went away to close the deal, and O Hatsu was forced to withdraw without talking to Tokubei again.

That night O Hatsu stole away secretly to meet Tokubei, and the lovers fled to the woods of Sonezaki. Meanwhile, Kuheiji and his servant, while discussing the plan to gain O Hatsu and malign Tokubei, had been overheard by Kyûemon. After confronting the evil Kuheiji, Kyûemon went in haste to find the lovers. He was too late. They had already committed suicide together.

SONNETS FROM THE PORTUGUESE

Type of work: Poetry
Author: Elizabeth Barrett Browning (1806-1861)
First published: 1850

Elizabeth Barrett Browning's *Sonnets from the Portuguese* are among the most famous and most frequently read of all English love poems. Their popularity, originally heightened, perhaps, because they were the first products from Mrs. Browning's pen after her romantic marriage and flight to Italy with Robert Browning, has been great ever since they first appeared to the public in 1850.

The poems themselves have come, in the popular mind, to stand for the sincere love for and faith in her husband held by the woman who had previously believed herself a hopeless spinster invalid. Her devotion to her husband, her genuine and articulate thanks to him for having made her a vital woman, shine through the poems and give them a simple autobiographical value not often found in poetry. Mrs. Browning, in these poems, has no poses, no artifice, little facility for exploring technique; she is simply a woman grateful for her husband's love.

Sonnets from the Portuguese consists of forty-four sonnets that Mrs. Browning wrote to her husband during the first few years of their relationship. Many of the sonnets indicate her feelings of humility, her doubts that she deserved the love and attention of such a great and strong man. Other sonnets simply tell of her gratitude, describe her deep appreciation of the fact that Browning saved her from the life of the sheltered invalid. Still other sonnets, pursuing the theme of gratitude, tell of her pleasure in living in terms of this world rather than, as she formerly did, in terms of the next. In one way, these sonnets tell the story of Mrs. Browning's growing interest in earth and its life, her growing abandonment of her former concentration on Heaven and the spiritual life. In Sonnet XXIII, after talking of her love for her husband, she concludes:

> Then my soul, instead
> Of dreams of death, resumes life's lower range.
> Then, love me, Love! look on me . . . breathe on me!
> As brighter ladies do not count it strange,
> For love, to give up acres and degree,
> I yield the grave for thy sake, and exchange
> My near sweet view of Heaven, for earth with thee!

In spite of this movement toward earth and life, Mrs. Browning retained a good deal of her religious interest and religious conviction. The sonnets are full of her devotion to God and her assurance that she shall be with her husband after death as well.

Although many modern readers find these sonnets banal and undistinguished, they have always had great appeal for the popular audience, less for serious critics or practitioners of poetry. The poems are not distinguished by either sharpness or intricacy of diction to cloak unashamed expression of a woman's simple love and devotion. When the simple emotion is decorated, it is likely to be given a decoration, an applauding angel or a direct emotional address, that was a Victorian commonplace.

The limitations of the sonnet form keep these poems more technically accurate and meaningful than many of Mrs. Browning's other poems, but the form is not enough to give them any technical distinction. Mrs. Browning neglects the dramatic possibilities of the sonnet as well as the technical intricacy possible within the scope of fourteen rhyming, iambic pentameter lines. Occasionally, however, she uses some striking poetic images. Sonnet XXIV, for example, opens with the following image:

> Let the world's sharpness, like a clasping knife,
> Shut in upon itself and do no harm
> In this close hand of Love, now soft and warm,
> And let us hear no sound of human strife
> After the click of the shutting.

The "sound of human strife" may be an easy cliché, and the "soft and warm" hand of Love may sound banal to the contemporary reader, but the whole image of the clasping knife and the sense of warmth in a closed, sheltering hand of love provides an image of some power and unusual quality for the poem. Similarly, Mrs. Browning also uses floral images effectively in order to express the flowering of her love. In addition to these occasional images, Mrs. Browning's sonnets sometimes have a sense of rhetorical movement that distinguishes them from the merely pedestrian. Although she does not use the form dramatically, she often uses it with a sense of musical and emphatic movement. The emotion is still essentially simple and the clichés are still present; but the poem itself is sometimes a rhetorically emphatic statement that carries strong feeling with ease, simplicity, and grace. Such an effect is found in Sonnet XLI:

I thank all who have loved me in their hearts,
With thanks and love from mine. Deep thanks to all
Who paused a little near the prison-wall,
To hear my music in its louder parts,
Ere they went onward, each one to the mart's
Or temple's occupation, beyond call.
But thou, who, in my voice's sink and fall,
When the sob took it, thy divinest Art's
Own instrument didst drop down at thy foot,
To hearken what I said between my tears, . . .
Instruct me how to thank thee!—Oh, to shoot
My soul's full meaning into future years,
That *they* should lend it utterance, and salute
Love that endures, from Life that disappears!

Although the opening lines are clotted with thanks, the poem does move with grace and power, and, in the last few lines, carries its romantic theme with compression and strength.

Critics have long pointed to the fact that such distinction is rare in Mrs. Browning's work, that much in *Sonnets from the Portuguese* is sentimental, hastily written, undistinguished in diction or pace. Yet these considerations have not diminished her appeal for her many faithful followers, an appeal based on the simple and genuine emotion and devotion given to her knight by a distinguished romantic heroine who had long been imprisoned in her father's dingy castle.

THE SPANISH FRIAR

Type of work: Drama
Author: John Dryden (1631-1700)
Type of plot: Tragi-comedy
Time of plot: Fifteenth century
Locale: Aragon, Spain
First presented: 1681

Principal characters:

TORRISMOND, son of Sancho the deposed king, defender of Aragon against the Moors
LEONORA, Queen of Aragon, the daughter of the usurper, engaged to Bertran
BERTRAN, made a duke by Leonora's father, now in military disgrace
RAYMOND, foster father of Torrismond
DOMINIC, a licentious friar
LORENZO, a young gallant and soldier
GOMEZ, an elderly usurer
ELVIRA, his young wife

Critique:

The Spanish Friar, or, The Double Discovery is of more interest to historians of the theater than to critics. Its popularity in Dryden's day was perhaps attributable to its anti-Catholic sentiments, but the poet laureate's later conversion made him sympathetic to the action of James II in banning the play. Many Dryden scholars consider this work his most successful fusion of the love-honor theme and ribald comedy. The modern reader's delight in the Falstaffian priest-pimp should not obscure the fact that the language, style, and structure of the drama are of a high order.

The Story:

Aragon was in a state of siege because the usurper king, lately dead, had refused to acknowledge and reward the services of the Moors in gaining the kingdom for him. Queen Leonora, promised on her father's deathbed to Duke Bertran, regretted this alliance as well as the fact she held in a dungeon deposed King Sancho, a righteous and beloved ruler. Bertran's forces had been routed three times by the Moors before Torrismond, supposed son of one of the leading nobles, Raymond, rallied the scattered Christians and saved the kingdom from the infidels.

Young Lorenzo, a valiant colonel in Torrismond's army, brought news of the victory and confided to his friends his desire to celebrate with the first prostitute available. He boasted that he had robbed his Moorish victims of gold and jewels. Elvira, the young wife of a jealous old money-lender named Gomez, made welcome advances to the handsome soldier. Her husband, however, immediately thwarted plans for the assignation, plans put in motion by Friar Dominic.

Torrismond, on his triumphal return, offended Bertran by open ridicule of the latter's ineptness and by his own naïve declaration of love for the queen. Leonora, in turn, was smitten with love for the young hero, thereby creating a strange problem. Bertran, betrothed to the queen, vowed vengeance and responded to her suggestion that by killing King Sancho, he would hasten the marriage. Leonora really intended by this deceit to make Torrismond her king-husband; he, in turn, was filled with anxiety because he remained loyal to the old king and his supposed father, Raymond.

Clandestine love, in spite of all, prevailed in the palace, though not in Gomez' mansion. Friar Dominic, ghostly father to Elvira, had made a series of arrangements for the young wife and her hopeful gallant to meet, but each meeting, unfortunately for the three, was discovered by the near-cuckolded husband. Bertran, too, did his best to keep the other lovers apart by testing the reaction of the populace to the supposed murder of King Sancho.

Raymond, incensed by such intrigues, finally confessed that in the troublesome days of the Moorish invasion King Sancho had entrusted to him his son Torrismond. Raymond urged Torrismond to take over the kingdom, to depose or kill the usurpers and so avenge the old king's death. Torn between love and duty (love for Leonora but filial duty to his foster father to avenge his real father's death), Torrismond could not commit so bloody a deed. He declared his belief that Leonora's repentance and his own attempt to thwart the regicide settled that score. After learning Torrismond's decision, Raymond departed to rouse the citizens. At the same time he was moved to compassion over his adopted son's predicament.

Meanwhile, the intrigue involving Elvira and Lorenzo had come to nothing; no amount of bribing, blackmailing, or disguising could bring the two together, in spite of the fact that Friar Dominic was a master of all possible trickery and knavery. Finally, the friar was disgraced when Lorenzo's father revealed that Elvira was his daughter, married to Gomez

the usurer in order to prevent her suffering a worse fate in those troubled times. Thus it was revealed that the affection Elvira and Lorenzo had felt for each other was based on the family relationship of brother and sister.

To this double discovery—the true parentage of Torrismond and Elvira—was added a third: King Sancho was not dead. Bertran, suspicious of the queen's motives and aware of the people's loyalty to the old king, had merely spread the rumor of King Sancho's death. Knowing also that the queen was devoted to Torrismond rather than to himself, Bertran begged forgiveness for his part in the many sad events that had occurred in the kingdom. Leonora, much relieved, wished only for King Sancho's permission for her marriage to his son. Torrismond assured her that the good king, quick to forgive, would grant such a boon.

THE SPANISH GIPSY

Type of work: Drama
Authors: Thomas Middleton (1580-1627) with William Rowley (1585?-1642?) and possibly John Ford (1586-c. 1640?)
Type of plot: Tragi-comedy
Time of plot: Early years of the seventeenth century
Locale: Madrid
First presented: 1623

Principal characters:
FERNANDO DE AZEVIDA, the corregidor of Madrid
RODERIGO, his son
LOUIS DE CASTRO, and
DIEGO, Roderigo's friends
ALVAREZ DE CASTILLA, an exiled lord disguised as the father of the gipsies
CONSTANZA, Fernando's daughter, disguised as a gipsy
JOHN, a young nobleman in love with Constanza
PEDRO DE CORTÉS, an elderly Spanish don
CLARA, his daughter

Critique:

A graceful tragi-comedy with an extremely complicated story, *The Spanish Gipsy* apparently derives most of its action and background from portions of two novels by Cervantes. There are two plots which develop side by side and are occasionally interwoven. One of them, which furnishes the play with its title, concerns a Spanish nobleman who has been exiled from his country; he returns secretly to Spain as leader of a band of gipsies who, under his influence, eschew stealing or cheating to lead a utopian, idyllic existence as popular singers and entertainers. A charming pastoral mood pervades this portion of the drama. The major plot, however, is tinged with violence and tragedy, involving Roderigo and Clara as protagonists. The opening situation is so striking as to be almost unique, and it is no small feat that after a very melodramatic first act the interest of the play can be maintained at such a high level. Some scholars contend that Middleton and Rowley had some assistance from John Ford on this play.

The Story:

Roderigo, son of the corregidor of Madrid, was a pleasure-bent, reckless youth. One night, while roaming about the outskirts of the city with two young noblemen, he acted on a rash and outrageous impulse. When a pretty girl came along, accompanied by her elderly parents, Roderigo decided to have some fun; on the spur of the moment he determined to kidnap her. After a bit of urging he won the

somewhat reluctant coöperation of Louis de Castro and Diego, who restrained the distraught mother and father while Roderigo carried off the protesting maiden. Taking her to his apartment in the corregidor's palace, Roderigo yielded to his lust and raped her. Meanwhile, back on the road, Louis learned to his dismay that the mistreated family was that of Pedro de Cortés, an influential Spanish don. Worse still, the girl stolen by Roderigo under the cloak of night was Clara, the object of Louis' own affections.

Clara, overcome by shame, asked Roderigo to kill her, whereupon he sullenly strode from the apartment. While he was gone, Clara examined the room for any clues to the identity of her attacker. From the window she saw below a starlit garden containing a curious alabaster fountain. In the chamber itself she discovered a precious crucifix, which she quickly concealed in her bosom as she heard Roderigo's footsteps approaching once more.

Beginning to feel repentant for his deed, Roderigo readily agreed when Clara asked him never to speak of her ravishment and to take her back to the road where he met her. Afterward, meeting the anxious Louis, Roderigo denied harming the girl. Nevertheless, he found himself falling in love with her. To avoid seeking her out again, he planned to leave Madrid for studies in Salamanca.

At an inn of Madrid, the gipsies danced and sported for their admiring following. Disguised as their leader was Alvarez de Castilla, banished from Spain in previous years for the death of Louis de Castro's father. With Alvarez was his wife Guiamara and her niece Constanza, both supposed to have been lost earlier in a shipwreck. Constanza, called Pretiosa among the gipsies, was the great attraction to their audiences. Young and very beautiful, she was a magnet for the young gentlemen of the city. Deeply in love with her was John, son of a Spanish nobleman. Constanza, half in play, told him that if he would turn gipsy for two years she would requite his love; and he immediately took steps to comply with her conditions.

When Louis tried to tell Clara of his love, she skillfully managed to parry his proposal of marriage. To her father, Louis revealed that Fernando, the corregidor, wished to pardon and recall Alvarez from banishment. To this proposal he had sought the agreement of Louis, and Louis now requested the counsel of Pedro on the matter. Secretly, Louis thirsted for revenge on Alvarez and hoped the return of the latter would bring him within reach of Louis' sword.

Roderigo found his thoughts directed more and more to the unknown girl whom he had wronged. He decided to deceive his father and friends into thinking that he had gone to Salamanca, though he would actually remain near Madrid. Meeting the gipsies, he posed as an Italian poet and joined them as a helper with their plays and entertainments. Soon afterward, when the gipsies performed for the corregidor's court, Fernando quickly detected his son among the supposed gipsies but held his peace. The gipsies presently began to engage in fortune-telling, whereupon Louis asked that Clara be sent for so that she might be diverted by the general festivity.

On her way to the palace, Clara found herself in a mob of people attracted to the scene of a street accident. In the crowding and confusion, she fainted and was carried into a chamber of the nearby palace. When she revived, she was amazed and frightened to find herself in the same room where she had previously been taken by her kidnapper. Learning that it was Roderigo's room, she decided that it was time to reveal her secret. To Fernando, who had hastened to her side with her father and mother, she told the story of her treatment by Roderigo. Fernando was shocked and dismayed by Clara's story, but convinced of its truth when she produced the crucifix that she had previously taken from the room. When the corregidor declared that his son's life should be forfeited for the

deed he had committed, Clara convinced him that a live Roderigo, rather than a dead one, could much more effectively clear her name.

The gipsies ceremoniously inducted John into their tribe, and Constanza renewed her vow to marry him if he lived the vagabond life for two years. But from the first John encountered difficulties in his new existence. The trouble started when he fell under the eye of Cardochia, a rich heiress who had been acting as the sponsor and hostess of the gipsies. Infatuated with John, she offered him herself and her possessions. When he rebuffed her attentions, she vowed revenge. To Diego, an old suitor, she falsely accused John of improper and obscene behavior toward her.

When the gipsies performed a play for Fernando's court, the corregidor insisted that Roderigo, still in his ineffectual disguise, take the role of a debased libertine. The play was interrupted by a tumult caused by a fight between John and Diego. Diego was wounded; and, after Cardochia had aggravated John's plight by charging him with theft, Fernando angrily ordered him to prison, to be held for trial. Next, in pretended anger at finding his son among the gipsies, Fernando confronted Roderigo. When he threatened Roderigo with marriage to an atrociously ugly heiress, the young man pleaded to be allowed the alternative of paying court to a beauty whom he had glimpsed in the palace audience of the gipsies. Fernando slyly assented, knowing the lady in question to be Clara herself.

Roderigo, still unaware of Clara's real identity, courted and married her. After the ceremony Fernando told Roderigo the truth, and the young couple promised to turn their backs on the past and be true to each other. For John and Constanza, however, the path to a happy ending proved less easy. Alvarez, hearing that John was condemned to die, offered Louis an opportunity to face his father's killer in return for Louis' help in saving John. Louis eagerly accepted; but when Alvarez unmasked himself as the man sought by Louis, the latter decided that revenge was no longer important to him. John's true identity was made known; Cardochia was revealed as a liar; and gipsies and court celebrated these happy results with a lively dance.

THE SPOILS OF POYNTON

Type of work: Novel
Author: Henry James (1843-1916)
Type of plot: Social morality
Time of plot: Late nineteenth century
Locale: England
First published: 1897

Principal characters:
MRS. GERETH, mistress of Poynton
FLEDA VETCH, her companion
OWEN GERETH, her son
MONA BRIGSTOCK, Owen's fiancée

Critique:

This novel, written in the middle period of Henry James's career, shows the detailed character analysis, careful development, and acute insight into human affairs for which he has become famous. Here we have a kind of tragedy, but not one in the classical sense. This novel is tragic first because many beautiful things are unavoidably given up to one who has no appreciation of them, and secondly because these same objects are completely destroyed in a freak accident. The human emotions involved are seen to be somewhat mean in spite of the grandeur of

the objects with which they are connected; and throughout the novel we have James's astute comments on, and impressions of, the society in which the action takes place.

The Story:

While visiting one weekend at Waterbath, the country house of the Brigstock family, Mrs. Gereth met and was immediately drawn to a young woman named Fleda Vetch. The basis of the attraction was a mutual sensitiveness to beautiful things; each guessed that the other possessed such a feeling when they met one morning while obviously trying to escape the house and the rest of the party. Their aversion was caused not by the fact that Waterbath was exceptionally ugly, but rather because it was so very ordinary while pretending to be lovely. The house and the garden might have been quite attractive, and should have been so, but the Brigstocks, people without even a hint of feeling or taste, had had everything done over to fit the very latest fashion. It was this air of fashionable conformity that Fleda and Mrs. Gereth objected to. They recognized what the estate would have been naturally, and they could only be repulsed by what it had become.

Mrs. Gereth's horror of Waterbath was particularly acute because of the comparison she inevitably made between it and her own home at Poynton. Everything at Poynton was exquisite. She and her late husband had gradually furnished it after years of scraping and saving so that they might have the best. Every article in the house had been carefully chosen during their travels in various parts of the world, and she rightly considered it the most beautiful place in England. Unfortunately, the estate had been left to her son Owen, and she knew that she would have to give it up, along with her beloved treasures, when he married. Her secret dread was that he would marry a woman with as little a sense of the beautiful as he himself had. She therefore spent much of her time at Waterbath trying to turn his attention from Mona Brigstock, who personified everything she dreaded, to Fleda Vetch, the one person of her acquaintance who would appreciate and preserve Poynton as it was.

When Mrs. Gereth, with somewhat ulterior motives, invited Fleda to come to Poynton as a friend and permanent companion, Fleda, who had no real home of her own, readily accepted. To the chagrin of both women, Owen soon wrote that he was planning to marry Mona and that he was bringing her down within a week to see the estate. Mona, of course, approved. Although she failed to appreciate its beauty and immediately began planning certain changes, she did realize that every article in the house had some value, and she insisted that Mrs. Gereth leave all but her personal belongings as they were. Mrs. Gereth was to be given the smaller, but still charming, estate called Ricks.

At first Mrs. Gereth refused to be moved, but she finally agreed to make the change when it was decided that she could take a few of her prized objects with her. Owen, who was very much disturbed at being pushed by Mona to the point of having a serious conflict with his mother, had solicited Fleda's aid in getting his mother to make the move quickly. This request only complicated matters, however, for Fleda soon fell in love with Owen and could not really be effective as an agent for both parties in the controversy. She encouraged Mrs. Gereth to move quickly and quietly, leaving Poynton essentially as it was; but, because of her feelings toward both her friend and the estate, she also encouraged Owen to give his mother more time.

During these negotiations it became necessary for Fleda to go to London to see her father. While she was gone Mrs. Gereth left Poynton. Her moving was quick and quiet. When Fleda rejoined her at Ricks, she found that the woman had moved virtually all of the furnishings

from Poynton. Needless to say, Owen and Mona were less than pleased. In fact, Mona postponed the wedding; she refused to marry Owen until Poynton again held its rightful belongings. Again Mrs. Gereth was stubborn, and more negotiations ensued, with both sides once more depending on Fleda for aid.

This time it was Owen's turn to fall in love. His strained relations with Mona, which caused a rather close relationship with Fleda, left him emotionally unstable. He had also lately come to realize how much Poynton, as he had always known it, meant to him and to appreciate anyone who understood its beauty and value as Fleda did. He knew that his life would have been much more satisfactory at this time if he were about to marry Fleda instead of Mona. Mrs. Gereth, who had always been willing to give up Poynton to anyone who could love it as she did, would gladly send back everything for Fleda. A realization of this fact finally caused Owen to declare his love for Fleda and to ask her to marry him.

Fleda, although she acknowledged her own feelings, would make no move until Owen had completely broken with Mona Brigstock, and it was to this end that she sent him away. When Mrs. Gereth heard of these developments she thought that the situation had finally worked out to her liking, and she immediately sent everything back to Poynton. This act proved a mistake, however, for as soon as Mona heard that the furnishings had been returned she immediately became her former charming self and again captivated Owen. Unfortunately, because of his honor as a gentleman, Owen could not break the engagement unless the lady demonstrated that she wished to do so; Mona Brigstock now made it clear that she did not wish to end the engagement. She quickly married him and moved at once to Poynton in order to acknowledge and secure her possession of the house and its contents. Soon the couple began an extended tour of the Continent.

Fleda and Mrs. Gereth again took up residence at Ricks and succeeded in making quite a charming place out of it, in spite of having little to work with and of having to do it with broken hearts. Sometime later Fleda received a letter from Owen asking her to go to Poynton and take whatever object she most prized, and because of her love both for Owen and the estate, she resolved to do so. When she arrived at the station, still more than a mile from Poynton, she saw great billows of smoke rising from that direction. It was a porter who told her that everything was lost. In a fire which was probably caused by a faulty lamp and aided tremendously by a strong wind, Poynton and all its beautiful furnishings were destroyed.

SPOON RIVER ANTHOLOGY

Type of work: Poetry
Author: Edgar Lee Masters (1869-1950)
First published: 1915

Like Edward FitzGerald and a few other poets, Edgar Lee Masters is that rarity among men of letters: he established his reputation on the basis of one work, *Spoon River Anthology*. Masters was a prolific writer, producing many volumes of verse, several plays, an autobiography, several biographies, essays, novels, and an attempt to recapture his great success in a sequel, *The New Spoon River;* but except for a handful of individual poems from the other volumes, he will be remembered as the re-creator of a small Middle Western town which

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he calls Spoon River, but which was probably Lewiston, Illinois, where he studied law in his father's office and practiced for a year before moving on to Chicago.

In form and style *Spoon River Anthology* is not a work that sprang wholly out of Masters' imagination; it is modeled on *The Greek Anthology* and the style of the character sketches owes a considerable debt to Browning. But Masters has written his book with such an effortless brilliance and freshness that some forty-five years after its first publication it still retains a kind of startling inevitability, as if this were the best and only way to present people in poetry. From their graveyard on the hill Masters lets more than two hundred of the dead citizens of Spoon River tell the truth about themselves, each person writing what might be his or her own epitaph. The secrets they reveal are shocking—stories of intrigue, corruption, frustration, adultery. Because of its unrelenting frankness, *Spoon River Anthology* provoked howls of protest from disturbed readers who felt that it presented too sordid a picture of American small-town life. Distorted or not, Masters' approach to his subject undoubtedly helped open the way for dozens of novels whose authors seem to use grappling hooks to break that placid surface of life and dredge up secrets from the murk below.

Masters' book, however, is not a novel in verse, and while many of the poems are interrelated and a certain amount of suspense is created by having one character mention a person or incident to be further developed in a later epitaph, the anthology is not centered around a unifying theme. About the closest approach to such a theme is the tragic failure of the town's bank, chiefly attributed to Thomas Rhodes, its president, and his son Ralph, who confesses from the grave:

> All they said was true:
> I wrecked my father's bank with my loans
> To dabble in wheat; but this was true—
> I was buying wheat for him as well,
> Who couldn't margin the deal in his name
> Because of his church relationship.

Many people suffered from the bank's collapse, including the cashier, George Reece, who had the blame placed on him and served a term in prison; but a far more corroding effect was the cynicism generated in the citizens when they found that their leaders, the "stalwarts," were weak and culpable.

Masters has pictured many vivid characters in *Spoon River Anthology*. They range all the way from Daisy Fraser, the town harlot who

> Never was taken before Justice Arnett
> Without contributing ten dollars and costs
> To the school fund of Spoon River!

to Lucinda Matlock, who

> Rambled over the fields where sang the larks,
> And by Spoon River gathering many a shell,
> And many a flower and medicinal weed—
> Shouting to the wooded hills, singing to the green valleys.
> At ninety-six I had lived enough, that is all,
> And passed to a sweet repose.

Others are the town physicians, Doc Hill and Doc Myers, both of whose lives are scarred; Petit, the Poet, whose "faint iambics" rattled on "while Homer and Whitman roared in the pines"; Ann Rutledge, from whose dead bosom the Republic blooms forever; Russian Sonia, a dancer who met old Patrick Hummer, of Spoon River, and went back with him to the town, where the couple lived twenty years in unmarried content; and Chase Henry, the town drunkard, a Catholic who was denied burial in consecrated ground but who won some measure of honor when the Protestants acquired the land where he was buried and interred banker Nicholas and wife beside the old reprobate.

Spoon River Anthology is weighted

so heavily on the sordid side—abortions, suicides, adulteries—that the more cheerful and "normal" epitaphs come almost as a relief. Lucinda Matlock and Ann Rutledge fit this category; others are Hare Drummer, who delights in the memory of a happy childhood; Conrad Siever, content in his grave under an apple tree he planted, pruned, and tended; and Fiddler Jones, who never could stick to farming and who ended up with "a broken laugh, and a thousand memories,/And not a single regret."

One especially effective device that Masters makes use of in his collection is the pairing of poems so that the reader gets a startling jolt of irony. Thus when Elsa Wertman, a peasant girl from Germany, confesses that her employer, Thomas Greene, fathered her child and then raised it as his and Mrs. Greene's, we find in the next poem that Hamilton, the son, attributes his great success as a politician to the "honorable blood" he inherited from Mr. and Mrs. Greene. There is also Roscoe Purkapile, who ran away from his wife for a year, telling her when he came back that he had been captured by pirates while he was rowing a boat on Lake Michigan. After he told her the story

> She cried and kissed me, and said it was cruel,
> Outrageous, inhuman!

However, when Mrs. Purkapile has her say in the next poem, she makes it known that she was not taken in by his cock-and-bull story, that she knew he was trysting in the city with Mrs. Williams, the milliner, and that she refused to be drawn into a divorce by a husband "who had merely grown tired of his marital vow and duty."

Masters displays an amazing variety of effects in these short poems. His use of free verse undoubtedly helps to achieve this variety, for a stricter form or forms might make the poems seem too pat, too artificial. Sometimes Masters lets his character's only remembrance of life be a simple, vivid description, as when Bert Kessler tells how he met his death. Out hunting one day, Bert killed a quail and when he reached down by a stump to pick it up he felt something sting his hand, like the prick of a brier:

> And then, in a second, I spied the rattler—
> The shutters wide in his yellow eyes,
> The head of him arched, sunk back in the rings of him,
> A circle of filth, the color of ashes,
> Or oak leaves bleached under layers of leaves.
> I stood like a stone as he shrank and uncoiled
> And started to crawl beneath the stump,
> When I fell limp in the grass.

Bert tells of his death without comment, but when Harry Williams describes how he was deluded into joining the army to fight in the Spanish-American War, in which he was killed, the poem is full of bitterness, horror, and brutal irony.

To say that every poem in this volume is successful would be as foolish as to contend that each entry in Shakespeare's sonnet sequence is a masterpiece. Masters frequently strains for an effect; for instance, "Sexsmith the Dentist" seems to have been created so that Sexsmith may remark, at the end, that what we consider truth may be a hollow tooth "which must be propped with gold"; and Mrs. Kessler, a washerwoman, was probably included so that she might observe that the face of a dead person always looked to her "like something washed and ironed." And there are other poems in which the characters just do not come alive. One suspects that the poet wrote a number of philosophical lyrics, some of them marred by clichés and cloying rhetoric, and then titled them with names selected at random.

In the main, however, Masters has done a remarkable job in *Spoon River Anthology*. Anyone living in a small town will recognize in these poems the people he sees every day; and, though he may not like to admit it, when these

people die they may carry to the grave secrets as startling and embarrassing as those revealed by the dead of Spoon River.

THE STAR OF SEVILLE

Type of work: Drama
Author: Unknown, but sometimes attributed to Lope de Vega (1562-1635)
Type of plot: Cape-and-sword tragedy
Time of plot: Thirteenth century
Locale: Seville
First presented: c. 1617

Principal characters:
KING SANCHO THE BRAVE
ESTRELLA TABERA, The Star of Seville
DON BUSTOS TABERA, her brother
DON ARIAS, the king's confidant
DON PEDRO DE GUZMÁN, and
DON FARFÁN DE RIVIERA, alcaldes of Seville
DON SANCHO ORTIZ, a nobleman of Seville
CLARINDO, Don Sancho's servant

Critique:

With the reasoning that *The Star of Seville* is an excellent play and that Lope de Vega was an excellent playwright, people have believed for centuries that he wrote it; but scholars have recently taken a closer look at the two extant versions and have begun to doubt his authorship. Needing clarification is the fact that the author's name, in the final quatrain of one version, is given as "Cardenio," an emendation that corrected a line imperfect when "Lope" was put there. Technically, too, the play is unlike dramas that Lope is known to have written. It is noticeably lacking in humor, and the lagging of interest in the last act is unworthy of a master of plot construction. Experts, on the lookout for another possible author, have suggested that the drama represents the reworking of a play, possibly by Lope, by a less skilled hand. One nomination is the obscure Córdoba dramatist, Pedro de Cárdenas y Angulo, who is known to have used "Cardenio" as his pen name, but no play by him exists for comparison. Another candidate is the actor-manager, Andrés de Claramonte, known to have been in Seville in 1622, who may have rewritten an earlier play. A number of his plays exist, signed "Clarindo" and containing some excellent scenes but careless poetry. In *The Star of Seville,* a character named Clarindo recites the final appeal to the audience. But whoever the author may have been, he produced, in spite of certain shortcomings, a masterpiece of the Golden Age.

The Story:

Sancho IV, King of Castile, was delighted with his welcome to Seville, and he was especially charmed by a black-haired beauty seen on a balcony. The alcaldes of the city identified her as Estrella Tabera, the Star of Seville. King Sancho whispered orders to his confidant, Arias, telling him to arrange for the monarch to visit her the next evening. He also sent for her brother, Don Bustos Tabera, in the hope of winning his agreement to the royal suit.

When he offered Don Bustos Tabera the command of the military post at Archidona, already sought by two veteran soldiers, the nobleman amazed the king by refusing the honor and by accepting with obvious reluctance other friendly gestures; his excuse was that he did not deserve them.

At home, Don Bustos found his sister and Don Sancho Ortiz planning their

marriage. Before long the disguised king appeared, but Don Bustos, pleading a house in disorder and foreseeing the possibility of a scandal, did not invite him in. However, Arias did succeed in entering the house. When he revealed his errand, Estrella indignantly refused his request that she be kind to the king. He had better luck when he tried to bribe Matilde, the maid, who promised to admit the king to the house after dark.

That night, after the king had been admitted, Don Bustos returned home unexpectedly and found the monarch there. Pretending not to believe that the intruder was the king, since a noble and just ruler would not stoop to dishonor, Don Bustos insulted him as a masquerader. The angry king, with no legal way to get his revenge for the insults he had endured, sent for Don Sancho Ortiz and offered to arrange the young nobleman's marriage to anyone he should choose, in return for ridding the king of an enemy. Don Sancho was given a paper on which was written the name of the man he was supposed to kill.

In the meantime Don Bustos, having forced Matilde to confess her treachery, hanged her from the king's balcony. Then he instructed Estrella to arrange for her marriage to Don Sancho at once, and the girl sent her lover a message informing him of the plan and asking him to come to her. The two notes posed for Don Sancho a conflict between duty and inclination. He loved Estrella, but he had sworn to serve the king faithfully; and so, when he met Don Bustos, he picked a quarrel with his sweetheart's brother and killed him in a duel. Afterward he stubbornly refused to give any explanation of his deed and was taken, under arrest, to the Triana prison.

Estrella, awaiting the arrival of Don Sancho, received instead the body of her dead brother. When she learned the name of his murderer, she decided to go at once to the king to demand vengeance. Before her arrival at the palace, the king had already been assured that Don Sancho was loyally keeping silent about the king's part in the death of the don. Since justice would be expected, however, the king was forced to order the beheading of Don Sancho. To Arias he marveled at the honor and dignity of the citizens of Seville.

When Estrella appeared, the king delegated to her the power to pass sentence on the murderer of her brother and sent her, with his ring, to the Triana prison. Alone, he soliloquized on the tragic results of his unbridled passion. Meanwhile, in the prison, loyal Clarindo was trying to amuse Don Sancho, who seemed to be out of his mind. The alcaldes could not understand his ravings or his refusal to explain his crime. He kept telling them that he had acted as a king, and that it was the duty of someone else to confess. As they were about to order his execution, Estrella appeared, veiled. By now her love had conquered her anger, and she ordered the release of the prisoner.

At the palace, Arias kept insisting that Don Sancho deserved to be saved. On the other hand, if the king were to confess, his action might cost him his throne. At last he sent Arias to smooth things over, and in private he urged each alcalde to spare Don Sancho's life. But they considered a pardon incompatible with their concepts of honor and royal dignity, and in spite of both Estrella and the king they ordered Don Sancho's execution.

With such examples of honor confronting him, the king was moved by his own conscience to confess that he had instigated the assassination. Since a king could do no wrong, he was unpunished, and Don Sancho was set free. However, both he and Estrella refused to obey the king's order that they marry. The blood of Estrella's slain brother separated them forever.

THE STOIC

Type of work: Novel
Author: Theodore Dreiser (1871-1945)
Type of plot: Naturalism
Time of plot: Early twentieth century
Locale: Chicago, New York, London, Paris
First published: 1947

Principal characters:
FRANK A. COWPERWOOD, a financier
AILEEN COWPERWOOD, his second wife
BERENICE FLEMING, his mistress
PHILIP HENSHAW, and
MONTAGUE GREAVES, English engineers
BRUCE TOLLIFER, a Southern artist
LORD STANE, an English financier
LORNA MARIS, a dancer in Baltimore
MARIGOLD BRAINERD, Tollifer's friend
DR. JEFFERSON JAMES, Cowperwood's friend and doctor

Critique:

The Stoic, the third novel of the trilogy that includes *The Financier* and *The Titan,* completes the story of Frank Algernon Cowperwood. As in the other two novels, Cowperwood, a man of great force and vitality, is interested only in material things—making money, having attractive mistresses, and building monuments to perpetuate his name. Dreiser does not condemn this attitude morally, but he does point out that none of Cowperwood's relationships is lasting, none of his projects achieves permanence. For all his power and strength, he is simply another man whose best efforts are cut down by time and the forces around him. Ironically, his cherished dream of founding a hospital is realized through Berenice, his former mistress turned Eastern philosopher, after his death; but the money Cowperwood left for the project is dissipated in endless lawsuits as shady as the deals by which Cowperwood got the money in the first place. Man, even the ruthless man of business, cannot, in Dreiser's world, impose his will on events for very long, and Cowperwood's ultimate ineffectuality, the difference between his desires and his real accomplishments, gives him a certain amount of sympathy. Dreiser never quite finished *The Stoic;* his wife wrote the final chapter, from his notes, before the novel was published posthumously in 1947. As a novel, it is not generally regarded as Dreiser's best, for the details of finance overwhelm the concept of Cowperwood's character and the writing becomes more repetitious and uneven as it moves along. The nature of Dreiser's concept of human experience also made the struggles of his characters more interesting to most readers than the inevitable long conclusions concerning the worthlessness of the struggle.

The Story:

Frank Cowperwood, nearing sixty, had just lost his long struggle to gain a fifty-year franchise to control the transportation system in Chicago. In addition, he and Aileen, his second wife, had failed to achieve the social prominence to which they felt their wealth entitled them. At the time of Cowperwood's defeat, Berenice Fleming, an attractive young woman whom he had loved for eight years, quite unexpectedly agreed to become his mistress. Berenice knew that Cowperwood intended to stay married to Aileen; Cow-

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perwood agreed to continue to support Berenice and her mother.

Cowperwood, a vital man impatient for something to do, was interested in the proposition of two English engineers, Philip Henshaw and Montague Greaves, that he help in financing the construction of the London underground. Henshaw and Greaves were interested in the line that ran from Charing Cross to Hampstead (each of the lines was originally planned by different organizations). Cowperwood, hoping to coördinate the separate lines, planned to go to England, with Berenice, to organize the financing and attempt to gain the controlling interest in the project.

On his way to England Cowperwood stopped in New York to see Aileen in the palatial mansion he had built for her. First he invited her to go to Europe; then he decided that he needed to keep her occupied socially so that he would have time for Berenice, and so he found an improvident artist, Bruce Tollifer, whom he hired to pursue and amuse his wife. Tollifer was to receive two hundred dollars a week plus expenses and was to meet Aileen in London. Not knowing of the arrangement and thinking of Tollifer as a friend, Aileen felt that, by asking her to come to Europe, her husband was finally settling down to one woman. The party left for Europe.

In London, Cowperwood discovered that he also needed control of the Central Loop line in order to solidify his interests. He met Lord Stane, a British financier, who helped him in both his business dealings and personal arrangements. Berenice rented a country house from Lord Stane. In the meantime Tollifer persuaded Aileen to take a trip to Paris with him. He tried to make her more attractive (once pretty, Aileen had become middle-aged and overweight) by renewing her interest in clothes and exercise.

While Tollifer and Aileen were in Paris, Cowperwood and Berenice were free to live at Berenice's country house and tour the cathedral and university towns of England.

As Cowperwood's business interests expanded, he found it necessary to return to the United States to find more capital. He took Aileen and left her in New York while he toured the country raising money. In Baltimore, a beautiful young dancer named Lorna Maris came to his hotel room claiming that she was a distant Cowperwood relation. Lorna and Cowperwood began an affair, and he stayed in the United States longer than he had planned. Aileen, hearing of the affair through a newspaper item, sent the clipping on to Berenice; she had discovered the affair between Berenice and her husband before leaving Europe. Berenice was furious when she heard that Cowperwood and Lorna were having an open affair. Although she and Lord Stane, beginning to spend a great deal of time together, were finding that they had much in common, Berenice decided to remain faithful to Cowperwood; she found his vitality irresistible. Cowperwood broke off the affair with Lorna, returned to England, and was reunited with Berenice.

Cowperwood's trip was financially successful. Along with Lord Stane and several others, he now controlled the underground and the connected construction company. He had bought out Henshaw and Greaves. Aileen returned to Tollifer in Paris. However, while she had been in the United States, the artist had become friendly with Marigold Brainerd. At a party Marigold, partly to protect her interest in Tollifer and partly because she was drunk, told Aileen that her husband had simply hired Tollifer to keep her occupied. Hurt and angry, Aileen returned to New York. Cowperwood, following her, announced that he planned to enlarge the New York house, fill it with more art treasures, and have it converted into a museum after they died. He wanted Aileen to supervise the new construction and to do it immediately, for after his death much of his money was to

go toward founding a hospital. He left Aileen in New York after promising to return as soon as he had completed his business in London.

Back in London, and ill, Cowperwood decided to hire a yacht and sail on a holiday to Norway with Berenice. Soon after he returned to work, constantly driving himself, he became ill once again and the doctors told him he had Bright's disease. He decided to erect a tomb for himself and to wind up his business affairs as quickly as possible. During a weekend at Lord Stane's house he suffered another attack and sent for his American physician and friend, Dr. Jefferson James. Dr. James took him on a boat trip to the Riviera, but once again the effect of the vacation was only temporary. Back at work in London, five months later, Cowperwood suffered another attack and decided to return to New York to see Aileen once more. Berenice was also to return to the United States and stay at the Waldorf-Astoria in order to be near him.

On the boat Cowperwood suffered an even more serious attack and had to be carried off the boat on a stretcher. Because Aileen's house, in the midst of renovation, had no room for him, he was taken to the Waldorf-Astoria. Aileen came to the hotel to find Berenice caring for him in his room; her bitterness had scarcely abated by the time of Cowperwood's death a short time later. He was buried in the tomb he had built.

Although his financial position had seemed secure at his death, various lawsuits, deriving from some of his unsavory deals, plagued the estate. The lawsuits continued for five years, and Aileen, seeing Cowperwood's money vanish, was forced to sell her mansion and abandon all her plans for the museum and the hospital. A year after the mansion was sold, Aileen died and was buried in the tomb beside her husband.

After Cowperwood died, Berenice, at loose ends, traveled around the world. In India she became fascinated with Hindu philosophy and stayed there for five years, regretting her past and developing a greater sense of humanity. She had her own income that Cowperwood had left her. When she returned to America, she heard that the rest of his money had been lost. She then decided to use her income to found a hospital, and she hired Dr. Jefferson James as the director.

Berenice herself began to work at the hospital, where she found enormous satisfaction in dealing with handicapped children. Recognizing her very limited function in human affairs, she realized that the power Cowperwood had sought had not brought him happiness, peace, fame, or enduring power. A person could, she now knew, express himself effectively only in limited ways, such as helping a few handicapped children in a small hospital.

STORY OF THE GUITAR

Type of work: Drama
Author: Kao Tse-ch'eng (Kao Ming, c. 1305-c. 1368)
Type of plot: Tragi-comedy
Time of plot: c. 200
Locale: Honan Province, China
First presented: Fourteenth century

Principal characters:
Ts'AI JUNG, a young scholar
CHAO WU-NIANG, his wife
CHANG, a neighbor
THE HONORABLE MR. NIU, the prime minister
MISS NIU, his daughter

Critique:

Although the hero of this play, Ts'ai Jung, was a historical figure, the plot has no historical basis. Its central interest is in the character of Chao Wu-niang, whose endurance, sacrifice, and devotion to her husband and parents-in-law represent the height of Chinese feminine virtues. Her legend, popular even before the play was written, has touched the hearts of Chinese women for countless generations. Sometimes staged under the title *Lute Song,* the original Chinese title is *P'i P'a Chi.*

The Story:

Ts'ai Jung had been married for only two months when the local government recommended him as a candidate for the Imperial Examination. His father insisted on his making the trip to the capital, for the examination gave the young scholar an opportunity to distinguish himself and bring honor to his family. Ts'ai himself would rather have stayed home and fulfilled his duties as a son. However, fearing that his unwillingness to leave his parents, who were infirm with age, would be interpreted as selfish love for his wife, Ts'ai reluctantly took his departure, after entrusting his neighbor Chang, an old man, with the care of his family.

Ts'ai easily won the first place in the examination. The emperor took such a fancy to the young scholar that he ordered him to be married to the daughter of Mr. Niu, the prime minister. The imperial order came as a happy solution to the prime minister; he had a problem in his daughter, who had sworn never to marry unless the man was a genius who passed first in the Imperial Examination. Here, at last, was a young man who met the requirement; consequently, no one paid attention to Ts'ai's protestations that he already had a wife and that his only ambition was to serve his parents. He was married a second time, much against his wishes. Further restrictions were imposed on his freedom when he was ordered to live in the prime minister's house.

Ts'ai's second wife was as intelligent and sympathetic as she was beautiful, and she could see that her husband was unhappy in his new surroundings. He loved her, but he was also homesick.

He had no knowledge that Ch'en-liu, his home district, had been stricken with famine. Nor did he know what a strain was placed on his first wife, Chao Wu-niang, to support his parents during that terrible time. She sold her clothes and jewels to save the aged couple from starvation, while she herself lived on chaff. Their neighbor Chang also shared with them whatever rice he had.

No word came from Ts'ai. When the mother succumbed to sorrow, hunger, and disease, Chang lent the money to buy a coffin. When the father died a short time later, Chao Wu-niang did not like to trouble the kind neighbor for another loan. She cut her hair and tried to get a little money from its sale. Before any buyer turned up, however, she was discovered in the street by Chang, who bought another coffin for her. Because she could not hire a grave-digger, she tried to raise a tumulus with her own hands. At last she fell asleep from fatigue, her fingers bleeding from her hard labor. While she slept, spirits came to finish the grave for her.

Carrying a pipa, an instrument like a guitar, and portraits of the deceased parents, done by herself, which she would exhibit while begging for alms, she set out for the capital in search of her husband.

Ts'ai had not for a moment forgotten his parents and first wife; he was merely duped when a swindler arrived with false news from his family. Relieved to hear that they were all well and safe, Ts'ai asked the same man to deliver a letter, together with gold and pearls, to his parents. The villain simply disappeared.

After a long period of anxious waiting, Ts'ai decided to go and see for himself how his family fared. He had whole-

hearted support from his second wife, who intended to go with him in order to perform daughterly duties for his parents. The prime minister refused to grant permission, however; he wanted to keep his daughter and son-in-law always close to him. When his daughter kept pestering him with supplications, he finally agreed to send a servant to Ch'en-liu to bring Ts'ai's parents and first wife to the capital, where they would live in his house as guests.

One day Chao Wu-niang came to a temple where a special mass was being celebrated. She had arrived in the capital, but she was not willing to see her husband until she was sure that he had not hardened his heart against her. She sang to the pipa a song on the virtue of filial piety, but the pilgrims and worshipers were not as generous in giving alms as she had expected. After she had hung up the portraits and begun to say prayers for the deceased parents, Ts'ai appeared to pray for his parents, whom he believed to be on their way to the capital. Chao Wu-niang immediately left the temple. Ts'ai failed to see her, but he found the picture and took it home with him.

The prime minister's daughter, in anticipation of the arrival of her parents-in-law, was looking for an intelligent woman to serve as a maid for the old couple. Chao Wu-niang, applying for the position, won the sympathy of the young mistress with her story of long suffering and the purpose of her journey to the capital. Though Chao Wu-niang used an anagram for her husband's name, the other could not fail to see who the unfortunate woman really was. She immediately addressed her as sister and together the two devised a stratagem to test Ts'ai's heart.

The picture Chao Wu-niang had left in the temple was now hanging up in Ts'ai's study. She wrote a poem on its back, criticizing in a loving tone her husband's conduct.

Ts'ai had not looked carefully at the picture, nor did he know that a man servant had hung it up. Now, returning from his office, he saw it again. The two faces bore a strange resemblance to his parents, but he was puzzled by their emaciated and ragged looks. Then he discovered the poem, apparently a satire at his expense. His first reaction was anger. He asked his wife whether she had any knowledge of the person who ventured into his study and scribbled an unjust attack on him. Chao Wu-niang was summoned, and the whole story was told.

The prime minister finally won over, Ts'ai took his two wives to Ch'en-liu to worship at his parents' graves. All three were honored by the emperor as examples of virtuous conduct. The happiest man on the scene was the neighbor Chang, who derived more satisfaction from the reunion of Ts'ai's family than he did from the material rewards he now received.

STRANGE STORIES FROM A CHINESE STUDIO

Type of work: Tales and legends
Author: P'u Sung-ling (1640-1715)
First published: 1766

In spite of the rationalist tradition of Confucianism, the Chinese people before the republican era were no less superstitious and credulous than Europeans during the Middle Ages. Supernatural tales are a literary genre still cultivated today in Taiwan, though less extensively or seriously than they were under the Manchu dynasty (1644-1911), when a great number of such collections were published and enjoyed by a wide audience. Of these, *Strange Stories from a Chinese Studio* (*Liao-chai Chih-i*) is the recognized classic, superior to the rest for its style, learned allusions, wonderful mixture of humanity with the prepos-

terous, and inventiveness. Though the author claimed in his preface that he did nothing more than copy down what he had heard and edit contributions from his friends, quite a number of the stories were his creations, judging from the sophistication of sentiment and the neatness of plot. These stories, mostly supernatural in theme, rich in poetic symbolism, and deep in psychological insight, are a unique achievement in Chinese literature as studies of the feminine mind clothed in vivid imagination.

The preponderant supernatural element in these stories is far from naïve; human nature as revealed here is what is known to a wise scholar or a passionate lover rather than to an innocent blessed with great sense of wonder but little experience. But like the fairy tales of the Western world, the stories are governed by a logic of their own. Supernatural intervention is common, and men associate freely with spirits. Causes are followed by effects, but not in the same manner as in the natural or everyday human world. Spirits, demons, and human beings are all under the control of the law of causation, or just retribution; good deeds or evil bring forth rewards or punishments. Therefore, the author believed that his stories had a moral purpose in spite of their weirdness, absurdity, or even, in certain cases, obscenity.

Of the 431 pieces collected, some are short bits of curious information. For instance, the account of a chorus composed of frogs does not run to more than two lines in the original. Another account, in three lines, concerns a show with a cast of mice which performed, under masks, a puppet-like drama. Some longer ones, about a page in length, have greater human interest. An old man, revived after he had been thought dead, had his old spouse lie down by his side, and they died together ("Mr. Chu, the Considerate Husband"). A tiger, after killing a man, allowed himself to be arrested, confessed his crime to the court, and agreed to serve as a son to the destitute and lonesome old mother. He constantly brought dead animals and other valuables to her door, and he would sometimes come to her house to keep her company. After her death, he was present at the funeral. When the human mourners were all frightened off, he roared terribly to give vent to his grief ("The Tiger of Chao-ch'eng").

Short and comparatively artless pieces like these can be found in other collections of a similar nature. The fame of this book rests on the longer tales which the author narrates with an admirable delicacy and poignancy. None is truly tragic, for one essential condition of tragedy is missing here, as in many other Chinese stories. The author, and apparently his readers too, did not believe that death was final and irrevocable. He did not even take death seriously, since a dead woman (most of the stories are remembered for their heroines rather than their heroes), can always in one way or another recover life or assume an animate shape. A man will feel little scruple about making love to a female ghost, especially when she is young and beautiful. Moreover, she is often learned, and her occupation in her ghostly loneliness is the composition of poetry, works of great self-pity and chilliness. She prefers a poetical, handsome young man for her lover. The poetical qualities seem to be important, for in one story the ghost spurns a very good-looking young man only because he is too stupid to learn ("The Young Gentleman Who Couldn't Spell"). It may be supposed that a man can love a ghost only spiritually, without bodily contact, but not so in this book where love means sexual love. When a man and a ghost sleep in the same bed, he may suffer from exposure to the ghostly air, but he can be cured with proper medical treatment. In one story the ghost absorbs so much vitality from her lover that she feels life has come back to her, and she bids him reopen her grave. The coffin is decayed but the corpse looks

lifelike and feels warm. After he takes her body home, the first words she utters after her resuscitation are: "Aren't they like a dream—these ten odd years buried there!"

A great number of stories are about spirits—the spirits of rocks, trees, flowers, frogs, snakes, fish, birds, and various mammals. The most notable is the fox. A fox spirit can be vicious in the popular legends, but here he, or she, is almost invariably witty, charming, highly sophisticated, and possessed of all too human qualities in addition to magical powers. A female fox in human shape may be only plain, as in the case of The Dowdy Fox; but that was because the man she chose was a simple peasant who, according to her, deserved neither wealth nor a beautiful mistress ("The Marriage Lottery"). Or she may be middle-aged and "modestly good-looking," like the celebrated Heng-niang, who lectures on the art of feminine charm and helps a disfavored wife to win back her husband's love. But most foxes are young girls of unearthly beauty who may have the power to cast spells but who are also capable of wifely virtues and undying love. In one story ("Miss Lien-hsiang"), the fox saves her human lover from the deadly influence of a female ghost. Then the rivals, both exceedingly beautiful, are reconciled and each, in a reincarnated form, marries the lucky man.

Few Chinese writers indeed understood the woman's heart so fully and profoundly as P'u Sung-ling who, no less than the storytellers of the Western world, was fascinated by the mystery of woman. Instead of being stiff and pale paragons of virtue or negative examples of harlots, the women in this book shine with rare brilliance and charm. Freely they choose their lovers, go to bed with them, and leave them when they see that they must part. Since liberty such as they took was morally censurable and hardly conceivable as a theme of literature, P'u solved his problem of creation by adopting the form of the supernatural tale and thus won praise for his fancy and style. The modern reader, however, will recognize his ghosts and his spirits of foxes or other animals as realistic portraits of the eternal woman.

There are about twenty female characters in this book who will long be remembered as among the best creations of Chinese literature. Altogether, these tales present a full gallery of portraits of women, whether they are human, superhuman, or subhuman; women in various moods and situations, women as lovers and wives, women with all their passion, tenderness, flirtation, perseverance, and devotion. The popularity of the tales in *Strange Stories from a Chinese Studio* has been due as much to their strangeness as to their appeal to common humanity. The author, as a product of his age, may have intended to be simply entertaining or didactic, or both, but his genius allowed him to probe psychological depths that were often beyond the imagination of other storytellers.

STREET SCENE

Type of work: Drama
Author: Elmer Rice (1892-)
Type of plot: Social realism
Time of plot: 1929
Locale: New York
First presented: 1929

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Principal characters:

ROSE MAURRANT, a young girl of twenty
ANNA, her mother
FRANK, her father
SAM KAPLAN, a frustrated young intellectual
ABE, his father
SHIRLEY, his sister
HARRY EASTER, a fairly prosperous real estate man

Critique:

In *Street Scene* we have the forerunner of the social drama of the 1930's. Before this time, what social drama America had produced criticized only indirectly. Rice presents us with a tragic situation growing out of a specific environment, the teeming tenements of New York, and he makes his presentation effectively; most of his many characters would undoubtedly be found around just such a neighborhood. Thus this play, which culminates in a lurid murder, does not fall into the category of melodrama, as its people and their environment create the main interest.

The Story:

It was a hot June evening in New York, and in front of an ancient brownstone walk-up apartment in a mean quarter of the city, residents were variously disposed, discussing the weather and the affairs of the day. Anna Maurrant and her lover, Sankey, a collector for the milk company, were the subjects of the gossip of a small group of the residents. They were shocked at Anna's behavior—after all, she had a grown-up daughter. One neighbor reported that Sankey had already been there twice this week while Anna's husband and daughter Rose were away.

The gossip ceased with the appearance of Anna and the arrival of her husband. Frank Maurrant was irritated that his daughter Rose was not yet at home and that her whereabouts was a mystery. He told Anna that he would have to be out of town the next day; as a stagehand, he was working on a show which was opening outside of New York. After the Maurrants had left, the janitor of the building quietly predicted that Frank would someday kill Sankey.

A short time later Sam Kaplan appeared. The arguments and trivial talk which passed between the occupants of the tenement bored him. Twenty, and a student in college, he was depressed over his current situation. He felt trapped by his environment, although old Abe, his father, seemed content with life in the tenement, reading his newspapers, criticizing the government, longing for a social revolution, and arguing politics with anyone interested. Sam would have been more than happy to get out of the tenement atmosphere at the first opportunity.

After the street cleared, Rose Maurrant finally arrived, escorted by Harry Easter, manager of the real estate office where she worked. Easter wanted to set Rose up in an apartment and take her away from her twenty-five-dollar-a-week salary, but Rose refused his offer. Easter was married, in the first place, and she was not really very fond of him. Besides, she realized that there would be strings attached to his proposal. Easter left with the approach of Frank Maurrant, who lectured his daughter on her late hours. Maurrant, ironically enough, spoke up for family happiness, security, and proper behavior. Sam came out and sympathized with Rose, who knew of her mother's situation. Sam felt that neither of them belonged in this sordid atmosphere. He was even more crushed when he tried unsuccessfully to defend Rose from an amorous taxi driver who passed by; the incident added to his bitterness, which Rose tried in vain to allay. Rose left Sam sitting despondently on the curb.

Bustling tenement life went on as usual

the next morning. In the middle of the hubbub, Sam's sister Shirley warned him to spend more time on his studies and less with Rose. Later she asked Rose to avoid Sam. Since he was going to be a lawyer, Shirley felt he should not be distracted from his studies. Rose pleaded innocence to the charge of taking Sam's mind from his work. They possibly seemed slightly drawn to each other, Rose did admit.

Sam's appearance led to another conversation with Rose concerning life and death. Though Rose, unlike Sam, admitted there was joy to be found in life, certainly it was not to be found in their environment. They talked of running away; it was clear that Sam was interested in Rose romantically. Rose, however, was simply interested in getting away from her surroundings.

Although Frank Maurrant had left his wife with a less than subtle hint that he knew what was going on in his absence, soon after his departure Anna informed Sankey that no one was at home, Rose having left for a funeral. For a few minutes life monotonously continued in the neighborhood; then Frank reappeared, dashed inside, and killed both his wife and her lover. He emerged, torn and bloody, and escaped. Rose arrived in time to see her mother being carried through the crowd on a stretcher.

Later that afternoon the tabloids contained full accounts of the bloody murders. Everyone in the neighborhood was talking about the killings and speculating on the whereabouts of Frank Maurrant, who was still at large. Rose, returning from a grim shopping trip, declined sincere offers of help from Easter and others. She simply did not wish to feel obligated to anyone; she and her twelve-year-old brother would soon be leaving New York. For the present, they were moving away from the tenement immediately.

An excited crowd surged down the street, heralding the appearance of two policemen and a battered Frank Maurrant. Frank tearfully cried that he was out of his head when he committed murder. He had tried to be a good father, but this was just the way things turned out.

Rose and Sam Kaplan eventually found themselves alone in the street. Sam, renewing his plea that he and Rose go away together, spoke of their belonging to each other. Rose, however, felt that people should never belong to anyone. If her mother had not depended on someone else for what she should have had inside her, Rose said, the tragedy might have been averted.

She tenderly explained that loving and belonging were different emotions; a person should believe in himself, but she told Sam that perhaps something would work out for them when they were older and wiser. After Sam had gone into the house, a now sympathetic Shirley appeared to say goodbye before Rose left for what she hoped would be a new and better life. As she was leaving, a shabby-looking couple had spotted the vacancy notice on the building and were ringing for the janitor. From the wreath on the door, they decided that someone had died; it was probably the reason why the apartment was being vacated.

STUDS LONIGAN: A TRILOGY

Type of work: Novel
Author: James T. Farrell (1904-)
Time: 1916-1931
Locale: Chicago
First published: Studs Lonigan: A Trilogy, 1935 (*Young Lonigan,* 1932; *The Young Manhood of Studs Lonigan,* 1934; *Judgment Day,* 1935)

Principal characters:
WILLIAM "STUDS" LONIGAN, a lower middle-class Irish-American
OLD LONIGAN, his father

MRS. LONIGAN, his mother
FRANCES LONIGAN, his sister
LUCY SCANLON, loved by Studs Lonigan
CATHERINE BANAHAN, Stud Lonigan's mistress and fiancée
PAULIE HAGGERTY, and
WEARY REILLEY, friends of Studs Lonigan

Studs Lonigan: A Trilogy, first published in separate volumes from 1932 to 1935, still appears to be James T. Farrell's major work, despite the long list of books—novels, collections of short stories, essays, and literary criticism—which have followed. Every significant critical work on the American novel published since 1935 has mentioned the trilogy. While critics have not always agreed on the merit of Farrell's work, the purposes behind it, or even the nature of the author's craft, they have all admitted that Farrell has contributed something of apparent but still unproved value to American fiction written in this century.

The three volumes about Studs Lonigan portray the disintegration, physical and moral, of a young Chicago Irishman during the period from 1916 to 1931, beginning with the protagonist's graduation from a parochial school on Chicago's South Side and ending with his death. Farrell himself has been explicit in pointing out that *Studs Lonigan* is not a story of the slums, that the tragedy of Studs Lonigan is not rooted in the economics of the community or nation. The trilogy was not intended to illustrate an economic thesis, nor does it. The downfall of Studs Lonigan is portrayed as the result of spiritual poverty in an Irish-American, lower middle-class neighborhood of Chicago. The elder Lonigan was a painting contractor who was successful enough that his family was not in want. The failure in the world of the Lonigans is a failure of moral sanctions. As Farrell himself has stated of that social milieu, there were important institutions which should have played a part in the education of Studs Lonigan and his friends; those institutions were the home, the family, the church, the school, the playground. When they failed, the streets and the poolroom took their place. Under these influences young Lonigan, not an evil young man or a moral cripple, drifted into grim and dismal circumstances. To such an extent is the character of Studs Lonigan a social manifestation, as well as a fictional character.

The story of the growth of the trilogy has been told by its creator. While a student at the University of Chicago, Farrell took a course in advanced composition, apparently the only college course which he liked and in which he worked. In that course he wrote a story entitled "Studs," which, shown to Professors James Weber Linn and Robert Morss Lovett, won encouragement for its author. Farrell then proceeded to construct a novel, which grew into a trilogy about the character of Studs, who came to be a symbol of the spiritual poverty of his neighborhood, his class, and his times. In a wider social sense, the tragedy of Studs may be also the tragedy of countless young Americans whose drifting, shattered lives have been, and still are, centered about too much sex, too much alcohol, too many automobiles, too many empty platitudes, too many empty social dogmas, and too little faith in themselves and human nature, lives ending in increasing numbers in alcoholism, drug addiction, delinquency, and crime. Farrell's portrayal of Studs Lonigan, ugly as it is in some respects, may have hit closer to artistic and social truth than the author dreamed of at the time.

Farrell's technique in the *Studs Lonigan* trilogy has been termed both realistic and naturalistic. Neither term, as it is traditionally used, fits Farrell's work, for he has gone beyond conventional categories. The primary reason for not regarding the *Studs Lonigan* trilogy as naturalistic or realistic is that Farrell has

used determinism in a different fashion from that of earlier authors like Norris and Dreiser. Thus, the character of Studs Lonigan is not molded entirely by his environment; he knows, at least at times, where he is drifting. Farrell intimates in the novel that it was in his character's power not to have failed so entirely. Certainly Danny O'Neill, the hero of a later series of Farrell novels, and Farrell himself in real life, did not drift into the tragedy which becomes Studs Lonigan's lot. Unlike the earlier naturalistic novelists, Farrell did not hold himself aloof, hold himself to an amoral view of his creations. To some extent he asked for reform and improvement, as the traditional naturalistic writer does not.

Another aspect of Farrell's work that has drawn comment, perhaps too much, is the selection of details and language in *Studs Lonigan*. The story is told in an idiom close enough to the original to be embarrassingly accurate for a person familiar with it, and yet the language is changed sufficiently to admit the expression of wider and deeper concepts than its culturally starved users normally can express or wish to express. Readers who have never experienced this strata of society, however, may honestly feel shocked. Farrell has called his overall technique "social realism"; and certainly his language is part of that technique. Part of the objectivity, the realistic portrayal of both character and setting in the trilogy, would have been lost if the writer had employed any other style or selected his details differently. Farrell has chosen not to sentimentalize the world, not to romanticize it, nor to hide its real character in any other way. It should be noted, too, that from early in his career, which he has taken as seriously as his fictional Danny O'Neill takes his, James T. Farrell has had confidence in his materials and in his methods. Many another writer of the same period became the victim of adherence to left wing brands of determinism in his art. Those who did either changed or failed. Farrell did not fail, nor did he have to change, having evaded the trap from the beginning.

To sum up the total significance of the trilogy is not yet possible. Many readers still misunderstand the purposes and the techniques, preferring comfort of illusion to pain of truth. Farrell himself has recognized this tendency. In *A Note on Literary Criticism* (1936), he said that art must flow from the reality of the writer's experience and that it cannot be better than life. The story of Studs Lonigan shows Farrell practicing what he expressed as his theory. Some critics and others who have admired Farrell's writings have defended the volumes by calling them sociological documents and making of Farrell a student of sociology rather than an artist in fiction. Farrell himself has not stooped to such subterfuge, deeming any such defense unwarranted and unnecessary.

A STUDY OF HISTORY

Type of work: Philosophy of history
Author: Arnold Toynbee (1889-)
First published: 1934-1954

Not every monumental work, monumental because of its size, is monumental in character. But Arnold J. Toynbee's *A Study of History*, a ten-volume work, compels the continuing critical attention of historians, philosophers, and other students of civilizations rising and falling in the long course of time. Despite its scope, this book is not superficial; and despite its author's ambition—to account for the death of civilizations—it shows no sign of a confusion between modesty and unoriginality: considered as a theory, it is daring and illuminating.

But is it true? Most readers hesitate to enter upon a ten-volume pilgrimage if the only reward is acquaintance with a scholar's laborious fancies. In the sense in which Toynbee is a philosopher of history, a philosopher of history is a man, generally a historian, who tries to make sense out of the mass of events presumed to have occurred. He proceeds from records and signs, or what he supposes are records and signs, and constructs a story of the presumed past: that is history. He then surveys the story he has written, or which other men have written, in the attempt to find the theme of that story, the moral of the tale: his account of his reflections is his study of history. Since the task is so complicated, since history itself is tentative, dependent on the evidence, how can a study of history hope to show the patterns hidden within the histories of civilizations? How can a study of history be true?

Of course, such a study *could* be true; a historian who was at the same time a genius and something of a seer might discover or create an explanation of history that would show that the fortunes and accidents of history are fortunes and accidents only relative to men's ignorance; considered in the new light, history is inevitable.

But although a study of history could be true, it is more likely that, strictly speaking, it is false—that at best it approximates the truth and makes some sense to men with something of the author's intelligence and perspective.

In any case, the truth of such a study is unimportant. A theory with the pretensions of Toynbee's can never be verified because more would be demanded in the way of evidence than scholars could ever give. Not the truth of the theory but its plausibility is what counts; not its conformity to undiscoverable facts, but its organizing power in the face of evidence. Finally, even if a reader rejects a study of history because of its failure to make sense out of the evidence, it is still possible that the work will have had the value of showing a creative mind in its response to the greatest of historical problems.

That Toynbee's study has this latter value is beyond question. To some his theory is plausible; to others it is as clearly false; but to all it is exciting and worthy of respect.

Toynbee's study of history has led him to present and defend the thesis that "societies," not nations, are the proper concern of the historian, and that civilized societies—civilizations—*arise* in response to difficult conditions which present a challenge; *grow* in response to further challenges; *break down,* i.e., cease to respond creatively, because of some idolization of a past self, institution, or technique; and *disintegrate* into a dominant minority, an internal proletariat (*in* the society, but not *of* it), and an external proletariat (formerly, but no longer, *of* the society) as a result of the failure to respond in such a way as to meet a challenge repeatedly presented.

The answer to the central question, "Why do civilizations die?" is that they die as a result of an inability to determine themselves creatively. The failure of self-determination results, if petrifaction does not set in instead, in a schism of the society which is paralleled by a schism in the soul of civilized man.

The thesis, and each point in its defense, is illustrated historically in Toynbee's work. Indeed, one of the values of the work comes from its ability to charm the reader into a reëxamination and reappraisal of the content of history and, of course, from its introducing the reader to many historical findings with which he was not previously acquainted.

Dispassionately considered at some distance from the wealth of historical material which gives the thesis great persuasive force, Toynbee's central claim is perhaps not as remarkable as in the reading of *A Study of History* it seems to be. It may be that in his use of the term "civilization" Toynbee has employed a criterion by reference to which he dismisses cer-

tain societies as primitive. The analysis, then, reveals what his use of the term "civilization" indicates: societies which grew not from favorable, but from unfavorable and challenging conditions.

Similarly, it might be argued that his account of disintegration is a truism handsomely and historically disguised. Of course, civilizations decline before they fall; they fall because they fall apart, and they fall apart because they can no longer hang together creatively.

Even if Toynbee's claim is not as remarkable as in the reading it seems to be, the value of the study is not a function of the remarkableness of the claim. Perhaps for the first time a historian has made the reader see civilizations as, to a considerable extent, they are—not as living organisms, not as accidents, not as the fruits of fortune—but as societies of men, achieving their characters as civilizations from the mode and quality of their responses to challenges, and falling apart when either because of the absence of challenge or because of the presence of challenges too strong to be met, the society and the individuals composing it divide into irreconcilable parts. This, then, is another case of coming to realize what, in a sense, we knew all along—but not in this way. If what Toynbee presents is a truism, at least he has had the wit to see it as a truth and the historical knowledge to make it respectable. Furthermore, he has imagination and spiritual courage.

It takes spiritual courage to argue, as Toynbee does, that history is "a vision of God's creation on the move," and that the historian finds six dimensions—the three of space, then time, life, and the Spirit. He also appraises the chances that man has in Western civilization to pursue his "true" end: glorifying God. And he argues that the laws of nature do not control all of man's action, but that, within limits, man is free; Perfect Freedom, he adds, is to be under the law of God. Finally, he conducts a "survey of saviours," with the result that Jesus alone is considered to have made good his claim to be the son of God.

These beliefs are not unpopular; indeed, they are shared by millions. But what is odd and therefore demanding of courage is the expression of these beliefs in a study of history, not merely as token reminders of Western man's faith, but as necessary to both the understanding and the existence of Western civilization.

Even though it may seem strange and unhistorical to explain history by a declaration of religious faith, it is possible, even for the unbeliever, to appreciate the historical point of Toynbee's declaration of religious faith. In the first place, as Toynbee clearly shows, Western civilization is for the most part a Christian civilization. Secondly, if Toynbee is right in arguing that civilizations rise and grow as they make creative responses, break down and disintegrate as they fail to determine themselves, then to be born and to grow through an exercise of the proper spirit is the special business of any individual or civilization that values life and the special quality of life which creative activity provides. It is certainly excusable for a Christian scholar to make these points in Christian terms.

A particular benefit of Toynbee's spiritual approach to historical problems is his analysis of "schism in the soul" in a disintegrating society. In a growing society men are creative or mimetic; i.e., they are leaders or imitators. But in a disintegrating society there is an increasing tendency to substitute for creativity and mimesis. There are passive and active substitutions. For example, instead of being creative, an individual might be inclined either to live with abandon, to follow his impulses (the passive substitute) or to live with self-control, keeping his passions in check (the active substitute). Truancy (desertion) and martyrdom (action above and beyond the call of duty) are considered as the passive and active substitutes, respectively, for mimesis. Toynbee also considers "the sense of drift" and the "sense of sin" as alternative substitutes

for the feeling of creative advance which accompanies the growth of a civilization. His discussion of other spiritual attitudes and characteristics is intelligent and illuminating.

Toynbee refuses to be either pessimistic or optimistic about the possibility of the survival of Western civilization. Of the twenty-eight civilizations which Toynbee finds in history, only the Western civilization is not clearly disintegrating or already dead. Nine of the remaining ten civilizations have already broken down. There are some signs of breakdown in the West, but they are not conclusive. Toynbee considers that the extreme destructiveness of the atomic bomb together with the continued effort of the Christian spirit might finally bring about a world order that will allow Western civilization to continue to grow. But he likens our present situation to that of the crew of the *Kon-Tiki* approaching a reef which might, or might not, destroy them.

A Study of History is a ten-volume work, and for a full appreciation of the author's style and his depth of historical reference one should go to the work in that form. But a splendid abridgment is available written by D. C. Somervell and worked over by Toynbee in collaboration with Mr. Somervell. The abridgment itself is two volumes in length, but it contains a helpful thirty-eight-page outline of the argument Toynbee presents in his major study.

SUMMA THEOLOGICA

Type of work: Theological treatise
Author: Thomas Aquinas (c. 1225-1274)
First transcribed: c. 1265-1274

This towering edifice of thought, often called simply the *Summa,* stands as a bulwark against the forces of doubt and skepticism which invaded the Western world during the late Middle Ages, toward the close of which St. Thomas created this great summation of philosophical and theological knowledge. In it two of the mightiest forces in the realm of human thought met: Hellenism and Christianity. It was their first real encounter.

Simply stated, what St. Thomas did was to collect and synthesize the philosophical knowledge and thinking of previous eras and apply them to the Christian theology. This was, of course, an immensely ambitious task, and the wonder is that St. Thomas did so well with it. Though unfinished, because of the divine doctor's sudden death from illness, the *Summa* unites, or at least joins elements of thought from the Greek, Arabian, and Oriental traditions in a highly detailed fashion. St. Thomas thus became a historian of philosophy; but he was a critical historian, carefully weighing and evaluating each premise and conclusion.

The largest part of this previous thought is, as might be expected, that of the Greeks. St. Thomas is usually given the credit for having reinterpreted the philosophy of Aristotle on a Christian basis. This statement is, however, something of an oversimplification, for the reading of Aristotle and other great Greek thinkers, including Plato, was a very special one. St. Thomas was himself a magnificent philosopher, and the *Summa* is unquestionably *his* book. What he did, in essence, was to organize the thought of Aristotle along Christian lines, to apply it to the problems and principles of religion. For example, some philosophers had interpreted Aristotle's *Physics* as a denial of Creation; St. Thomas saw it as merely falling short of this fundamental concept.

The *Summa* is an exceedingly long work, running into several volumes, a necessary length in order to approach the achievement of applying Scholasticism,

certainly the prevailing philosophical influence in the thirteenth century, to religion. In doing so, St. Thomas gave credit for ideas and lines of thought to many earlier thinkers, and he found the seeds of much thirteenth-century belief in the works of previous philosophers. His work, then, is in the nature of a summary of past thinking on the highest subjects and a setting forth of the essential principles of Christian theology as he was able to formulate them from this past material and from his own conviction and thinking.

There are three main divisions of the *Summa:* the first dealing with God and the divine nature of the creation of man and the universe; the second, often called the *Moral Philosophy of St. Thomas,* treating man and the goal of his life and the ways of reaching that goal; the third devoted to Christ and His role as Saviour. Within this general framework virtually every possible subject pertaining to theology is discussed: good and evil, pleasure, knowledge, duty, property. The list is almost endless.

The method of attacking these questions is the Socratic one. A basic question is asked and the negative side of it is enforced by a fictitious opponent; then St. Thomas undertakes to resolve the problem and explain the positive side of the contrived argument. This method, besides making for more interesting reading, tends to create an atmosphere giving fairer treatment to opposing beliefs.

The opening of the *Summa* presents a good example. Here St. Thomas poses the question of "Whether, Besides the Philosophical Sciences, Any Further Doctrine Is Required?" How fundamental is the divine doctor's approach can easily be seen: even before beginning his book, he wishes first to convince the reader of the necessity for any sacred doctrine at all. Following the question there are listed two chief objections to the writing of sacred doctrine; then St. Thomas explains the need for it and refutes each objection in turn. This tightly organized discussion is maintained throughout; in a book that is so closely reasoned it is essential.

Part of the reason for this clear organization was the fact that the *Summa* was not primarily intended for learned divines. Instead, it was written for people whom St. Thomas called beginners, the common man in search of the truth. Also, such an intention probably had much to do with the style of the writing. Although the *Summa* is extremely long, it is praised for its economy of language, with no wasted words, no useless introduction of extraneous points of logic, and no pursuit of attenuated lines of reasoning past the point of common sense.

Although much of what St. Thomas has written in the *Summa* has long been accepted doctrine in the Roman Catholic Church, there is for the average current reader considerable material that may strike him as remarkably up to date, for, theology aside, this book is pivotal in the history of Western philosophy.

Possibly most interesting to the modern reader will be, not the ethical elements which are fairly familiar and do not seem to mark such a sharp break with earlier Greek views, but the metaphysical and epistemological aspects of the treatise. Two particularly important issues are raised by St. Thomas in these areas, and both are in opposition to Greek thought, especially that of Plato.

The first of these concerns the very nature of reality, which is the main point of inquiry in metaphysics. While Plato saw reality as made up of essences, largely perceived as abstractions in the mind (here the "way of knowing," the central question of epistemology, enters in), St. Thomas maintained that the basic statement was that something had *being;* that is, it had existence. This is, of course, the basis for an argument that has raged ever since among philosophers: Which is the supreme reality, essence or existence? Which is the more fundamental statement, *what* it is or *that* it is?

In his defense of the latter statement,

St. Thomas propounded principles that might be called Thomistic Existentialism, an expression that may well arouse a reader's interest in view of the present vogue of Existentialist belief and practice. Certainly the conflict created in the *Summa* over this question in the thirteenth century was of vital importance. Equally so was St. Thomas' disagreement with the Platonic belief that man is really two separate things, a soul and a body. To St. Thomas man was a composite, a unity composed of soul and body, both essential to his nature as man.

This conflict connects with St. Thomas' convictions about the "way of knowing" that is basic to his epistemology. Since reality is fundamentally existence rather than essence, in order to *know* this reality man must have a body—he must be able to perceive reality through the senses. Certainly St. Thomas' statements in this area would meet with much warmer approval by most readers today than would the Greek notions concerning reality as essences, known only by abstractions in the mind. The practicality of the Thomistic viewpoint makes it appeal to scientifically minded thinkers of today.

In building this great philosophical and theological structure, St. Thomas dealt with three of the most pressing problems in the thinking of the thirteenth century—the nature of being, of man, and of knowledge—and these three subjects parallel the divisions of philosophy as it is generally studied today: metaphysics, ethics, and epistemology. In approaching this skillful and subtle blending of theology and philosophy, the reader must be willing to do what nearly every philosophical writer demands: he must be agreeable to accepting certain general premises or principles. Without these, few philosophers can operate, and St. Thomas is no exception. He assumes certain beliefs in his reader (the prevailing beliefs toward the close of the Middle Ages) concerning theology and religion. Granting these convictions, the reader will find in the *Summa* well-documented (quotations are frequent) and carefully reasoned statements on both sides of every issue involved in the Christian doctrine.

This work, which death ended as St. Thomas was working on the article about the sacrament of Penance, has been widely translated into most modern languages and continues to be assiduously studied by all who wish to grasp the moment when, in the opinion of many, modern Christian theology began.

THE SUNKEN BELL

Type of work: Drama
Author: Gerhart Hauptmann (1862-1946)
Type of plot: Poetic fantasy
Time of plot: Indefinite, timeless
Locale: A mountain, a valley, and the paths between
First presented: 1897

Principal characters:
HEINRICH, a bell-founder
MAGDA, his wife
THEIR CHILDREN
RAUTENDELEIN, an elfin mountain sprite
OLD WITTIKIN, her grandmother, a sorceress
THE NICKELMANN, an elemental water spirit
THE VICAR,

THE SUNKEN BELL by Gerhart Hauptmann, from DRAMATIC WORKS OF GERHART HAUPTMANN. Translated by Charles Meltzer. By permission of the publishers, The Viking Press, Inc. Copyright, 1914, by B. W. Huebsch. Copyright, 1942, by Ludwig Lewisohn.

THE SCHOOLMASTER, and
THE BARBER, representatives of the world

Critique:

This play is the most autobiographical yet poetic of all the great Silesian playwright's efforts in that he symbolically discusses the problem of the artist against the world, the creative spirit against reality. The problem of living a personal life while maintaining standards of idealism, of making a living by artistic means, is his own very real problem—one which Hauptmann himself did not solve, having outlived his creative power. The play remains as a strange sort of masterpiece, however, expressive of the revolt from naturalism, a discarding of the "slice of life" technique for which the playwright is most famous.

The Story:

In a mountain forest glade Rautendelein, a beautiful elf-child, sat singing and combing her long, golden hair while calling to a water spirit, the Nickelmann. She made fun of the croaking froglike monster who came out of a nearby well. Into that setting skipped a faun who seemed enamored of the lovely sprite and who invited her to be his love. She refused, as if this were not her destiny. When she left, the wood and water sprites discussed the intrusion of man in their hallowed realms, the former having that day forced off the road and into a valley lake a bell meant for a mountaintop church. The bell-founder himself appeared, quite exhausted and badly injured from his fall. He collapsed before the cottage of Wittikin, a witch whom mortals in the region greatly feared. Her granddaughter, Rautendelein, strangely drawn to the thirty-year-old Heinrich, made him a bed of straw and gave him milk to drink.

Heinrich was also drawn to this beautiful creature whose speech was song and who made him glad to leave the life-death below. He had tried to match the musical note of her voice in his supreme creation, the bell even then in the lake. He called her his sweet fantasy and the glade his real home. He begged for a dying kiss. Wittikin told the child all mortals die while they, the mountain folk, Thor's children, must go about their immortal business.

When voices interrupted a merry troll dance, Rautendelein feared she would lose this strange man. A wood sprite answered the rescue party, which consisted of a clergyman, a teacher, and a barber —envoys of the outer world of spirit, mind, and body. The Vicar, spirit-weak, could not go on, though the Barber urged them all to leave the bewitched area and the Schoolmaster declared such an attitude mere superstition. Frightened, each addressed Wittikin, who in turn ridiculed their master-worker and his trade as well as their respective callings, for she and her kind hated clanging bells and all human enterprise. The villagers carried Heinrich away as a group of elves and sprites danced furiously. Rautendelein also danced, though she told the Nickelmann her spirit was not in it. They examined in wonder a tear from her eye, a globe of human pain. Thor flashed out and mocked her with raindrops. The Nickelmann warned her not to live with this half-man who belonged partly in their world, but she turned to the world of men.

In the meantime, the bad news had reached the bell-maker's home. Magda, Heinrich's wife, told a neighbor what labor the task had cost her husband and then went off to meet her husband's body, terribly disconcerted by the pallbearer appearance of the rescuers. Heinrich revived and, speaking as one already dead to his anxious wife, begged her pardon for hurts done. He renounced his great work as a misshapen thing providentially destroyed—a work for the valley rather than for the mountain tops. Saying that

he now wanted no part of this world of flesh, he refused all aid and became unconscious. The Vicar would not seek aid from Wittikin; but Rautendelein, thought to be deaf-mute Anna from the wayside inn nearby, breathed life into the body while the villagers sought other help. Heinrich, recovering, recognized her as nature, essential life, beauty; he would go with her onto the mountain. He declared to the returning Magda that he would live, though he was unaware of her joyful embrace.

Heinrich's presence in the mountains irritated all the supernatural folk. Taking up quarters in an abandoned glassworks, he mined ore, cut trees, and worst of all, made Rautendelein his bride. The Nickelmann was jealous, though the wood sprite said she would never love a water spirit, at least not as long as Wittikin remained the bell-founder's friend. When these creatures teased Rautendelein about her earthly lover, she replied that their accursed race could by his industry and strength become renewed.

The Vicar, now dressed in mountain costume and determined on his course, interrupted this argument. He accused the sprite of bewitching and holding Heinrich without his consent. This charge she denied. At that moment the master craftsman appeared. Misled by flattery, Heinrich declared by occult signs that he was a new man, and he drank to the Vicar's health while explaining his exuberant yet fundamental new life.

The bell-founder's vision was a chime of the finest metals which would ring by itself, through God's will and for no earthly church. The Vicar, denouncing this ecstasy, recounted Heinrich's earthly obligations to the Church and especially to his bereaved wife and children. He said it would be better if Heinrich were dead than to see him sustained by supernatural and sacrilegious beliefs. When Heinrich defended Rautendelein and his new life, the minister declared that both the people and God would crush him, that the arrow of rue would pierce though not kill him. This arrow could not pierce him any more than his great bell could ever toll again, Heinrich declared.

Some time later Heinrich, desperately working his forge, drove his dwarf helpers to exhaustion in an attempt to create his beatific vision, to mold the ideal. As one dwarf whispered in his ear, another angrily shattered the piece on which they worked so furiously; it was imperfect. Heinrich gave them a holiday and declared all could go to the devil and he would garden, eat, drink, sleep, and die. Exhausted, he dreamed that the Nickelmann ridiculed his mortality, his weakness, and his uncompleted works. He thought his old bell longed to ring out, though choked with blood and sunk so deep. He awoke in terror and called Rautendelein for comfort; she responded by calling him her God and caressing him into illusions of immortality.

Incompleteness and imperfection goaded him still, however, and he struck out pridefully for work. He was warned not only by her but by the spirit of the wood, the faun of sensuality, and by distant voices which cried out from below. Though he thought himself triumphant, a half-remembered tolling unsettled him as the phantom forms of his two children brought him a pitcher of Magda's tears and the news that her dead hand rang the sunken bell. Heinrich renounced Rautendelein and tore himself from her.

At midnight, near the well, the weary Rautendelein met her fate as the bride of the Nickelmann and sank into the water. Wood and water spirits discussed the matter, and the former prophesied that a man child would soon fill a watery cradle. Meanwhile, defiant Heinrich called out for his loved one, ready to throw a stone at parson, barber, teacher, or sexton. Wittikin barred his way and pointed to a flaming, incomplete cathedral-castle. Determined to go on and yet exhausted, he drank from the well before he attempted to reach the flaming ruins.

A beloved voice sang a goodbye, though the sound was only half remembered.

Wittikin comforted Heinrich in his final minutes, told him he was a hardy one, and granted him a boon. He drank first a goblet of the white wine of life, which he drained to the last drop. Then he drank a second of red, of the questing spirit. Just then Rautendelein appeared, though urged back into the well by the Nickelmann. Heinrich called for the final goblet of yellow wine, which was brought by Rautendelein. This he felt was all aspiration, sun wine poured into his veins now by the evanescent one. Only now, in death, did the master bell-founder, embraced and kissed by his great love, hear the chimes of the sun break through the night of life into the dawn of eternity.

THE SUPPLIANTS

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Classical tragedy
Time of plot: Immediately after the War of the Seven against Thebes
Locale: Eleusis, not far from Athens
First presented: c. 424 B.C.

Principal characters:
THESEUS, King of Athens
AETHRA, his mother
ADRASTUS, King of Argos
EVADNE, Capaneus' wife
IPHIS, her father
CHILDREN OF THE SLAIN CHIEFTAINS
THE GODDESS ATHENA
HERALD OF CREON
CHORUS OF ARGIVE MOTHERS

Critique:

Though *The Suppliants* is not a well-constructed play, it has as much tragic feeling, eloquence, and imagination as any other of the ancient Greek tragedies. The Peloponnesian War so dominated the thought of Euripides that every one of his plays set in Athens is easily seen as a lesson to his fellow citizens and a warning against the follies of war. But even though *The Suppliants,* like *Andromache* and the *Herakleidae,* is marred by this didactic urgency, it profoundly embodies a universal theme: the criminal folly of men who kill men and the desperate need for religion, law, and human compassion.

The Story:

Adrastus, the Argive king who had led the disastrous war of the Seven against Thebes and had alone escaped with his life, brought the mothers and the children of the slain chieftains to Athens, the most democratic and hospitable city of Greece. There they gathered at the temple of Demeter at Eleusis, and when Aethra, the mother of Theseus, came to pray they formed a ring of supplication about her, begging for help in recovering the dead bodies of their sons for burial according to the prescribed rites. The anguish of the mothers so moved Aethra that she sent at once for her own son.

The powerful young king closely cross-examined the defeated old ruler and, after discovering that Adrastus had foolishly married off his daughters to quarrelsome exiles, Tydeus and Polynices, and had even more foolishly engaged in war against Thebes despite the advice of the prophet Amphiaraus, refused to help. But Aethra discreetly reminded her son that although his logic was sound as far as it went, he was nevertheless obligated

by honor and the religious customs of Attica to go to the aid of all who sought proper burial and funeral rites for the dead. Theseus, recognizing the wisdom and humanity of her counsel, departed to seek a vote of the Athenian assembly on the matter.

Upon his return, Theseus announced that with the support of the assembly he was ready to send two messages to Creon, King of Thebes: the first a polite request for permission to bury the dead, to be followed in case of refusal with a warning that his armies were on their way. But he was interrupted by the arrival of an insolent herald from Creon who demanded in the name of his despot that Adrastus be driven from Athens. The herald added that courageous wisdom called for peace. Theseus, although he detested war, felt obligated by the ancient laws of the gods to bury the dead, by force of arms if necessary. After a heated exchange of words the Theban herald withdrew and Theseus prepared for battle. He rejected Adrastus' offer of aid, for he was unwilling to blend his fortunes with those of a king who had brought upon himself the wrath of the gods. As Theseus marched off with his troops, the chorus chanted fear of the fickleness of heaven and prayed for deliverance.

Soon a messenger, bringing news of Theseus' victory, described how the Athenians arrived at the Theban gates, expressed a desire to avoid war provided they were permitted to bury the Argive chieftains, but finally found it necessary to slaughter the Thebans. But Theseus, refusing to enter the gates and sack the city, had personally gathered together the dead bodies and washed their wounds. Adrastus, deeply moved, lamented that the Thebans had not learned the lesson of compromise from his own experience and wished that he, too, had died with his fellow warriors.

When the bodies were brought to Athens, Adrastus delivered a eulogy over each (Capaneus, Eteocles, Hippomedon, Parthenopaeus, Tydeus, and Polynices) before they were prepared for cremation on the funeral pyre. Suddenly Evadne, widow of Capaneus, appeared on a rock overhanging the burning pyre, determined to marry him in death as she had in life. Her aged father, Iphis, pleaded with her in vain. Dressed in festive garments, she leaped into the fire. As the children of the cremated warriors carried away the ashes in funeral urns, the grief-stricken Iphis withdrew to the dark interior of his house to die.

Marching in funeral procession, the children (thereafter known as the Epigoni) chanted with the chorus an oath to avenge their fathers. Theseus extracted from them a promise, too, that they and all their children would always remember the kindness they had received from Athens and honor the city of democracy. But before the children could carry off the ashes of their fathers, the goddess Athena appeared in mid-air and called upon Theseus not to permit the ashes to be returned to Argos. Instead, after appropriate animal sacrifices, they must be delivered to the safekeeping of the oracle at Delphi. Then, turning to the children, Athena prophesied that when they reached manhood they would successfully sack the city of Thebes and avenge the slaughter of their fathers.

I SUPPOSITI

Type of work: Drama
Author: Ludovico Ariosto (1474-1533)
Type of plot: Farce
Time of plot: c. 1500
Locale: Ferrara, Italy
First presented: 1509

Principal characters:

DULIPPO, the true Erostrato, posing as a servant
EROSTRATO, the true Dulippo, posing as a student
POLYNESTA, a young lady of Ferrara
DAMON, a wealthy merchant, her father
CLEANDER, an ancient doctor of law, her suitor
A SIENESE, posing as Erostrato's father
PHILOGANO, a wealthy Sicilian merchant, true father of the true Erostrato
PASIPHILO, a meddlesome parasite
BALIA, Polynesta's nurse

Critique:

Ariosto wrote two versions of his famous *I Suppositi* (*The Substitutes*) the first in prose, the second in poetry; the action, however, is essentially the same in each. The play stands as an excellent example of the classical influence on Italian Renaissance drama. It follows to the letter the rules for a five-act structure laid down by Landino; it adheres strictly to the unities of time, place, and action; it follows a Terentian plot line and employs the favorite Plautinian theme of mistaken identity. The play is also important in the history of English drama. Translated by George Gascoigne (under the title *Supposes*) for production at Gray's Inn in 1566, the work had a strong influence on the development of Elizabethan comic form, as may be seen from Shakespeare's early *The Comedy of Errors*. Aside from these historical considerations, *I Suppositi* is good comedy in its own right—a fast-moving, ribald, and extremely playable piece.

The Story:

Balia, nurse to beautiful young Polynesta, was concerned over her mistress' practice of sleeping with her father's servant, Dulippo. Polynesta reproved Balia, reminding her that it was she who had first given Dulippo access to her bedroom but reassuring her by giving the following situation.

Dulippo was, in reality, not a servant, but Erostrato, the son of a wealthy Sicilian merchant. Having come to Ferrara to pursue his studies, he had fallen in love with Polynesta upon his arrival. Consequently, he had taken the name of his servant Dulippo and secured employment in the house of his beloved's father. Meanwhile, the true Dulippo had assumed the identity of Erostrato and occupied the house next door.

This affair had been going on for two years; but now, Polynesta observed, it was being complicated by the fact that the doddering old doctor of law, Cleander, had become a suitor for her hand, tempting her father with an offer of two thousand ducats. Dulippo was attempting to forestall him by having the false Erostrato ask for her, too, and by having him meet Cleander's offer.

The old doctor arrived in the company of his ever-hungry parasite, Pasiphilo, and the two ladies retired. Cleander's eyesight was so bad that he could not tell who they were. Under Pasiphilo's prodding, Cleander boasted that he would go to any price to secure Polynesta. He had, he claimed, amassed a fortune of ten thousand ducats during the time he had lived in Ferrara, and he boasted that this was the second fortune he had made. The first he had lost at the fall of Otranto twenty years before. That loss, he recalled sadly, was nothing to the loss of his five-year-old son, captured by the Turks during the battle.

After Cleander had gone, Dulippo appeared to invite Pasiphilo to dinner. The false Erostrato confronted Dulippo with bad news: Damon, Polynesta's father, doubted Erostrato's ability to match Cleander's offer for his daughter. The two connivers agreed that they must

devise some ruse to convince the grasping merchant of their ability to pay.

Dulippo, to alienate Cleander and Pasiphilo, told the old doctor that Pasiphilo had insulted him, illustrating the insults in an extremely comic way. After Cleander had left enraged, the false Erostrato arrived, this time with good news. He had met a foolish Sienese gentleman whom he had frightened with the claim that all visitors from Siena would be persecuted in Ferrara. The Sienese had sought protection by agreeing to pose as Erostrato's father. He would meet any sum that Cleander could offer.

But the trick was never played. Damon had overheard Balia quarreling with a servant over the propriety of Polynesta's conduct and had learned of his daughter's two-year-old affair. Dulippo and Balia were thrown into Damon's private dungeon. Damon, aware of the extralegal nature of this procedure, swore the servant to secrecy, but, unknown to him, Pasiphilo, who had been sleeping off an attack of indigestion in the stables nearby, had awakened in time to overhear everything.

Meanwhile, to complicate matters further, Philogano, Erostrato's true father, had arrived from Sicily. He had written asking Erostrato to return home but his pleas had been ignored, and he had decided to come in person for his son. He was conducted to Erostrato's house by a local innkeeper. The false Erostrato saw him in time, however, and attempted to hide.

A hilarious bit of byplay followed in which the Sienese, aided by Erostrato's servants, on the one hand, and Philogano, assisted by his servants, on the other, both claimed to be Erostrato's father. Finally Philogano espied the false Erostrato, whom he knew as his servant Dulippo, and called on him to substantiate his claim. He was confounded when the real Dulippo declared that he was Erostrato, that the Sienese was Philogano of Sicily, and that the old man was an impostor or mad. Certain that Dulippo had done away with his son, Philogano went off to seek aid from the authorities.

Pasiphilo arrived to cadge a dinner from Erostrato. Concerned over the affair with Philogano, for he really loved the old man who had been a father to him, the false Erostrato asked Pasiphilo if he had seen Dulippo, and Pasiphilo told him the whole story of the discovery and imprisonment. Afraid that the ruse had gone too far, the servant rushed off to confess all to Philogano, leaving Pasiphilo, to the latter's delight, in charge of the dinner.

Philogano returned with the lawyer he had retained—old Cleander. He explained how his trusted servant whom he had saved from the Turks twenty years before had betrayed him. On hearing his story, Cleander closely questioned Philogano about the boy. To Cleander's delight, the real Dulippo turned out to be the old man's long-lost son.

Next came Damon. Polynesta had revealed the whole truth of her affair, and he had rushed out to check up on her claim that his servant was actually the wealthy and highborn Erostrato.

Finally the false Erostrato returned to make his confession, and all the entanglements were straightened out. The true Erostrato was released and united with his mistress, whom his father promised to procure as his bride—thereby pacifying Damon. Cleander renounced his claim on Polynesta; he had wanted a wife only to produce an heir and now he had one in the true Dulippo. Even Cleander and Pasiphilo were reconciled, and Pasiphilo was given a permanent invitation to dine at Cleander's house.

SURRY OF EAGLE'S-NEST

Type of work: Novel
Author: John Esten Cooke (1830-1886)
Type of plot: Historical romance
Time of plot: 1861-1863
Locale: Virginia
First published: 1866

Principal characters:
LIEUTENANT COLONEL SURRY, the narrator
MAY BEVERLEY, later his wife
COLONEL MORDAUNT, an embittered, melancholy planter
FENWICK, his enemy
MRS. PARKINS, Fenwick's confederate
HARRY SALTOUN, a young officer, Mordaunt's son
VIOLET GRAFTON, an orphan
ACHMED, Mordaunt's Arab companion
GENERAL STONEWALL JACKSON
GENERAL J. E. B. STUART
GENERAL TURNER ASHBY
MAJOR JOHN PELHAM
CAPTAIN WILLIAM D. FARLEY, a Confederate scout

Critique:

Surry of Eagle's-Nest, a romantic, historical novel of 132 brief chapters by Captain John Esten Cooke of the Confederate army, purports to be "the memoirs of a staff-officer serving in Virginia." It blends many facts and much fiction; and, even if its flavor is extremely melodramatic, in keeping with the literary style of its author's generation, it has continued to fascinate readers for nearly a hundred years. For the reader who might want to follow Surry's fortunes to the end of the war Cooke composed a sequel, which he completed three years after General Lee's surrender. Written in the same vein as *Surry of Eagle's-Nest,* but somehow not so well known, is *Mohun,* "the last days of Lee and his paladins."

The Story:

Cavalier Philip Surry, who rode and fought under Prince Rupert in the English Civil War, escaped to Virginia when King Charles I was beheaded. Establishing a home, which he named Eagle's-Nest, on the Rappahannock River below Port Royal, he enjoined in his will that the oldest son of the family in each generation should sign himself "Surry of Eagle's-Nest."

The present Surry, who had attended the Virginia Military Institute for one session and had studied law at the University of Virginia, was in Richmond in April, 1861, when the State Convention passed its ordinance of secession. One evening at the Capitol Square he saw with rapture a beautiful girl, whose dropped handkerchief contained the initials, M.B. On another day, in Hollywood Cemetery, he witnessed by chance a duel between a tall, bronzed stranger named Mordaunt and one Fenwick, the encounter ending when Mordaunt put a pistol bullet through Fenwick's lungs. Surry left Richmond the proud recipient of a captain's commission in the Provisional Army of Virginia, and in his new gray uniform he rode toward Harper's Ferry for duty under Colonel Jackson.

Losing his way in the Wilderness, which bordered the Rapidan River, he spent a night in a house where dwelt an insane woman in white, still possessing traces of youthful beauty, who was attended by her lovely young cousin, Violet Grafton, and by a harridan, Mrs. Parkins. Surprisingly there appeared at this house Fenwick, whose duel wound

had not been fatal. In the night "the White Lady," tiptoeing into Surry's room, slipped into his coat pocket a package bearing the words, "Read these when I am dead—and remember

Your own Frances."

Further, while en route to Harper's Ferry, Surry was overtaken by a hurricane in a forest and was knocked from his horse by a large limb. He was stunned and his arm was broken. A female equestrian, whom the flying branches had spared, ordered her servant to take the injured man to her father's home, "The Oaks." There he convalesced under the eyes of Colonel Beverley and his daughter May, his rescuer and the owner of the handkerchief which he had picked up in Richmond. Surry's heart was fully captivated, but May was already bound by a between-fathers contract and a young-girl engagement to Frederick Baskerville. The fact that her new lover knew Baskerville to be a scoundrel made Surry's plight doubly bitter.

Fairly near "The Oaks" was the home of Mordaunt, which Surry visited. Its owner, who lived hermit-like with Achmed, a faithful Arab, was destined to become one of Surry's best friends. Mordaunt's air of melancholy indicated the gentleman's deeply tragic past.

After long delays, Captain Surry finally reported for duty to Colonel Thomas J. Jackson, who made him an aide-de-camp. Shortly afterward the young staff officer met Colonel J. E. B. Stuart. The two colonels, soon to become generals, would be Surry's idols to the end of his days.

Before their first battle Surry and Mordaunt, now a Confederate colonel, saw an eerie night burial in the garden of a stone house at Manassas. They observed on the scene Fenwick, the Parkins woman, and Violet Grafton. The dead person was the insane "White Lady" of the Wilderness. Again Mordaunt tried to kill Fenwick, but without success. Soon afterward Surry delivered to Violet Grafton the package which her cousin had put in his pocket.

Wounded in the Battle of First Manassas, Surry was taken to the Fitzhugh home, "Elm Cottage," where he was well nursed. Mrs. Fitzhugh, charmed by Violet Grafton, gave the orphan girl a home.

In 1862, having recovered from his wound, Surry was with Jackson throughout his spectacular Valley Campaign and held General Turner Ashby in his arms when that "Knight of the Valley" expired on the battlefield. Briefly a prisoner, he met Sir Percy Wyndham, an Englishman wearing Federal blue. Also he met and admired Captain Farley of Stuart's staff, a scout extraordinary. When Jackson joined General Lee near Richmond to defeat McClellan, Surry shared in that campaign; then he was back near Fredericksburg, in the Wilderness area.

There one night, peering through a window shutter at the house where he had first seen "the White Lady" and Violet Grafton, Surry heard Fenwick, while intoxicated, acknowledge himself to be a Yankee spy. Moreover, Fenwick reviewed to Mrs. Parkins the story of his and Mordaunt's enmity. Years before, Mordaunt and Fenwick, youthful friends, had become rivals for the love of Frances Carleton. When she married Mordaunt, Fenwick planned revenge. Still posing as a devoted friend, he utilized a trip of Mordaunt's to London to forge a letter which made Frances believe that her husband had landed in New York and was requesting her to let Fenwick escort her there to meet him. Aided by the easily bribed Mrs. Parkins, Fenwick abducted his friend's wife to Maryland, where she gave birth to a son, who was afterwards reported dead, and where she contracted a fever which permanently affected her brain. Imitating Frances Carleton Mordaunt's handwriting, Fenwick perpetrated another forgery which duped Mordaunt into believing that his wife had forsaken him. Embittered, the young husband left Virginia for a long sojourn in Arabian

lands. After drunken Fenwick's remarkable disclosure Surry captured him, but the prisoner escaped after bribing a guard. At a later date, however, in a face-to-face combat, Mordaunt pinned his enemy to a tree with a thrust of his sword.

Surry, who, as the war continued, rose to be major and later lieutenant colonel, saw old Stonewall Jackson, Longstreet, and Lee defeat Pope at Second Manassas. In the Maryland campaign which followed he was captured, interviewed by McClellan, and placed aboard a prison train headed for Baltimore; but he escaped by jumping through a window while the train was in motion. In December, 1862, he was present when Lee's two corps under Longstreet and Jackson repulsed Burnside at Fredericksburg. There he saw the youthful artillery genius, Major John Pelham, master-maneuver his guns. An ardent friendship between Surry and Pelham continued until the gallant young Alabaman was killed in battle.

The spring of 1863 brought Surry abundant joy. When Colonel Beverley's wealth at "The Oaks" was destroyed by invading armies, Frederick Baskerville lost interest in May so completely that he released her from her engagement. Consequently she married Surry, with her father's sanction.

Among Surry's friends was Harry Saltoun, a young Confederate lieutenant from Maryland. Fenwick, who repeatedly recovered from seemingly mortal wounds, by means of a lying anonymous letter provoked Saltoun to challenge Colonel Mordaunt to a duel. Tragedy was averted, however, when Violet Grafton sent Mordaunt the paper in which "the White Lady," Mrs. Frances Carleton Mordaunt, had recorded the whole truth about Fenwick and his evil deceptions. Also, through an affidavit of a Maryland woman, Harry Saltoun was proved to be Mordaunt's own son.

Fenwick's ultimate villainy was the abduction of Violet Grafton, but Mordaunt's devoted Arab companion, Achmed, trailed the knave to his hiding place. There Mordaunt and Fenwick had their final fight, but it was Achmed, not Mordaunt, who killed Fenwick with a gleaming dagger. Sadly, however, a ball from the dying villain's pistol wounded Achmed, who expired in the presence of the two persons whom he loved, Mordaunt and Violet Grafton.

"Fighting Joe" Hooker, who had succeeded Burnside as commander of the Federal army of invasion, thrust at Lee in the Wilderness, on the south side of the Rapidan and Rappahannock rivers. In a brilliantly conceived surprise movement Stonewall Jackson struck Hooker's right flank at Chancellorsville, to win a thrilling victory. This Southern triumph was dearly bought, for in the woods, on the night of May 2, 1863, Jackson was wounded by his own men, and on Sunday, May 10, that irreplaceable hero breathed his last.

Surry of Eagle's-Nest survived to tell his story and that of the war years. For him, only the ghosts of the past remained.

TALES OF ISE

Type of work: Stories and poems
Author: Arihara no Narihira (825-880)
Time: Ninth century
Locale: Japan
First transcribed: Ninth century

Both the work commonly known as the *Ise Monogatari* (*Tales of Ise*) and the identity of its author have been long disputed. However, it is generally conceded that the principal author was Narihira and that, as the collection of tales and poems now stands, later hands made additions after Narihira's death.

There are slight differences in text and sequence among the various hand-copied versions that have survived, but in general the work consists of 125 episodes, most of which open with the phrase, "Once upon a time there was a man. . . ." These episodes, put together with no particular order, chronologically or otherwise, vary in length and contain poems, sometimes only one, sometimes two or more, mostly by Narihira. Almost all of these episodes deal with amorous dalliances, and in time cover the hero's life from the time of his maturity rite to his death. That many of the tales are autobiographical in nature, based on real people and events, is undeniable.

This work, although slight, has a position in Japanese literature out of proportion to its length. Its strong influence may easily be seen, for instance, in Lady Murasaki's *Tale of Genji* (*Genji Monogatari*). The hundreds of later commentaries and studies dealing with the *Ise Monogatari* attest to its importance. Because of its episodic and disordered nature, no synopsis is possible, but through the 125 episodes there runs the central theme of the loves of the principal author who never clearly identifies himself, but who expresses the many aspects and manifestations of love: its joys, its despair, its pain, its triumphs, its comedy. A summary of some of the episodes follows:

Not too many years after the capital has been moved from Nara to Kyoto (A.D. 794), there lived a man who loved love. Shortly after his maturity rite, which at that time was usually at the age of eleven and when the boy had grown four and a half feet tall, the youth went falcon hunting at Kasuga in the former capital. There he happened to see two beautiful sisters and sent them a poem. The poem begins the description of the love life of this "man."

The later Imperial Consort Takako was the daughter of Middle Counselor Nagayoshi; in A.D. 859 she served as one of the performers at a court ceremony. About that same time the hero of the *Tales of Ise* met and began to visit her. When their love affair began to be bruited about, the girl was made unavailable by the simple expediency of placing her in service at court where, in 866, she became the consort of the Emperor Seiwa.

Tiring of life in the capital, the man went on a trip to eastern Japan, but he has gone no further than the border of Ise and Owari Provinces when he became homesick and composed poems to express his nostalgia. He met an itinerant priest, saw Mount Fuji for the first time, and composed a poem. Entering the province of Musashi, at the Sumida River which runs through present Tokyo, he composed a celebrated poem of nostalgia concerning the oyster-catcher birds. In Musashi he also met and was attracted to various women. Later he wandered through the region to the northeast, where he made love to the local country women.

A check with the Imperial Anthology, the *Kokin-shû* (*Poems, Old and New*, A.D. 905)—for of the 209 poems in the *Ise Monogatari*, sixty-two also appear in the *Kokin-shû*—reveals that the woman in Episode 19 is in all likelihood the daughter of Ki no Aritsune, who is mentioned in Episode 16. Aritsune was a close friend of Narihira, and at least one of Aritsune's daughters married Narihira, perhaps the one presented in Episode 19. It has also been thought that one of the girls in the first episode is the same girl as well. Aritsune had an unfortunate life, according to the standards of the court nobility of the time. His younger sister was the mother of Emperor Montoku's first born son, Prince Koretaka. But in 850, the year Montoku succeeded to the throne, another son, Prince Korehito, was born to Akirakei-ko, a daughter of Fujiwara no Yoshifusa, just at the time when the Fujiwara clan under Yoshifusa was about to achieve its hegemony at the court—a power which they achieved largely by intermingling with the impe-

trial family through their daughters' marriages to future emperors, or through becoming the mothers of future emperors. No doubt Montoku was inclined to make his older son his successor, but because of pressure brought upon him, the Fujiwara-mothered Korehito succeeded him. This accession left Aritsune on the outer fringe of power, and his subsequent career as a courtier was not a happy one. Yoshifusa went on to become prime minister during Montoku's reign.

Friends since early childhood, this daughter of Aritsune eventually married Narihira, but Narihira did not long remain faithful to her. However, scattered through the earlier episodes are hints which cause the reader to believe that she managed to draw him back to her after each infidelity.

There is also the eternal triangle involving two men and one woman, with the usual tragic results. The woman in this case had been waiting three years for the return of a man who had left to make his way in the capital. Meanwhile, she was courted by a second man, who finally won her promise of marriage. The first man, returning on the wedding night, learned what had happened during his absence and left the woman with his blessing. Following him, she lost her life.

There are passages of young love between a weakling son of good family and a household maid; or the love of a young girl, too shy to make her feelings known, who dies with her love unrequited as a result; of an affair between two faithless people who send each other poems charging the other with faithlessness; of a beloved wife whose husband is so busy with his duties at court that she feels neglected, and goes off with another man to the country. Eventually the husband is appointed an imperial emissary to an important shrine and there meets the woman, who is now the wife of a country official. She realizes her mistake, and becomes a nun. There is the story of an elderly woman, the mother of three sons, who is amorously starved but too diffident to say so openly, so she tells her sons of her craving as something she had dreamed. The third son alone is sympathetic to his mother's plight, and he arranges for her relief through the kind offices of the handsome Narihira.

From the earliest times it had been the custom for the emperor to appoint through divination an unmarried imperial princess to serve as the head priestess at important shrines. In Narihira's time the head priestess of the great shrine of Ise was Princess Yasuko, second daughter of Emperor Montoku. Her appointment, made in 859, lasted until 876. Sometime after her appointment, there appeared in Ise a handsome inspector in the guise of a falcon hunter. The priestess, having received word of his arrival on official matters, greeted him with special kindness; the meeting led to their falling in love with each other. For the sake of discretion she waited until night before paying him a visit, and she left long before dawn. That same morning a messenger arrived from her with a poem, the gist of which said, "Did you come to see me last night, or was it I who went to see you? I do not remember. Nor do I know whether it was all a dream, or was real."

Narihira replied with another poem making a tryst for that evening, but the governor of the province gave an all-night banquet; thus Narihira's plans were thwarted because on the following day it was necessary for him to continue his tour of inspection. The lovers parted, promising each other in poems to meet again, somewhere, sometime.

So the episodes go, to end with the poem which might be roughly translated:

Long have I known
That this last journey must be made,
But little did I know
That it might be so soon.

TALES OF SOLDIERS AND CIVILIANS

Type of work: Short stories
Author: Ambrose Bierce (1842-1914?)
First published: 1891

Ambrose Bierce wrote volumes of acid, satirical prose in his long career as a journalist, and even managed to get a somewhat pretentious twelve-volume edition of his collected works published. Most of it, because of its time-bound nature, was doomed to oblivion by the time the edition appeared. The work that continues and promises to survive is the collection of short stories titled *Tales of Soldiers and Civilians*. Bierce's literary reputation rests essentially on this book.

The bland title of this collection stands in ironic contrast to the vision of life which informs the stories themselves. Indeed, Bierce seems to have striven for bland, noncommittal titles to most of his stories. Titles like "Chickamauga," "An Occurrence at Owl Creek Bridge," and "The Mocking-Bird" tell little of the macabre nature of these tales. Bierce seems to have chosen his mild titles with deliberate irony.

When this volume was reprinted in 1898, it was given a more meaningful title, *In the Midst of Life*. The irony is more obvious and more indicative of the true content of the book: in the midst of life is death.

Death is the sole absolute of this book, the common denominator of each story, and the final proposition in a logic of ruthless necessity. Each protagonist is part of a greater logic; each is subordinate to the plot, and each is cursed. Death is separated from life, is raised up as a separate principle antagonistic to life, and becomes an entity in its own right. Death is seen as a hostile specter, rather than a normal process of life. As such, Death seeks to conquer life rather than aid it. Death then becomes an inevitable victor which "has all seasons for his own," as Bierce was fond of remarking.

Against such a powerful antagonist the heroes become victims in a web of cruel necessity, shadow figures drawn into the Valley of the Shadow; and as such they are depicted with sharp, relentless strokes. Bierce's heroes are essentially lonely men who derive their reality from the fear they experience. These men are cursed and driven by the logic of their curse. Their strongest motivation is fear, an all-pervasive anxiety that frequently annihilates them. The success of each story depends on its ability to arouse this same fear in the reader.

In consequence, Bierce places a great value on courage, fearlessness in the face of death. However, he is acute enough to see that courage is not so much fearlessness as it is a greater fear overcoming a lesser fear, in most cases a fear of dishonor overcoming a fear of death. Courage, then, is the faith that one's honor is more important than one's life. Frequently the heroes Bierce admires court death with an awesome recklessness. His heroes are inevitably damned. There is no escape, no transcendence, and no salvation from the macabre situations into which they are drawn. Their dooms are inescapable facts. But the measure of their manhood is how they meet death.

Bierce's vision of life is fatalistic, but there is more to it than that. Avenging Furies hover about his stories, but they are not the same Furies that haunted Orestes. Bierce is nihilistic, but inevitably there is a macabre humor in his nihilism. The acid, satirical touch that colors the rest of Bierce's work is present here as well. Bierce's Furies are diabolical jesters, who love irony more than they love the wretched human spirit. His Furies are divine practical jokers, who drum "Dixie" and "John Brown's Body" on the human skull for laughs. One can scarcely tell whether the shriek one

senses in Bierce's prose is that of humor or horror.

Bierce's grotesque wit serves as a relief from the horror of his situations. A related technique that serves the same purpose is his ironic stance, one which removes him from the petty human scene and separates him from the terror of his heroes. Bierce assumes a godlike attitude that determines the objective nature of his prose. He uses a naturalistic style that is precise in diction, spare in depiction, ironic in narration.

In effect, Bierce takes on the cruel role of the Furies in narrating his stories, and the tone of his prose is frigid, caustic, and inhuman. Yet it is precisely this emotional sterility, this godlike irony, that makes his stories so powerfully chilling. If, for example, Bierce were to sympathize with his heroes, we would have pathos rather than terror. The very lack of an appropriate emotional response in the narration stimulates to an excessive degree the proper emotional response in the reader. The fact that Bierce himself was caustic, cruel, and sharp, demanding perfection of his fellow human beings, admirably served his limited artistic abilities and enabled him to focus his talent on evoking both terror and humor.

Tales of Soldiers and Civilians is divided into two parts, as the title suggests. There are the war stories and the mystery stories, and each type develops Bierce's vision of life in a different literary direction. The war tales anticipate Hemingway, while the civilian stories anticipate modern horror-tale writers like H. P. Lovecraft.

Beyond a doubt, Bierce reached his artistic peak in the soldier tales. War stories provided the perfect medium for someone of his character and experience. First of all, Bierce had served in the Civil War and undoubtedly his stories draw much of their vigor and reality from firsthand experience. His depiction of various battles and their effects have an unmistakable aura of reality. His description of war is hauntingly vivid and stands in marked contrast to the maudlin accounts given in the vast bulk of Civil War writings.

Secondly, war tales provided an acceptable outlet for his obsessions with fear, courage, and death. These leitmotifs could be presented naturally in tales of soldiers. Since war abounds in abnormal situations, Bierce could write naturally about a twin killing his twin, about a son killing his father, and about an artillery man killing his wife. In the context of their stories these plots become necessary accidents, part of some divine causality.

Thirdly, Bierce's naturalistic style was admirably suited to describing the limited vision of the soldier in war, a vision which is not permitted the luxury of feeling pity and which must avoid all contemplation. It is a vision, moreover, that must concentrate on immediate objectives and on carrying out specific orders.

Finally, the army subjugates individuals to the mass. Deeds of fear and courage are the only acts by which a soldier is individualized and judged. Bierce's characters draw their reality from the way they face death. Each hero undergoes an ordeal which means death either for him or for someone close to him, and that test determines his character. Apart from that ordeal Bierce's characters are lifeless puppets dancing to a meretricious plot.

Bierce's war stories are his best. Nowhere else did he achieve such a perfect fusion of form and content, except perhaps in his aphorisms. In quality the tales are superior to about ninety-nine percent of the short fiction that was being written during the nineteenth century in America. In many instances they anticipate or rival Hemingway's stories. Actually, many points of comparison can be drawn between Bierce and Hemingway. Both show obsession with fear, courage, and death. Both use a crisp, ironic prose to communicate their vision. Both were to find happy expression in stories of war. Both present character tested through some ordeal. And both possess a cruel, evocative power at times giving their fic-

tion a haunting quality as vivid as a nightmare.

Bierce's war tales, particularly "Chickamauga," "An Occurrence at Owl Creek Bridge," "One Kind of Officer," and "Killed at Resaca," are first-rate for what they attempt to do. His civilian stories, however, fall somewhat short of the high standards he achieved in his war tales.

The reason for this diminished quality is that Bierce attempted to impose on his stories of civilians the same vision of life that pervades his soldier tales, and the grafting was not always successful. Pictures of war provided the perfect literary vehicle for his outlook, since war abounds in pathological situations. When he tried to impose this vision on civilian reality, however, the imperfections of plot, the implausibilities, and the grotesqueness showed up much more glaringly. The trick endings came off much worse. The characters and plots never matched those of the war stories. To inject a pathological fear into stories about civilians requires great skill.

What Bierce succeeded in doing in these stories was to extend a relatively new prose genre, the short mystery tale. In this lesser genre Bierce came off rather well when compared with writers who today create in this vein. His stories continue to hold their own in the anthologies.

That Bierce was neurotic is beside the point. Successful in turning his neuroses into fine artistic stories, he has few equals in suspense, evocative power, clarity, and irony.

TALES OF UNCLE REMUS

Type of work: Tales
Author: Joel Chandler Harris (1848-1908)
First published: 1880-1910

An old Negro sits talking to a little boy in his cabin on a cotton plantation not far from Atlanta, Georgia. The Civil War has not yet been fought, and the old man, a slave, belongs to the family that owns the cabin, the big house a few yards away, and the fine plantation. His loyalty is boundless to the parents of the little boy, the lady he calls "Miss Sally" and her husband "Mars John." He has known them a long time and he shares their memories of earlier times. Occasionally he speaks of those old days, but it is more usual for him to tell of times far more distant, when "my great-grandaddy's great-grandaddy live nex' door ter whar ol' Grandaddy Cricket live at" or of "one time, way back yander, 'fo' you wuz borned, honey, en 'fo' Mars John er Miss Sally wuz borned—way back yander 'fo' enny un us wuz borned." When he talks to the little boy who sits beside him (and years later to the son of the first little boy), both he and his listener move in imagination into legendary eras which have no calendar dates and need none. For the stories which Uncle Remus tells are drawn from the legends of many lands and ancient times.

Though Joel Chandler Harris wrote the tales of Uncle Remus, he laid no claim to having invented them. He looked upon himself as a mere recorder. A shy, modest, and somewhat diffident author who once described himself as a "cornfield journalist," Harris admitted, in the introduction to *Uncle Remus: His Songs and His Sayings* (1880), his indebtedness to the Negroes from whom he heard the tales. In a later volume, *Nights with Uncle Remus* (1883), he gave credit not only to the Georgia Negroes but also to the many correspondents who, having enjoyed his first Uncle Remus book, had supplied him with material which he embodied in later stories.

Harris was uncertain as to where the Uncle Remus tales originated. Readers curious about possible origins may consult the introductions to the two volumes

cited above and a number of articles listed in Lewis Leary's *Articles on American Literature, 1900-1950* (1954). Old tales like those told by Uncle Remus in the middle Georgia Negro dialect and by his less-known friend Daddy Jake in the Gullah dialect of the coastal areas of South Carolina and Georgia have been found in Africa, Europe, South America, and the Orient.

Questions of origin are for specialists, however, not for lovers of the tales themselves. There are clear resemblances between the characters and the simple plots of many of the Uncle Remus tales and those in folk tales from many nations. What gives these stories their special appeal is not their content but the manner in which they are told. (Mark Twain once wrote Harris: "In reality the stories are only alligator pears—one eats them merely for the sake of the dressing.") In addition, Uncle Remus himself is one of the most lovable characters in American literature. The sly humor of the old man, his pretended gruffness followed quickly by tender concern when he sees he has hurt the little boy's feelings, his ingenious parrying of the little boy's searching questions, his moralizing on the behavior of both children and adults, and his citing of ancient authority for the particular form of the tales ("de tale I give you like hit wer' gun to me")—all make him seem a very real person. Children see in him a kindly old man who loves to entertain children; to adults he is, in addition, a philosopher of life whose thoughts are based on close observation of people over many years. As to the origin of Uncle Remus, Harris replied when he was asked about it:

> He was not an invention of my own, but a human syndicate, I might say, of three or four old darkies whom I had known. I just walloped them together into one person and called him "Uncle Remus."

Though Brer Rabbit does not appear in all of the Uncle Remus tales, he is the hero of many of them. The reason was given by Harris in his first volume, when he said that ". . . it needs no scientific investigation to show why he [the Negro] selects as his hero the weakest and most harmless of all animals, and brings him out victorious in contests with the bear, the wolf, and the fox. It is not virtue that triumphs, but helplessness; it is not malice, but mischievousness." Moralists may complain that the mischievousness sometimes becomes cruelty and that Brer Rabbit is a remarkably accomplished liar, but to most adult readers these would seem carping criticisms. Perhaps some of the children who have known the tales through three generations may have objected to a code of conduct in the tales which is very different from what they have been taught in Sunday School or at home. Most have probably thought that the world of Uncle Remus's animals and birds is simply a story world anyway, one in which many things seem all right that would not be so elsewhere. Even Uncle Remus suggests, now and then, that he does not entirely approve of what has been done in a certain tale, as when several terrapins have been used to make it seem that Brer Rabbit has lost his race with Brer Tarrypin, and the little boy objects, "But, Uncle Remus, that was cheating." The old man answers:

> "Co'se, honey. De creeturs 'gun ter cheat, en den folks tuck it up, en hit keep on spreadin'. Hit mighty ketchin', en you min' yo' eye, honey, dat somebody don't cheat you 'fo' yo' ha'r git gray. . . ."

The Negro dialect of Uncle Remus presents a greater hindrance to readers today than it did when the tales first appeared. Even Southern Negro children have been known to ask in public libraries for a version of several of the tales simplified and "modernized" a few years ago. They complained that they could not understand the original tales. As the educational level rises for both whites and Negroes in the Southern states and as

Southern speech becomes more like that in other parts of the nation, the dialect of Uncle Remus may come to seem as foreign to Americans as the Scottish dialect of Burns, and perhaps not much more comprehensible than Chaucer's English. Uncle Remus's tales are essentially oral ones, and they are best when read aloud. But if future readers come upon the stories without ever having heard anyone talk like Uncle Remus, they will find it difficult to imagine the sounds, the inflections, and the easy flow of the old man's words in such a passage as the following:

> "You kin put yo' 'pennunce in ole Brer Rabbit. . . . He wuz dere, but he shuffle up kinder late, kaze w'en Miss Meadows en de balance un um done gone down ter de place, Brer Rabbit, he crope 'roun' ter de ash-hopper, en fill Brer Coon slippers full er ashes, en den he tuck'n put um on en march off. He got dar atter w'ile, en soon's Miss Meadows en de gals seed 'im, dey up'n giggle, en make a great 'miration kaze Brer Rabbit got on slippers. Brer Fox, he so smart, he holler out, he did, en say he lay Brer Rabbit got de groun'-eatch. . . ."

Another barrier to comprehension of the Uncle Remus tales by future readers has been pointed out by Jay B. Hubbell in *The South in American Literature, 1607-1900* (1954). American life has become increasingly urban in the last half century, and many children now grow up with scarcely any knowledge of the ways of animals like the rabbit, the fox, and the wolf, or of what life is like on a farm. It is true that Uncle Remus does make some allowance, in several tales in *Told by Uncle Remus* (1905), for the ignorance of the second little boy, who has lived in Atlanta and whose actions Uncle Remus frequently contrasts with those of the first little boy a generation earlier. But most of the tales were told to the first little boy, and Uncle Remus makes no explanation, for example, of the "spring-'ouse" that Brer Fox and Brer Rabbit put some butter in, or of what the "go'd er water" is that Brer Rabbit gives Brer B'ar to keep him from "stranklin' " after he has bit all the hair off Brer Possum's tail.

It is to be hoped, however, that the reading handicaps of dialectal spelling and strange words, or of the frequent use of terms from Southern farm life before it was transformed by mechanization and electrification, will not be strong enough to prevent future generations of American children and adults from relishing the story of Brer Rabbit's escape in "How Mr. Rabbit Was Too Sharp for Mr. Fox," from secretly rejoicing at "The Awful Fate of Mr. Wolf," or from joining in the merriment at "Brother Rabbit's Laughing Place."

TARR

Type of work: Novel
Author: Wyndham Lewis (1886-1957)
Type of plot: Psychological realism
Time of plot: About 1910
Locale: Paris
First published: 1918

Principal characters:
FREDERICK TARR, an English artist
BERTHA LUNKEN, Tarr's fiancée, a German art student
OTTO KREISLER, a German artist
ANASTASYA VASEK, a Russian
LOUIS SOLTYK, a Pole

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Critique:

In this novel, Lewis presents a psychological study of a group of artists in the Paris of the days before the First World War. In the main, it is concerned with the emotional effects that these characters have upon each other as they are juxtaposed in various combinations. Lewis was also concerned with the national psychologies involved—in particular, English vs. German. He detested the Germans, and on Nietzsche he placed the blame for the over-inflated egos of the many nonentities who infested the artistic world of this period. The novel is largely a satire on certain German characteristics: sentimentality, solemnity, and various aspects of Prussianism. The story is grotesque, farcical, and yet tragic; it is also a warning that the famous English "grin" can be a mask for a sentimentality as bad as that of the Germans. By making Tarr, the main character, his mouthpiece, Lewis foreshadowed some of the famous novels of the 1920's, in which the discussion of ideas was the main point of the book.

The Story:

Frederick Tarr, an English artist living in Paris, was engaged to a young German woman, Bertha Lunken, a student in the Parisian art schools. Tarr rather disliked Germans, although he knew a great many of them in Paris. It was his theory that their only use was to be very intimate with, and that the real problem was how to put up with them when one was not intimate. Not wishing to have it known that he was engaged to Fräulein Lunken, he was on the point of breaking with her, for he considered her a dolt. He justified his strange attitude on the grounds that all his finer feelings had gone into his art and had left nothing over for sex. He admitted that his taste in women was deplorable.

After a conversation with a friend, during which he explained his theory, Tarr went to his fiancée's apartment. He felt some remorse for his treatment of Bertha, but he had been attracted by her bourgeois-bohemian absurdities and her Germanic floridity and had unwittingly become too involved. Now, he felt, a break had to be made. But he had underestimated the intensity of feeling that Bertha had developed for him. The scene in the apartment, carefully decorated with sham art that Tarr loathed, was comic yet tragic. Tarr could not help feeling that he was treating Bertha shabbily, yet he was passionately convinced that marriage was not for him. Nor had he expected such floods of tears. But somehow the break was accomplished, and Tarr departed with the promise to see Bertha again after a few days.

Otto Kreisler, an impecunious German artist, lived on a small allowance grudgingly doled out by his father. Just returned from a trip to Italy, he was more than usually hard up. Four years before Otto had made the mistake of marrying off an old sweetheart to his father. Since he refused his father's urgings that he give up art, return to Germany, and settle down into business, the monthly check, in revenge, was sent at irregular intervals. At this point, he was concerned with pawning his portmanteau as the result of failure to borrow money from an affluent compatriot, Ernst Volker. On his return from Italy, Kreisler had discovered, to his horror, that his position as the recipient of Volker's bounty had been taken by a Pole, one Louis Soltyk, and that no more money could be expected. He already owed Volker fifteen hundred marks. It was the psychological effect of lack of money that, by indirect means, propelled Kreisler toward his final tragedy.

In a mood of discouragement—the check from home was late again—he went to the Café Vallet for lunch. By chance, he found himself at the same small table with an extraordinarily beautiful young woman who, after some preliminary conversation, explained that she was Anastasya Vasek and that she had escaped to Paris from her parents' bourgeois home.

Kreisler was strongly attracted to her because to him women had always been a kind of emotional pawnshop where he could dump his sorrows. With German sentimentality, he thought of love as sorrowful. Determined to follow up that chance meeting, and in spite of the fact that his evening clothes were in pawn, he accepted an invitation from a member of the German colony, Fräulein Lipmann, to join her group at a dance at a club in the neighborhood.

On the afternoon before the dance he came upon Anastasya sitting with Soltyk in a café. Again, he decided, the Pole was interfering in his affairs.

Driven by a kind of persecution mania, Kreisler deliberately made a fiasco of the evening. On the way to the dance, he found himself walking with Bertha and somewhat behind the other members of the party. Again, their peculiar German psychologies inter-reacted; he wished to avenge himself through her on the more affluent guests; she felt that he was suffering and that she should make a sacrifice to console him. So Kreisler kissed her roughly and she permitted the kiss. They were seen by the other Germans, who were walking ahead. Arrived at the dance, Kreisler, dressed in rumpled morning clothes and still under the spell of his mania, behaved abominably. He insulted nearly every woman present and was almost thrown out. Worse, Anastasya laughed at him, turning his admiration to hate. The next morning, when the long-awaited allowance arrived accompanied by a command to return to Germany, Kreisler replied to his father that he would kill himself in exactly one month.

Shortly afterward Bertha received a letter from Tarr, informing her that he had heard of the episode with Kreisler and that he was leaving for London. Further, the "Kreisler affair" had rather embroiled Bertha with her German friends. In a dreary mood, she went out to buy lunch and met Kreisler; after some conversation, she accepted his invitation to visit a café the following evening. This curious act was a defense against her friends; it was part of her theory that he was in distress and it would contradict the story, now current, that his outrageous behavior had been the result of Anastasya's snub. Also, her meeting with Kreisler would be a kind of revenge on Tarr. So she succeeded in convincing herself that she was being driven into this strange friendship. Eight days later, in Kreisler's studio, he possessed her by force, and the situation that she had created became suddenly tragic. Kreisler came to her apartment, offered to shoot himself, and finally departed after swearing to be her eternal servant. With her usual sentimentality, Bertha felt uplifted, as if together they had done something noble.

Meanwhile, Tarr had merely moved to the Montmartre district, where he felt that he could work in peace. He continued to frequent his old section with its German colony so that he could keep an eye on Bertha. Inevitably, he met Anastasya, and just as inevitably he encountered Bertha and Kreisler together. He could not resist joining this pair; their "Germanness" gave him an ironic pleasure. Kreisler was baffled by the Englishman's sudden friendship that led Tarr to join him at a café evening after evening, and he found his Teutonic solemnity not equal to the situation. Fearful of being driven mad, he threatened the Englishman with a whip when Tarr went to his room and then pushed him out the door.

During this time Tarr and Anastasya, attracted to each other, had long café conversations about life and art. But a storm was gathering. One evening Tarr, who had joined Kreisler and a Russian at a café, saw the German jump from his seat, rush across the room to a group of Russians and Poles, and slap Soltyk's face. That afternoon Kreisler had met Anastasya and Soltyk and, in a cold fury, had struck Soltyk. Now he was challenging the Pole to a duel; after much

excited conversation the challenge was accepted.

The duel next morning was another mixture of comedy and tragedy. The seconds were trying to effect an honorable compromise when Kreisler's mood suddenly changed: he offered to forgive Soltyk if the latter would kiss him! As he leaned forward the enraged Pole leaped upon him; they fell to the ground, and the seconds began fighting among themselves. When the dust had settled, Soltyk's friends tried to lead him away, but they were stopped by Kreisler, who still held his pistol. A Pole struck at him; Kreisler fired and killed Soltyk. Kreisler fled. Five days later, penniless and hungry, he reached a village near the border and was put in jail. In a last display of his disordered temperament, he hanged himself in his cell. His father paid the exact sum demanded by the town for the burial.

In Paris, meanwhile, Tarr and Anastasya had rapidly become involved in an affair, and Tarr continued to see Bertha in decreasing "doses," as though he were taking medicine. As he was about to give her up, she told him that she was pregnant and that the child was Kreisler's. Out of pity, Tarr married her. But he lived with Anastasya. Two years later, Bertha divorced him to marry an eye doctor. Tarr never married Anastasya. He had three children by another woman.

THE TASK

Type of work: Poem
Author: William Cowper (1731-1800)
First published: 1785

The first popular poetic success of William Cowper was *The Task*, which was also his first major venture in blank verse. For the fifty-four-year-old recluse the reception of his poem must have had a salutary effect, for he went on to become, according to his greatest champion, Robert Southey, "The most popular poet of his generation. . . ."

Cowper's place in literary history is often in dispute. Coming as he did exactly one hundred years after Dryden, he completed his best work in the year of Dr. Johnson's death. He neither aspired to become poet laureate nor did he wish to be the critical arbiter of his day. Yet in many ways he was the successor of both men. His blank verse is perhaps the best between Milton and Wordsworth, while his criticism expresses dissatisfaction with the extreme formalism of his age and anticipates in some measure the nineteenth-century revolt against neoclassicism. He is usually said to be a writer of this transition toward romanticism and realism.

His first work of any magnitude, *Olney Hymns* (1779), he undertook with his evangelical friend, the Reverend John Newton, while living at Olney with the Unwin family. "Oh! for a closer walk with God" is the most beautiful of his hymns, rivaling the best of both Newton and Wesley, and perhaps superior in poetical form and sentiment.

Although Cowper's writing of the then fashionable couplet was not successful, his early verse was at least simple. (He objected strenuously to Pope's influence, which resulted in the highly ornamented versification of that age.) Several long poems in this genre, published in 1782, serve as a kind of prelude to *The Task*. "Table Talk," written in rather abstract couplets, is a dialogue concerning the political, social, moral, and literary topics of the day. Here Cowper's dislike for the artifice of the eighteenth century is quite clear, and he damns most of the literary cults with faint praise, at the same time urging a return to God and nature for inspiration. "The Progress of Error" out-

lines the follies of high life and living as these affect the social structure; in this work he suggests a return to Christianity for the solutions to vexing problems. "Truth" extends Cowper's religious beliefs almost as if his distant relationship, through his mother's line, with the cleric John Donne were making itself felt. His thesis here is that pride is truth's greatest foe, while humility will uplift mankind. In "Expostulation" he particularly decries anti-Semitism and urges England to remove this mote from the public eye. "Hope" and "Charity" celebrate God's nature (not the human nature of the Age of Reason) as the proper study, or at least reflection, of mankind. Satirically, he contrasts man's ways with God's. Another poem of this early group is "Retirement," an apology for his life as a recluse, his justification for giving up a life of action for the contemplative life of the poet.

By happy chance, in 1783 one of Cowper's intimate friends, Lady Austen, urged him to abandon the restrictive couplet form for blank verse. Cowper tells of this happening in the "Advertisement" of *The Task:*

> A lady, fond of blank verse, demanded a poem of that kind from the author, and gave him the SOFA for a subject. He obeyed; and, having much leisure, connected another subject with it; and, pursuing the train of thought to which his situation and turn of mind led him, brought forth at length. instead of the trifle he at first intended, a serious affair—a Volume!

This volume of five thousand lines is divided into six parts: "The Sofa," "The Time-Piece," "The Garden," "The Winter Evening," "The Winter Morning Walk," and "The Winter Walk at Noon." The poem's success was immediate, launching for the middle-aged poet a career and a reputation.

The sofa Cowper describes in the opening lines is the effete summation of man's efforts to indulge in slovenly comforts, a human failing the poet presents with evident good humor. He leaves the sofa, as he says, "for I have lov'd the rural walk . . ." with a good companion at his side. It is immediately apparent that the poet's work is to justify man's ways to God: "The task of new discov'ries falls on me," he suggests as he goes abroad. The next lines indicate that he will not countenance romantic illusions of the peasant's hard life or such poetic effusion of his age that tend to overlook the sordid, cruel, or ungodly. In comparing country and town he sets up a dichotomy which persists throughout the poem: God creates and man destroys.

In "The Time-Piece"—really time-serving or expediency—Cowper takes a long look at institutions, especially political. After a close examination of events now forgotten, he remarks in a memorable line, "England, with all thy faults, I love thee still." But the England he loves is the nation of an earlier, more virtuous, simpler time. He examines public figures, especially ministers, and finds them wanting. He suggests that God must be in every heart, Christ in every act. The river Ouse he describes as a symbol of immortality and ease. "The Garden" brings the poet to the eternal verities of nature and causes him to celebrate family life, domestic happiness. Within this poem is the parable of Cowper ("I was a stricken deer, that left the herd . . .") who, wounded by society, retired to a life of religious contemplation. From this vantage point he asks men to be humane and Christian, to eschew wars, to learn wisdom. "Who loves a garden loves a greenhouse too" is his plea to men to cultivate simple pleasures in a rural setting: "Health, leisure, means t' improve it, friendship, peace . . ." are what he thinks worth while. He concludes with a harsh renunciation of the city.

Continuing his statement of conflicting interests, in "The Winter Evening" Cowper compares the tragic news of the world with the simple man who delivers the post, unmoved. So should man live, he

says, interested and sympathetic but apart; nothing is pleasanter than a winter night spent with good friends in good talk, and before a good fire. Again the town appears as the corrupter, its poison filtering down in the form of fashions spoiling the simple folk and altering the landscape. While there are consolations in poetry, especially Milton's, rural life brings more compensations and inspiration.

"The Winter Morning Walk," a bracing though aesthetic experience, restores the poet's good humor as he observes beast and man under winter's thrall. Cowper sees in winter a hope for immortality, for as the seeds and hibernating creatures wait out the ice, so man is bound in history. He next shames the great men of history as tyrants of oppression and great countries as slave holders:

> 'Tis liberty alone that gives the flow'r
> Of fleeting life its lustre and perfume
> . . . . . .
> He is a freeman whom the truth makes free, and all are slaves besides. . . .

This is the substance of his argument. He concludes with an apostrophe to godly graces and offers thanks to God.

Finally, in "The Winter Walk at Noon," William Cowper in sonorous polysyllables celebrates village bells as symbols of harmonious living—and offers also a backward glance at his own life. Here he describes the winter landscape in an ode to the cold, crisp season. In memorable passages he anticipates the spring. Finally, he justifies the life of the rambler, the contemplative life of the poet who sounds the note of God's truth, whether of castigation or exaltation.

THE TEMPLE

Type of work: Poetry
Author: George Herbert (1593-1633)
First published: 1633

Sir Richard Herbert, an aristocrat of Norman descent, died when his son George was three years old. His ten children were reared by their mother, who is known to have been a wise, witty, generous, and religious woman. John Donne said: "Her house was a court in the conversation of the best." Too frail for the family profession of soldiering, George Herbert was early guided toward the priesthood by his mother. He was not, however, ordained until 1630. Nevertheless, Magdalen Herbert seemingly influenced the course of his life as much as Donne influenced his poetry. The first sonnets he wrote were addressed to her and in them he vowed to devote himself to religious poetry.

The Latin verses that Herbert wrote at Cambridge are full of classical allusion. In *The Temple*, which consists of the main body of his English verse, he eschewed all archaic references and poetic rhetoric as studiously as Donne himself. From Donne he also learned to transmute thought into feeling so that the intellectual concept becomes the emotional experience of the poem. Like Donne's, his rhythms are colloquial and his imagery, although not often as dramatic as that of Donne, is similarly practical, concrete, and arresting.

Herbert's range was narrower than Donne's; he wrote only religious poetry and it is not turbulent or exacerbated. One should beware of calling Herbert "simple"; or it can be said that he is simple rather than tortuous or complicated, and he does have a moral simplicity. His thought is varied, but evidences one central preoccupation. In his last letter to Nicholas Ferrar, to whom he sent the manuscript of *The Temple*, he described his poems as "A picture of the many spiritual conflicts that have passed betwixt God and my soul, before I could subject mine to the will of Jesus my master, in whose service I have now found perfect freedom." His anguish was lest he should not be a good and worthy

servant to God, and not that he had lost faith or was threatened with damnation. His main temptation was worldly ambition.

At Cambridge, Herbert's main relaxation was music; he played the lute and wrote accompaniments to his Latin poems. This interest is evident in the vocabulary and also in the rhythm of many of his poems. Some, like his version of the Twenty-third Psalm, were written to be sung. In "Easter" the lute is an image for the body of Christ on the cross:

> The cross taught all wood to resound his name,
> Who bore the same.
> His stretched sinews taught all strings, what key
> Is best to celebrate this most high day.

This equation, in the second stanza, of the crucifixion and the lute communicates the glory and pathos of Easter. The eager invocations to the poet's own heart and lute in the first stanza are found also in the third, which carries the full implications of the previous image and reinforces it:

> Consort both heart and lute, and twist a song
> Pleasant and long:
> Or since all musick is but three parts vied,
> And multiplied;
> O let thy blessed Spirit bear a part,
> And make up our defects with his sweet art.

Ambition for worldly acclaim is as recurrent in Herbert's poetry as music. In *The Temple* he often analyzes the delights of success, and the rejection of these delights is as meaningful poetically as it was in his life. In "The Pearl" Herbert speaks of his knowledge of learning, honor, and pleasure, and concludes each stanza with the refrain, "Yet I love thee." In the last stanza the value of such knowledge is justified and explained: it renders his love of God significant and reasoned. "Therefore not sealed but with open eyes/I flie to thee." This quality of quietness, certitude, and moral simplicity at the end of many of Herbert's poems gives them peculiar power. A controlled and intense late poem of rebellion contemplated, "The Collar," reflects at its close Herbert's complete humility and devotion in spite of all ambition and restlessness. The poem describes all that was lost:

> Sure there was wine,
> Before my sighs did drie it: there was corn,
> Before my tears did drown it.
> Is the yeare onely lost to me?
> Have I no bayes to crown it?
> No flowers, no garlands gay? all blasted?
> All wasted?
> Not so, my heart: but there is fruit,
> And thou hast hands.
> Recover all thy sight-bloom age
> On double pleasures: leave thy cold dispute
> Of what is fit, and not forsake thy cage. . . .

The poem is forceful, quick and argumentative; at the height of its fierceness the poet interrupts himself:

> Methought I heard one calling, *Childe:*
> And I reply'd, *My Lord*

Herbert's devotion to God is usually expressed with this humility and with a sensitive awareness of personal unworthiness. The ability to love is itself a gift of God. The search for a way of service is complemented by Herbert's intense consciousness of the sacrificial nature of Christ's life. In the sonnet "Redemption," the poet records a search for Christ first in heaven, then in earth's palaces, cities, and courts. Finally He was found in a rabble of thieves and murderers:

> . . . there I him espied,
> Who straight, *Your suit is granted,* said, and died.

The common meeting grounds of people and mundane activities and possessions are a great source of imagery to Herbert. His lyrics are probably his greatest poetry, and their structure, imagery,

vocabulary, and rhythm all encompass one dominant idea, which, after the thought that inspired the lyric has been thoroughly explored, is finally, exactly, and directly communicated. These poems have total unity, and the impression of ease (in craftsmanship, not of feeling) is obtained by the logical and perceptive argument. Technically, this effect is most often achieved in the development of the images. In "Vertue," the clear and sensuous expression of the death of the day and a rose and of the spring which is composed of days and roses, "A box where sweets compacted lie," leads to an image of natural strength, where the virtuous soul "Like season'd timber; never gives"; and the penultimate line, following logically from the timber image, uses a most commonplace object, coal, as a continuation of it, and reverberates with the conviction of the immortality of the soul:

> But though the whole world turn to coal,
> Then chiefly lives.

In "Affliction (1)" Herbert's feeling of unworthiness is clearly related to his ill health. There is a carefully balanced argument: at first loving God was a joyous experience and Herbert uses the metaphor of a furnished house to express his contentment: "Thy glorious household stuff did me entwine." After the first rapture in which there was no room for fear, sorrow and sickness overcame him. This situation was partly improved when he turned from "the way that takes the town" and won "Academic praise." Then, lest he should "too happie be" in his unhappiness, God sent him further sickness. "Thus does thy power cross-bias me." A note of rebellion sounds at the seemingly contradictory demands of God, but the poem concludes:

> Ah my deare God! though I am clean
> forgot,
> Let me not love me, if I love thee not.

Herbert's poetry is a constant communing with God, and it presents a great variety of moods. The firm tone of "Affliction (1)" can be contrasted with the delicacy and gentleness of "Love (111)," in which the alternating long and short lines illustrate the hesitancy of a soul yearning for God's love and yet not able to grasp it because of its own inadequacies. The tenderness of love is implicit in the vocabulary: "welcome," "sweetly," "smiling," and "quick-eyed love." Flat monosyllables convey the soul's guilt: "sinne," "slacke," "marr'd," and "shame." But love made the eyes that call themselves unworthy, and love bore the blame for the sin; love encourages the soul until it can accept these things and the gift of love itself:

> You must sit down, sayes Love, and
> taste my meat:
> So I did sit and eat.

Another poem in which the length of line echoes the feeling is "Easter Wings." The affected device of writing a poem in the shape of "wings"—and it was in the early editions printed vertically on the page—is effective in this instance. The first and last lines of both verses are long and each verse has middle lines of only two words each. This arrangement conveys in reading the rise and fall of the lark's song which is the image for the fall of man and his resurrection in Christ. "Easter Wings" is the best of the poems in which Herbert uses some trick to illustrate his meaning. Other examples are "The Altar" and "Paradise."

Donne's influence on Herbert's poetry can thus be seen in the variety of his lyrical forms, the directness of his language, and his less learned but equally arresting imagery. In contrast to Donne's poetry, Herbert's is essentially peaceful. His poems never end on a note of desperation. His way of thinking and his sensibility, by which he perceives the nuances in an idea and the connections between varied images and then fuses these to communicate feeling, is essentially metaphysical. The quiet tone of

Herbert's poetry with its power of persuasion by gentle argument is entirely original and something for which, as the "Jordan" poem tell us, he consciously strove and beautifully achieved:

> As flames do work and winde, when they ascend;
> So did I weave myself into the sense.
> But while I bustled, I might hear a friend
> Whisper, *How wide is all this long pretence!*
> *There is in love a sweetness readie penn'd:*
> *Copie out only that, and save expense.*

Herbert had great influence on other seventeenth-century poets: Vaughan borrowed from him extensively, and Crashaw called his own first volume *The Steps to the Temple*. He was, together with the other metaphysical poets, criticized in the eighteenth century. Pope, although disliking his poetic method, in his *Essay on Man* appears to have been influenced by Herbert's philosophy. Coleridge restored critical favor to Herbert, and he profoundly influenced Gerard Manley Hopkins. The delighted response of twentieth-century poets to the metaphysical poets is well known.

THE TEMPTATION OF SAINT ANTHONY

Type of work: Novel
Author: Gustave Flaubert (1821-1880)
Type of plot: Historical romance
Time of plot: The fourth century
Locale: Egypt
First published: 1874

Principal characters:
SAINT ANTHONY
HILARION, his disciple
THE DEVIL
THE QUEEN OF SHEBA
TERTULLIAN
MONTANUS
APOLLONIUS

Critique:

In this novel we find many indications of Flaubert's religious thought: not only the conclusions of his later life but also his attempts to find in the past some hope for his day; his realization of the attractions of the heresies of history; his knowledge of the struggle for faith. It is a novel which combines vast knowledge with a romantic imagination. We see also, even in translation, the results of Flaubert's careful and laborious method of writing.

The Story:

Having lived the life of a hermit for over thirty years, Anthony had come almost to the point of despair. He was extremely weary of life and with the world as he saw it from the limited point of view of his cell high in the mountains. At one time people had made pilgrimages to see him and be advised by him. These same people had furnished him with whatever money and clothing he needed. But everyone had stopped coming years before and Anthony had begun to fear that his life was worthless. He then began to long for the money, women, and goods of this world through which he might regain some sort of recognition and pleasure.

One night his solitude became too much for Anthony. He remembered his early life as a monk with its adventures and successes, and he thought of the things he might have done if he had not become a hermit. At last he decided that it was merely his own stubbornness that

kept him alone in the mountains. Rather than allow himself to be guilty of such a sin, he prepared to depart. But he got no farther than the cleared area before his cell. Realizing that he had almost yielded to temptation, he threw himself upon the ground. Then, in order to regain his strength and courage, he read from the Acts of the Apostles and tried to think. His mind, however, kept coming back to worldly matters that still tempted him.

Anthony then began to review in his mind the things that were a credit to him in this world, the good works of his life. He praised himself for hardships he had suffered and for the things which he had denied himself. Again he began to feel sorry for himself; the desire for the money, goods, and women that had earlier been denied became too much for him. He fell into a trance.

While Anthony lay on the ground the Devil appeared, his wings spread like those of a giant bat to reveal beneath them the Seven Deadly Sins. Anthony awoke hungry and thirsty. Taking up a scrap of bread, which was all that he could find to eat in his cave, he threw it on the ground in anger. Then there appeared before him a table laden with all manner of meat and fruit from which he might satisfy himself. As he watched, the table grew and things which he had never seen before appeared on it. Anthony almost indulged himself, but he realized, in time, that this also was the work of the Devil. When he kicked the table, it disappeared.

Soon afterward Anthony found on the ground a silver cup which had a gold coin at the bottom of it. When he picked up the coin another appeared, and then another, until the cup filled and began to overflow. As Anthony watched, he began to dream of the power that could be his because of so much wealth. He soon saw himself as second in power only to the emperor and at the same time he thought of the revenge he could take on all his enemies. He even imagined himself as the emperor, taking precedence in Church affairs over the fathers of the Council of Nicaea. During this time, however, his bodily form had become more and more degraded until at last he saw himself as a beast. At this point he awoke.

Anthony flogged himself furiously for indulging in such sinful dreams, but as he was doing so he became aware of the arrival of a caravan. Soon the Queen of Sheba presented herself before him with many promises of love and luxury, the only condition being that Anthony had to give up his solitary life and live with her. Although she used all of her feminine charms to lure him away, Anthony firmly resisted the temptation she offered.

After she had disappeared, Anthony noticed that a child, whom he supposed had been left behind by the caravan, was standing in the door of his cell. The child was Hilarion, a former disciple. As Anthony watched, the child grew to the height of a man and began accusing the saint of leading a sinful life. He charged that Anthony's abnegation was merely a subtle form of corruption, that his solitude simply freed him from the outbreak of his lusts, and that he only thought he held all the wisdom of the world because he was too lazy to learn anything new. When Anthony defended himself by saying that the Scriptures held all the wisdom necessary for mankind, Hilarion pointed out various minor contradictions in the New Testament. He then tempted Anthony by offering to lead him to a knowledge of the Unknown, the sources and secrets of life. At that point Anthony fell into another trance.

When he again became aware of his surroundings he found himself in a large congregation which included all the great heretics of history, each propounding his own theories of God and the universe. Some suggested that God was feminine. Others were devoutly following one aspect of Christianity, such as drinking the blood of Christ while completely ignoring all other aspects. Some were warming

their naked bodies by an open fire in order to show the purity of Adam in paradise. Soon a man dressed as a Carthaginian monk leaped into the middle of the crowd, named them all for the impostors they were, and drove them away. Anthony, recognizing Tertullian, rushed forward to meet him but he found, instead, a woman seated alone on a bench.

The woman began to talk about Montanus, whom she believed to be the incarnation of the Holy Ghost. When Anthony suggested that he was dead, Montanus appeared before them in the form of a Negro. Then followed another succession of people, each propounding a different heresy, until a woman called Marcellina suggested that she could cause Christ himself to appear if she invoked him with the aid of a silver image. When she was put to the test, however, only a python appeared. It quickly wrapped itself around Anthony, and the people began to proclaim him the Christ. At that point Anthony swooned in horror.

When he awoke, he found himself in prison with the early Christians who had been thrown to the lions, and he found himself wishing that he too could give his life to God in such a way. Then Simon appeared before him with a woman who he claimed was the embodiment of all the infamous women of history, but who had now been cleansed through him. He offered Anthony the secret of his magic but disappeared at the mention of holy water. Apollonius and his disciple then appeared before Anthony and offered to describe the long road to salvation and immortality. Anthony was about to yield to their eloquence, but he drew back in horror when Apollonius began to describe his visions and his power of curing the sick and predicting the future. Because these proved the hardest of the temptations offered thus far, it was not until Anthony clung to the cross and prayed that Apollonius and his disciple disappeared.

But Apollonius' taunts that Anthony's fear of the gods kept him from knowing them awakened in him a desire to see them. Hilarion then caused to appear before him the gods of men in all ages. When Anthony laughed at them, Hilarion pointed out that there was an element of Truth in each one, which fact caused Anthony to grieve that these false religions could so easily lead man astray. He himself almost succumbed to the beauty of Olympus and the Greek gods, but he was able to repel their images by repeating the Apostles' Creed. Although Anthony had seen and learned enough of the false gods, the vision continued until he confessed to a desire to see the Devil. He hoped that his horror of Satan would rid him forever of such an evil. When the Devil appeared, Anthony was immediately filled with regret, but it was too late to recall his wish.

The Devil carried Anthony into space in order to show him that man and the world were not the center of the universe, that there were no limits to space and no purpose in its being. While the two engaged in a discussion on the nature of God, the Devil attempted to dispel all Anthony's beliefs in divine goodness, love, and infinite power. He tried to show that before understanding a God that had no limitations whatsoever, we must first understand the infinite. By spreading his wings to cover all space, he showed himself to be infinite and called upon Anthony to believe in him and curse God. Only by raising his eyes in a last desperate movement of hope was the saint able to rid himself of this evil.

When Anthony next awoke, the figures of Death and Lust confronted him, each begging him to come and escape the ugliness of this world. Refusing to yield, Anthony was no longer disturbed by what had seemed the disparateness of all things. As dawn began to break he no longer felt afraid; he enjoyed life once more. When the clouds rolled back, and he saw the face of Jesus Christ in the middle of the sun, he made the sign of the Cross and resumed his prayers.

THE THEBAIS

Type of work: Poem
Author: Publius Papinius Statius (c. 45-c. 96)
Time: Remote antiquity
Locale: Argos, Nemea, Thebes
First transcribed: Last quarter of first century

Principal characters:
OEDIPUS, deposed King of Thebes
JOCASTA, his wife and mother
ETEOCLES,
POLYNICES,
ANTIGONE, and
ISMENE, their children
CREON, Jocasta's brother
MENOECEUS, his son
ADRASTUS, King of Argos
ARGIA, his daughter, Polynices' wife
TYDEUS,
CAPANEUS,
AMPHIARAUS,
HIPPOMEDON, and
PARTHENOPAEUS, Argive heroes of the march against Thebes
HYPSIPYLE, the former Queen of Lemnos, now a slave

The *Thebais* of Statius, a retelling in epic form of the *Seven Against Thebes,* by Aeschylus, draws extensively on the general body of material dealing with the ill-fated family of Oedipus. Statius' version of the tale of the contending brothers, Eteocles and Polynices, extends to twelve books. Written over a period of twelve years, this narrative of bloody and tragic conflict is a product of the so-called Silver Age of Latin literature. Statius' epic, produced during the reign of the Emperor Domitian, represents a falling off from a great work like Vergil's *Aeneid,* the model for this lesser and more melodramatic poem.

Statius himself was a native of Naples, and legend tells us that he used to visit Vergil's tomb there. His father, a rhetorician, held up to his son for admiration the great works of Latin poetry in the time of Augustus and encouraged him to make his career by continuing the tradition of measured utterance in which he had been reared.

Students of Latin poetry find, however, that a considerable gap separates Statius from the Golden Age writers whom he desired to imitate. In this epic the machinery of the gods who intervene and often direct the course of fratricidal strife are dead gods indeed, pale figures beside the lusty deities who battle and love in Homer's great works or in Vergil's national epic. The narrative line of the poem is gratifyingly simple, and the inclusive proportion is well-considered; but these matters often drop from sight, hidden beneath the deliberate rhetorical effect of the parts. Angry lions, ramping bulls, ships fighting their way through a storm to a safe harbor, and rivers in full spate are used again and again as figurative devices, sometimes with such facility and in such detail that the object of comparison is lost sight of. Some of the moralizing in the *Thebais* is telling and sincere, but much of it is quite as perfunctory as the figures of speech. The most striking defect in the *Thebais* is the taste for blood. both the battlefields around Thebes and the verses that describe them are gorily presented. The aesthetics of slaughter in the contemporary Roman arena, difficult for the modern mind to grasp, are amply illustrated in

the epic, in which mingle a welter of carnage and lamentation for the dead.

The story, following the general line of the Greek play, pits Eteocles and Polynices, the two sons of Oedipus and Jocasta, against each other when, after the fall of Oedipus, it was arranged that the sons would alternate as rulers. The plan was doomed to failure because Oedipus had called down the wrath of the Furies upon his unnatural sons. The first year of the kingship falling to Eteocles, Polynices went into temporary exile in Argos. There he quarreled with Tydeus, a great warrior and hero, but King Adrastus, obeying the prompting of an oracle, settled the dispute by betrothing one of his daughters to each of the young men.

At the end of a year, however, Eteocles refused to step aside in favor of Polynices, according to the agreement between them. Argia, the wife of Polynices, then persuaded her father to aid the prince in asserting his right to the Theban throne. Tydeus was first dispatched as an envoy to the city. Jealous of the fame of the young warrior, Eteocles set an ambush for Tydeus, who killed all his attackers except one. The survivor, Maeon, returned to tell Eteocles what had happened and then killed himself.

The march against Thebes began. At Nemea the army was halted by a great drought, but the Argives were saved from their distress when Hypsipyle, the one-time Queen of Lemnos before the great massacre there, and now a slave entrusted with the care of King Lycurgus' small son, guided them to a stream that still flowed. When a snake bit her infant charge, the Argives protected her from the king's anger and in observance of the boy's funeral instituted the Nemean games. On the arrival of the army before the walls of Thebes, Jocasta and her daughters appeared to plead with Polynices in an effort to prevent bloodshed. The battle was joined, however, when two tigers attacked the driver of Amphiaraus' chariot; Amphiaraus himself disappeared into the underworld when the earth suddenly opened and swallowed him alive. In an engagement with the Thebans, Tydeus fell mortally wounded; he died while gnawing the skull of his foeman. The Argive heroes were killed one by one, fighting valiantly but powerless against the might of the gods. Capaneus, who had rested from battle to challenge the justice of the gods, was struck by one of Jove's own thunderbolts as he attempted to scale the wall of the city. In a hand to hand combat, Eteocles and Polynices killed each other. Only King Adrastus survived. The war ended with the intervention of King Theseus of Athens, who had been moved by the prayers of the Argive women. Creon died at the hands of King Theseus; his son, Menoeceus, had previously listened to the words of the oracle and had thrown himself from the city wall.

The materials used in the *Thebais* served their purpose admirably in Greek tragedy; their use by Statius in his epic suggests, however, that the convention which barred slaughter from the stage was a wise one. But in spite of its obvious defects and the author's exploitation of melodrama for its own sake, Statius' work is not without its power to move, especially when the unhappy mother of warring sons pleads with them to end their strife, when Oedipus laments his banishment from the city, or when Antigone attends the body of Polynices after it has been abandoned in death. In moments like these tenderness and psychological insight are never sacrificed to sentiment or contrived excitement.

Statius was a popular poet in his own day and throughout the medieval period. Chaucer, who ranked him with Homer and Vergil, paid him the compliment of imitation in *Troilus and Criseyde*. Dante, who apparently thought of the Roman writer as a Christian, told in his *Purgatorio* of his encounter with the author of the *Thebais*.

THERE ARE CRIMES AND CRIMES

Type of work: Drama
Author: August Strindberg (1849-1912)
Type of plot: Symbolic realism
Time of plot: Late nineteenth century
Locale: Paris
First presented: 1899

Principal characters:

MAURICE, a young Parisian playwright
JEANNE, his mistress
MARION, their five-year-old daughter
ADOLPHE, a young Parisian painter
HENRIETTE, his mistress, a sculptress
EMILE, Jeanne's brother, a workman
MADAME CATHERINE, the proprietress of the crêmerie
THE ABBÉ

Critique:

There Are Crimes and Crimes was written soon after August Strindberg himself had passed through a period of profound depression and was entering into the final phase of his prolific career. Thus the play is a combination of the realism that he had mastered so well in his earlier works and the symbolism that was to mark his later triumphs. The setting is definite and the characters are actual personalities, but woven into the action is the foreboding presence of a greater meaning and a motivation that is more than human. There are crimes punishable by law, Strindberg is saying, but there are others, undetected by human eyes, that are punished by a higher power.

The Story:

Early in the day that was to mark his first theatrical triumph, Maurice met Jeanne, his mistress, and Marion, their young daughter, in the Montparnasse Cemetery. He promised them that the success of his play was assured and that with the money he would make he would finally be able to marry Jeanne. Unable to leave Marion to attend the performance of the play, Jeanne presented Maurice with a tie and a pair of gloves to wear in her honor in his hour of victory.

That afternoon Maurice went to the headquarters of his set, the crêmerie of Madame Catherine. There he saw for the first time the beautiful Henriette, the mistress of his painter-friend, Adolphe. Immediately attracted to her, he felt, at the same time, a strange premonition of evil. Madame Catherine, also sensing the evil, and thinking of Jeanne and her child, pleaded with him to leave. He started to go out but, ironically, collided with Emile, Jeanne's brother, as he walked toward the door. While Emile was apologizing, Henriette came up to him. Once in her presence, he found it impossible to retreat. When Adolphe finally arrived, he realized at once that he had lost his mistress to his friend.

Maurice's play was as great a success as he had hoped. Although his friends arranged a victory celebration for him at the crêmerie, he never appeared; he and Henriette had gone to an inn, ostensibly to wait for Adolphe. Adolphe, having misunderstood the meeting place, failed to appear, and Maurice and Henriette openly declared their passion for each other. Henriette, even though she admitted her propensity for evil and acknowledged that she had once committed a crime, easily convinced Maurice that

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she was more worthy of sharing his triumph than the dull, uneducated Jeanne. To stress her point she threw Jeanne's present, the tie and gloves, into the fire and placed her own laurel wreath on Maurice's brow.

When Adolphe finally met the pair the next morning, he realized the situation that now existed. After he had discreetly retired, Henriette attempted to persuade Maurice to run away with her. Maurice admitted that it was not Jeanne who held him, but the child Marion. Henriette replied that she wished the child were dead. Maurice agreed that things would be simpler if she were, and that he would go away with Henriette if she would consent to his seeing the child once before he left. Henriette reluctantly granted this favor, and Maurice went off for his last visit with his daughter.

Later that morning the customers of the crêmerie, smarting from the slight Maurice had paid them by not attending their party in his honor, were astounded by the news, brought by the Abbé, that Maurice's daughter was dead. Apparently she had been murdered by someone who had visited her in her mother's absence, for there was no sign of illness. A commissaire of police arrived to question the patrons as to Maurice's whereabouts. At first they protested that Maurice was incapable of such a crime as the murder of his own daughter: but as the evidence against him and Henriette began to accumulate—waiters had overheard all their remarks, the tie and gloves had been recovered from the fire, Maurice was known to have visited the little girl—even Madame Catherine and the Abbé began to waver, the Abbé maintaining, however, that the whole business was the work of a higher power.

When Maurice and Henriette arrived to bid their friends adieu, the evidence against them was so strong that they were taken into custody. Presently it was decided that there was as yet no proof that the child had actually been murdered, and so they were released. But public opinion was against them. Maurice's play was taken from the stage and that of a rival put in its place. Worse still, his payments were suspended. The hero of the night before was now shunned and penniless. He and his new mistress were haunted by men they imagined detectives, who were waiting for them to convict themselves with a chance word or gesture.

The situation was too much for their love. Held together only by fear, they began to hate each other, to suspect each other of the murder. Maurice was convinced of Henriette's guilt when she confessed the details of her earlier crime: she had assisted in an abortion performed on a friend, and the friend had died. She lived in terror, fearing that her dead friend's lover would, in a moment of contrition, confess his guilt and thereby reveal hers. Her wanton existence had been the result of this constant dread. Maurice suggested that since they were bound by hate and fear they should be married. Henriette would not agree.

Finally Henriette left Maurice outside the closed Luxembourg gardens near the statues of Adam and Eve and returned to the crêmerie where she made her accusations to Adolphe. The previously despised Adolphe, seeing the effect of success on Maurice, had just refused a coveted painting prize. From the newspaper he had learned the verdict that Marion had died of some rare disease and that Maurice and Henriette were exonerated. Obsessed by guilt and her hatred of Maurice, however, Henriette at first rejected the news. At last, however, Adolphe persuaded her to give up her Bohemian existence and return to her mother.

After the departure Maurice returned and made his accusation to Adolphe. Adolphe informed him of his exoneration and the consequent restaging of his play. Even the news that his payments would be resumed gave him little pleasure, for he was too strongly aware of his

crime of intention. He began to have some hope of atonement when Emile arrived to present him once again with the tie and gloves from Jeanne. The Abbé offered him an even stronger hope. He agreed to meet the Abbé at the church that night instead of attending the reopening of his play.

THÉRÈSE

Type of work: Novel
Author: François Mauriac (1885-)
Type of plot: Psychological realism
Time of plot: Twentieth century
Locale: France
First published: 1927

Principal characters:
BERNARD DESQUEYROUX, a petty landowner
THÉRÈSE DESQUEYROUX, his wife
MARIE DESQUEYROUX, their daughter
GEORGES FILHOT, a law student and Marie's lover
ANNE DE LA TRAVE, Bernard's half-sister
JEAN AZÉVÉDO, a young intellectual

Critique:

The story and meaning of the life of Thérèse Desqueyroux preoccupied Mauriac's mind over a long period of time. The book is not a novel in the conventional sense, being a series of four stories tied together by the mind of the major character rather than by incident. But it is a powerful and dramatic revelation of the human condition and its relation to sin as seen through the eyes of one of the most interesting and influential of Catholic authors. In Thérèse, his central character, Mauriac has caught the complex movement of guilt as it exists in everyone.

The Story:

In the little French town of Argelouse where she spent the first part of her life, Thérèse Desqueyroux was known not so much for her beauty as for her charm. Her wit and independence of mind made her conspicuous in the stifling and inbred atmosphere of her native province, and she inspired in her friends and relatives as much disapproval as admiration. Left to her own devices by a father more intent on his political career than the problems of fatherhood, Thérèse had spent her girlhood in isolated brooding. Her one friend was Anne de la Trave, the half-sister of Bernard Desqueyroux, whom Thérèse was later to marry.

Of her youth and the days leading to her marriage, Thérèse could remember little. For the most part her memories were clouded over by the confusion in her own mind: an intense love of life and a desire for experience joined to provincial willingness to sacrifice self to tradition. Her marriage to Bernard Desqueyroux she saw as only the natural culmination of a social cycle.

Before the honeymoon was over Thérèse felt acutely the loss involved in her marriage. In Bernard she discovered all that was worst in provincial life: a fanatical pride of family and material possessions. To a fatal degree, he lacked the insight and imagination to understand his wife. For her own part, Thérèse found herself disgusted by the marriage.

During the honeymoon a letter came to Bernard from his family informing him that his half-sister Anne had fallen in love with a penniless young man, Jean

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Azévédo. To preserve the family name and honor, Bernard prevailed on Thérèse to help stop the affair. Returning to Argelouse, Thérèse persuaded Anne to go off on a trip. After Anne had gone Thérèse met Azévédo and discovered in him that intensity and individualism she missed in her own life. Azévédo told her that he was not really in love with Anne, and he readily agreed to write to the girl confessing his true feelings. In the meantime he and Thérèse met from time to time and the two were drawn to each other. When Azévédo left Argelouse, it was with the promise that they would be reunited in a year.

After Azévédo had gone, Thérèse settled into the normal routine of a farmer's wife. Even the birth of a child, Marie, failed to give her life meaning, for motherhood only further intensified her frustration. Almost involuntarily she decided to poison Bernard.

The attempted murder was quickly discovered and Thérèse was brought to trial. At the last moment, however, a trumped up explanation by Bernard saved her from conviction. Thérèse returned home to learn that Bernard had lied only to save the family from scandal. After telling her that divorce was impossible, he forced her, under threat of revealing her true actions, to live a life of semi-imprisonment in her bedroom.

Thérèse regained her freedom, however, when Bernard reconsidered and allowed her to go to Paris to begin a new but distant life.

Alone in Paris, Thérèse tried to make a new life for herself, but without success. The sense of sin she carried within her perverted all attempts to find happiness. As the years passed she retreated more and more into herself.

Fifteen years after her banishment from Argelouse, Thérèse was found by her daughter, Marie, now a young girl of seventeen, living in retirement in an apartment in Paris. Marie, who explained that she had followed to Paris a young law student from her native province, was shocked to find Thérèse broken in health and old before her time. Thérèse, hoping to extirpate the sense of her own sinfulness, decided to help Marie win the love of the student, Georges Filhot. To persuade Filhot to marry Marie and to modify his parents' disapproval, Thérèse told her daughter that she would turn over to her all her own landholdings in Argelouse. The next day Thérèse visited Filhot and invited him to dinner. At the conclusion of the evening Marie returned to Argelouse with the promise of a final reunion with Filhot in three months.

In the next few days it became painfully and thrillingly evident to Thérèse that Filhot was not in love with Marie but with herself; and in a violently emotional scene she confessed to the student not only her past crime but a whole series of crimes for which she believed herself guilty but which were not recognized as criminal by the law. Then she sent Filhot away. Rather than insist that he sacrifice himself to her daughter, however, she urged him to write to Marie saying that he did not love her.

A short time later Marie returned to Paris to face her mother, who by that time was living in a confused and paranoid world in which she believed all her acquaintances were engaged in a plot to bring her to justice for her sins, both real and imaginary. Marie's anger was softened, and when she returned to Argelouse she took the sick Thérèse with her.

Returned to her birthplace, Thérèse slowly regained her sanity; the doctor predicted, however, that she would soon die. Nursed during her last days by her daughter and Bernard—for whom, by this time, she felt neither pity nor disgust—Thérèse tried to put her mind in order. She awaited death hopefully, seeing it as the final deliverance from self.

THE THESMOPHORIAZUSAE

Type of work: Drama
Author: Aristophanes (c. 448-c. 385 B.C.)
Type of plot: Satiric comedy
Time of plot: Fifth Century B.C.
Locale: Athens
First presented: 411 B.C.

Principal characters:
EURIPIDES, the playwright
MNESILOCHUS, his father-in-law
AGATHON
CHORUS OF THESMOPHORIAZUSAE, fertility celebrants
LEADER OF THE CHORUS
A SCYTHIAN POLICEMAN

Critique:

The *Thesmophoriazusae,* one of the liveliest and wittiest of Aristophanes' eleven extant plays, is a satiric comedy with two targets, both squarely hit: Euripides, the notorious misogynist, and the loose morals of the women of Athens. It is a lusty drama, fully appreciated only by the most sophisticated of audiences. The Thesmophoria referred to in the title was a fertility festival, celebrated only by women, at which the seed corn was mixed with the putrid remains of dead pigs. The time of the plot is the third day of that festival, when the Senate and the tribunals are not in session.

The Story:

En route to the house of Agathon, Euripides, the celebrated dramatist, explained to his aged but lusty father-in-law, Mnesilochus, that he was in great danger of his life. The Thesmophoriazusae were gathered at the temple of Demeter to decide on an appropriate punishment for the playwright—Euripides—who had so consistently and so bitterly insulted their sex in his plays. Agathon would surely be able to help him. At the door of Agathon's house a servant appeared and ordered the people and the winds to be quiet because his master was seized with poetical inspiration. Mnesilochus knew at once that no real help could come from such a man.

When Agathon appeared, reposing on a bed, dressed in a saffron tunic, and surrounded by feminine toilet articles, Mnesilochus insulted him roundly for his lack of manhood. As expected, Agathon refused to aid Euripides by dressing as a woman in order to mix with the fertility celebrants and plead Euripides' cause; the plan was simply too risky. Mnesilochus then offered himself and was promptly and painfully shaved, undressed, and depilated. Disguised as a woman, the old man was suddenly very reluctant to go to the temple until Euripides swore by all the gods to come to his aid if anything went wrong.

Striving to act as womanly as possible and giving his voice a feminine lilt, the old man entered the temple with a prayer to Demeter and Persephone that he would not be recognized. After certain preliminaries the women within began their deliberations concerning Euripides' fate. The First Woman, after spitting as orators do, opened with the charge that Euripides presented women in his plays as adulterous, lecherous, bibulous, treacherous, and garrulous; he caused husbands, especially old ones, to be suspicious of their wives; and he provoked them into keeping the keys to the storerooms and sealing doors upon their wives. She declared that the playwright deserved any form of death, but preferably by poison. The Second Woman explained that she, a widow with five children, had sup-

ported herself by selling religious chaplets until Euripides convinced spectators of his plays that there were no gods. Mnesilochus, unable to restrain himself upon hearing his son-in-law so defamed, agreed that Euripides had indeed committed two or three such indiscretions, but he urged the women to consider all their horrendous faults that Euripides had not attacked. Mnesilochus then proceeded to present a detailed catalogue of feminine failings.

The outraged women turned upon Mnesilochus in furious wrath, but before the face-slapping could lead to hair-pulling Clisthenes arrived with the warning that a man disguised as a woman was in their midst. Unmasked, the desperate Mnesilochus seized what he thought was a woman's child and threatened to slit its throat if he were not allowed to go free. But the "child" turned out to be a wineskin and the enraged women began to gather faggots in order to roast Mnesilochus alive.

Euripides, summoned by messages scratched on wooden idols that Mnesilochus had thrown out of the temple, entered declaiming Menelaus' lines from his play *Helen*. Mnesilochus responded with Helen's lines, but before a rescue could be effected a Magistrate accompanied by a Scythian Policeman arrived and Euripides fled. The Magistrate, after ordering Mnesilochus to be lashed to a post, left him under the guard of the Scythian. As the women began their ceremonies, Euripides, playing Echo of his drama on Perseus and Andromeda, began to echo Mnesilochus' laments as he entered the temple in the dress of Perseus. But the illiterate Scythian refused to believe that old Mnesilochus was really Andromeda, as Euripides insisted.

During the ceremonies the guard fell asleep. Euripides proceeded to disguise himself as a procuress. He then offered the women a proposal of peace: if they would release his father-in-law, he would no longer insult them in his plays. The women agreed, but there remained the Scythian to be outwitted. Still disguised as a procuress, Euripides offered the Scythian a good time with the little flute girl whom the barbarian eagerly purchased. While the two were away, Euripides released his father-in-law and they both escaped. His lust satisfied, the Scythian returned to find his prisoner gone and the obliging Thesmophoriazusae sent him off in hot pursuit—in the wrong direction.

THUS SPAKE ZARATHUSTRA

Type of work: Philosophical comments as parable and prophecy
Author: Friedrich Wilhelm Nietzsche (1844-1900)
First published: Parts I-III, 1883-1884; Part IV, 1891

Only a philosopher with a great ego (resulting from a fear of failure) and a great passion would have conceived the idea of putting his most radical thoughts into the mouth of a Persian mystic dead over five hundred years before the birth of Jesus. Zarathustra, or Zoroaster, was a Persian religious leader whose revolutionary religious activity stimulated the growth of the religion that bears his name: Zoroastrianism. Nietzsche fancied that he found similarities between his ideas and passions and those of Zarathustra, but whether he was justified in using the name of the Persian in order to give his paradoxical and poetic work a certain mystical quality is a problem that can be left to those who moralize about art. The important word to remember is "art": *Thus Spake Zarathustra* is a work of art in which a radical inversion of traditional values is expressed in the guise of poetic prophetic writings.

Nietzsche's prologue, entitled "Zarathustra's Prologue," tells us that Zarathustra went up into the mountains when

he was thirty and stayed there ten years. When he came down he went to the market place of the nearest town and said, *"I teach you the Superman.* Man is something that is to be surpassed. What have you done to surpass man?"

The book is Nietzsche's attempt to help man surpass himself, to become Superman. Of course, Superman is the author's conception, and the qualities which make Superman distinctive can most readily be understood as the opposite to whatever is enervating and spiritless in traditional Christianity. It is easy to read Nietzsche as one who condemns whatever is generally regarded as worth-while and virtuous; he condemns Christianity as fostering a "slave morality." But what he says makes some sense, whatever its excesses, if considered as having been stimulated by Christianity at its sentimental and dogmatic worst.

Nietzsche's basic idea is that the most important feature of all existence is will, an idea he received from Schopenhauer. But, unlike the pessimistic Schopenhauer, he did not believe that man's objective should be to abolish the will and, consequently, to be nothing; on the contrary, Nietzsche thought that man should seek to surpass himself, to strengthen his will, to rise above ordinary men, and to achieve greatness of will and being. For him, pride is a great virtue and so is contempt of everything that ordinary men believe and worship.

Zarathustra speaks to the spectators of a rope-dancing performance and tells them to "remain true to the earth" and not to believe "those who speak unto you of superearthly hopes!" He tells them that the greatest thing they can experience is "the hour of great contempt" in which they look with loathing upon their happiness, their reason, and their virtue. When the rope-dancer falls and is fatally injured, Zarathustra tells him not to worry about being dragged to hell; he assures the dying man that his soul will be dead before his body is. When the rope-dancer replies that if this is so, he is nothing more than an animal, Zarathustra objects by pointing out that the rope-dancer had made danger his calling, and he adds that ". . . therein there is nothing contemptible."

Nietzsche's ideas have sometimes been compared to those of the Nazis, but it is probably more accurate to suppose that the virtues Nietzsche endorses are those which Hemingway extols in his novels. Both writers ask men to surpass themselves, to be courageous and proud, to face danger, to love action and to act, and to respect those who can kill and be killed; both writers regard love as important only when it is biologically compelling, and even then it is regarded as something of a nuisance.

Nietzsche is famous not only for his denunciation of Christianity but also for his attacks on women. In Section 18 of the First Part, Zarathustra gives his views on women: "Everything in woman is a riddle, and everything in woman hath one solution—it is called pregnancy. . . . Two different things wanteth the true man: danger and diversion. Therefore wanteth he woman, as the most dangerous plaything. Man shall be trained for war, and woman for the recreation of the warrior: all else is folly." Zarathustra concludes with a "little truth" which the old woman to whom he expressed his ideas gave him: "Thou goest to women? Do not forget thy whip!"

Although it is possible for the critic so to consider *Thus Spake Zarathustra* that it becomes sensible to speak of its philosophic content, it is more helpful to take the book as a prose poem, a passionate and sometimes incoherent injunction to men to become more than they have been and to go beyond the petty limits prescribed for them by conventional moralities.

Nevertheless, when the effort is made to extract from this curious book its philosophic claims, it soon becomes clear that for Nietzsche values make sense only if they are relative to the individual, not only in the respect that whatever is good

or bad is so *to* a person, but also in the respect that whatever is good or bad (according to Nietzsche) is so *for* a person. There would be no point in telling the author that some men value the welfare of other persons; such sentimental attachment to others is what keeps a man from surpassing himself, Nietzsche believes. To be great, to surpass himself, a man must consider his own power and know how he can best use that power to extend himself and to satisfy himself. "One must learn to love oneself . . . with a wholesome and healthy love," he writes, "that one may endure to be with oneself, and not go roving about." To be more than man, to discover oneself, involves giving up the moral habits and injunctions we learned "almost in the cradle." Nietzsche claims that with the words "brotherly love" there has been "the best lying and dissembling, and especially by those who have been burdensome to every one." And he argues that "He, however, hath discovered himself who saith: This is *my* good and evil: therewith hath he silenced the mole and the dwarf who say: 'Good for all, evil for all.' " The conclusive statement of the relativity of values comes at the end of the section titled "The Spirit of Gravity," from which the quotations of this paragraph come: " 'This—is now *my* way,—where is yours?' Thus did I answer those who asked me 'the way.' For *the* way—it doth not exist!"

In "Old and New Tables" Nietzsche reaches the extreme point of demanding the destruction of old laws and commandments. Nietzsche venerates the creator of new values and, consequently, the destroyer of old ones. The creation of new values is important, not because it rights wrongs and liberates men, but because the creative process itself is an exercise of the will's power; it is the way to Superman. Nietzsche argues that the greatest danger to any man and to mankind comes from the good and the just; that is, from the defenders of the old morality. He writes that "The good *must* crucify him who deviseth his own virtue!"

Again, when one considers Nietzsche philosophically, it is possible to find in *Thus Spake Zarathustra* many ideas which connect Nietzsche with modern Existentialism. He argues that God is dead, the old God that preached brotherly love; man faces an abyss and before the response of petty men the higher man feels nothing but disgust. The proper response to the abyss is the creative act of a man who loves himself and takes pride in his power to create new values through his acts. "Doth not—man's *future* strive and struggle in you?" he asks.

These ideas are presented to the reader in the midst of strange accounts of Zarathustra's wanderings and encounters with the mass of the market place and with a few eccentric persons who in one way or another suggest the Superman ideal.

To suppose that Nietzsche created the ideal of the Superman as the destroyer of old values and the creator of the new, the teacher of the virtue of pride, in order to justify a totalitarian state, is to misread him. Because of the superficial resemblance of Nazi propaganda to Nietzschean utterances, it is easy to fall into the error of taking Nietzsche as an apologist for a state controlled by self-styled "supermen." Early in *Thus Spake Zarathustra,* Nietzsche condemns the state for its pretension to be identified with the people. Not only is it a lie to identify the state with the people, but it is destructive of men to believe the lie. Only where the state falls does man rise and make Superman possible.

Many persons dismiss Nietzsche contemptuously, knowing only that he contemptuously dismissed Christianity. But throughout *Thus Spake Zarathustra* and *Beyond Good and Evil* (q.v.), Nietzsche reveals a constant and impassioned concern for that part of each man which is lost, in his opinion, because of slavish obedience to a conventional, effeminate morality. His scorn of the "rabble"—"Life is a well of delight; but where the rabble also drink, there all fountains are poi-

soned."—is not so much a scorn of men and virtue as it is of those who pervert themselves and others in the name of virtue. He writes, "And many a one who cannot see man's loftiness, calleth it virtue to see their baseness far too well. . . ." Nietzsche creates Zarathustra as a liberator, as one who brings the new word that all men might be free—not to march onward in any regimented way, but to stream outwards as individually creative beings. Much of what Emerson endorsed as "self-reliance" Nietzsche endorses as "the will of power."

If Nietzsche is to be criticized for his shortcomings, it would be better to call attention to the absence of development and order in his work. However one may sympathize with his love for the creative man, certain problems remain: How does one come to choose or to create the new law? Is it possible for a man desiring to be Superman—to surpass himself—to be free and creative in the wrong way, and thus to destroy himself?

Nietzsche's failure to clarify the procedure of value-creation is his greatest fault. His work remains a paean of praise for an art he never elucidates.

TO BE A PILGRIM

Type of work: Novel
Author: Joyce Cary (1888-1957)
Type of plot: Social realism
Time of plot: Late 1930's
Locale: Tolbrook, England
First published: 1942

Principal characters:

TOM WILCHER, an old lawyer, the narrator
SARA MONDAY, his former employee
ANN WILCHER, Tom's niece, a doctor
ROBERT BROWN, her husband, Tom's nephew, a farmer
EDWARD WILCHER, Tom's brother, a politician
LUCY WILCHER, Tom's wild sister
PUGGY BROWN, Lucy's husband, a Benjamite preacher
JULIE EELES, an actress, Edward's mistress, later Tom's mistress
BILL WILCHER, Tom's brother, a military man
AMY SPROTT, Bill's devoted wife
LOFTUS WILCHER, their son
JOHN WILCHER, another son, a car salesman
FRED, Sara's latest man

Critique:

To Be a Pilgrim, the second novel in Cary's most famous trilogy, depicts events from the point of view of Tom Wilcher, the last surviving member of his generation of an old West-Country liberal and religious family. He is about to die, as the novel opens, and he is concerned about the future of his family, his property, his convictions, and his country. In his reflections, he considers all the events of his life, attempting to shape them into some kind of meaningful pattern. Although liberal by conviction, he wishes to conserve the values of his past and his family, and he feels unhappy because the values of the past, along with its religious and political significance, seem lost to the younger members of his own family. Through the use of this narrator, Cary is able to develop the character of Tom Wilcher—a representative of a vanishing type of Englishman—with power, sym-

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pathy, and depth. In addition, the technique of the novel allows the author to explore many of the other characters fully. Ann comes to stand as the symbol for the modern, emancipated, scientific young woman. Robert represents the attempt of the new farmer to get back to the soil. The novel, told with a great deal of humor and insight, is an integral part of Cary's full, varied, complex, interrelated fictional world.

The Story:

When Tom Wilcher, a lawyer seventy-one years old and the owner of Tolbrook Manor, suffered a heart attack, his niece Ann, a doctor, came down to his home at Tolbrook to take care of him. Ann was the daughter of Edward, Tom's oldest brother and a liberal politician in the early years of the twentieth century. Ann was willing to take care of the old man because the family felt that Tom should be kept away from Sara Monday, his old housekeeper.

While working for Tom some time before, Sara had stolen some of his possessions and the family had sent her to jail. But Tom, who had never regarded Sara's action as criminal, wanted her found when she was released. He realized that she never had stolen things actually in use, but only old relics stored in the attic; he was also aware that she really cared for old things. He revered Sara as an example of the past, as a lover of the old, humane, settled life rapidly giving way to the new society of text books and technology. He would have gone to Sara if Ann had not kept close watch over him.

Tom's nephew, Robert, visited him at Tolbrook and soon fell in love with Ann. Robert was the son of Tom's wild sister, Lucy, and Puggy Brown, a hypocritical preacher of the Benjamites (an evangelical religious sect), with whom Lucy had run away. Puggy Brown had been unfaithful to Lucy, though she had relinquished family and position for him, because he claimed that God had told him that he should commit adultery with another of his followers. Young Robert, unlike either parent, wanted to become a farmer. The agricultural possibilities of Tolbrook fascinated him, and he soon got to work, married Ann, and became a successful farmer. Much to Tom's horror, he kept his new threshing machine in the famous and beautiful living room at Tolbrook.

Tom had never been interested in farming. He had wanted to follow a religious career, but because his older brother, Edward the politician, had shown so little interest in the family property, Tom had felt obliged to become a lawyer and handle the family affairs and property. His reverence for the past had caused him to follow a career that did not really interest him. In spite of his objections to Robert's new scientific methods of agriculture, he was happy when he saw his nephew taking a deep interest in the land. Shortly after their marriage, Ann and Robert had a son, named after her father, but called Jan.

Tom, living in his memories, constantly tried to illustrate the value of the past to Ann and Robert. Having sacrificed his own career in order to keep his family home and property, he lived in terms of his old affections. He also had been the family messenger, running after Lucy when she had eloped with Puggy Brown and following along after Edward's mistress, Julie Eeles. Julie Eeles had been a graceful, though not very talented, actress. After Edward left her because she could not help his political career, Tom rather inherited her and she became his mistress. Tom, in other words, had always tidied up after his more striking brother and sister.

Another of Tom's brothers, Bill, was a more settled individual. A stolid military man, Bill had married devoted Amy Sprott. They had two children, Loftus and John. John had been, as a boy, Tom's favorite nephew, but during World War I John became restless and cynical, so

that after the war he no longer seemed to care about the family or about any of the concerns for righteous life he had shared with Tom. John, with slack indifference, became a car salesman and married a woman who constantly deceived him with other men. After a while he seemed not to care about living, and one day he was run over in the street and killed. John's death left Ann and Robert the only relatives for whom Tom had any concern.

After a time Robert left Ann for a farm girl named Molly, leaving Tom depressed about the way the present generation of his family was turning out. He felt strongly that the old Victorian virtues, the old allegiance to religion, had made people happier than they were today. Yet he could not hold this point of view strongly, for his own generation had also led unhappy and unfortunate lives. Lucy's evangelist husband was untrue to her, and she, though still charming, had lived a miserable existence; Edward had finally married the woman who became Ann's mother, but she had left him when his political career failed. For all his charm and intelligence, Edward had never really achieved anything. More and more, Tom came to feel that the only person who had really understood and appreciated him was Sara Monday (he often referred to her as Sara Jimson, for he was under the assumption that she had been married to the painter, Gulley Jimson). He was still determined to find her and marry her.

Although Ann and Robert were reconciled to each other (they established a household which included Robert's farm girl), Tom escaped from them and went to London to find Sara. There he discovered that she was living with Fred, a man considerably younger than she. Sara, however, was no longer a woman devoted to Tom and to his feelings toward the past. Not as he had imagined her, she had become coarse, materialistic, interested only in herself.

When Tom suffered another and more serious heart attack, Sara called Ann and Robert, who came quickly and took the old man back to the security of Tolbrook. In his last few days Tom realized that the attempt to find and marry Sara had been a ridiculous gesture. He kept wondering to which of his descendants he should leave his money and property. He pondered about how his family and his values and his home might be most appreciated by a new generation with other concerns and values. Concerned with these matters, he died without leaving a will.

THE TOWN

Type of work: Novel
Author: William Faulkner (1897-)
Type of plot: Psychological realism
Time of plot: 1909-1927
Locale: Jefferson, Yoknapatawpha County, Mississippi
First published: 1957

Principal characters:

FLEM SNOPES, the shrewdest of the Snopes family
EULA VARNER SNOPES, his wife
LINDA SNOPES, their daughter
MANFRED DE SPAIN, the mayor of Jefferson and Eula's lover
GAVIN STEVENS, a county attorney
V. K. RATLIFF, a salesman and friend of Gavin Stevens
CHARLES MALLISON, Stevens' nephew

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MONTGOMERY WARD SNOPES,
WALLSTREET PANIC SNOPES,
BYRON SNOPES,
MINK SNOPES,
ECK SNOPES, and
I. O. SNOPES, Flem's cousins

Critique:

In 1940, the novel *The Hamlet* introduced the Snopes family and described the Snopes invasion of the small community, Frenchman's Bend, in fictional Yoknapatawpha County, Mississippi. Seventeen years later *The Town* appeared, reporting further progress of the Snopes clan and of Flem Snopes's rise from restaurant owner to bank president. Faulkner's method of telling the story by means of three narrators (idealistic lawyer Stevens, shrewd and likable salesman Ratliff, and Charles Mallison, Stevens' young nephew) gives the novel unusual depth, and the characters of the book become so well known that readers who missed *The Hamlet* may wish to return to that novel. If Flem Snopes is the symbol of unprincipled thirst for power, then his opponents are symbols for a still existing moral force which can even make a town inhabited by the Snopeses a livable place.

The Story:

The Snopes family, which came out of nowhere after the Civil War, had successfully completed the invasion of Frenchman's Bend. Now Flem Snopes, son of Ab Snopes, a bushwhacker, sharecropper, and horse thief, was ready for the next goal, the domination of Jefferson, county seat of Yoknapatawpha County.

Flem Snopes was ruthless, shrewd, uneducated, and possessed of a fanatic belief in the power of money. The townspeople, who had seen him when he took over Frenchman's Bend and then left it under control of other family members, were wondering about Flem's next move. Among those interested were Gavin Stevens, a young lawyer educated in Heidelberg, and V. K. Ratliff, a good-natured sewing machine salesman, who made up for his lack of education with a great measure of common sense. Stevens felt a moral responsibility to defend the town against the Snopeses, and Ratliff was once the victim of Snopesism when, thinking that it contained a buried treasure, he bought worthless property from Flem for a high price. Another who became an assistant in the fight against Snopes infiltration was Stevens' nephew, Charles Mallison, who watched the Snopes invasion from his childhood through adolescence.

Flem Snopes realized that more subtle methods for conquering Jefferson were necessary than those he had used in Frenchman's Bend. The greatest advantage for him was his marriage with Eula Varner, daughter of Will Varner, chief property owner in that community. When Eula was pregnant, impotent Flem had married her after making a profitable deal with Varner, who despised Snopes but wanted to save his daughter's honor.

In a small rented house Flem and his wife made a modest beginning in Jefferson by operating a small restaurant of which Ratliff had been a partner before he lost his share in the business deal with Flem. Later the restaurant was transformed into a hotel. The first hint that Flem was aiming even higher came when he was appointed superintendent of the local power plant, before the people even knew that such a position existed.

As the new mayor of Jefferson, Manfred de Spain was not in favor with the town conservatives, but he had won the election in a landslide when he declared himself against an automobile ban imposed by the former mayor. Soon it became known in the town that Eula Snopes and the new mayor were lovers.

No one had seen anything, but everybody seemed to know about the affair except her husband.

Shortly after the war, during which Gavin Stevens served overseas, the president of Jefferson's oldest bank was killed in an auto accident. De Spain, named president on account of the bank stock he had inherited, resigned as mayor. The election of a new president made necessary a routine check by government auditors, who uncovered the theft of a large sum of money by a defaulting clerk, Byron Snopes, who fled to Mexico. Announcement was made that the money had been replaced by the new president and that Mr. Flem Snopes had been made a vice president of the bank. Flem's appointment indicated to his opponents a new phase of Snopesism: the search for money power was now overshadowed by Flem's desire for respectability. This new tactic also became apparent when he rid himself and Jefferson of some undesirable kinsmen, like Montgomery Ward Snopes, who might have destroyed his efforts to make the name Snopes respectable. Montgomery Ward Snopes had returned from the war in France with a rich supply of pornographic pictures. A short time later he opened a photographic studio and gave nightly slide shows for a large part of the male population of Yoknapatawpha County. Flem, not wishing to have his name associated with this shady enterprise, put bootleg whiskey in Montgomery Ward's studio to assure his arrest. When another Snopes, Mink, was jailed for murder, Flem failed to give him any assistance. There was also Eck Snopes, who did not fit into the Snopes pattern on account of his weak intelligence. Flem had no need to bring about his removal, for Eck removed himself. He had been hired to watch an oil tank. While a search was being made for a lost child, Eck, trying to make sure that the child had not climbed into his oil tank, took a lantern and went to look inside the tank. After the explosion only Eck's metal neck brace was available for burial. Meanwhile, the child was found safely somewhere along the road.

Flem's new desire for respectability also made him forget Wallstreet Panic Snopes, who had dared to become a self-made man without his kinsman's help. Wallstreet Panic, a successful grocer, introduced the first self-service store in Jefferson. Flem also disliked the outcome of one of his family projects with I.O. Snopes, who was trained to tie mules to the railroad track in order to collect money from damage law suits against the railroad. When I.O. Snopes was killed during one of these operations, Flem hoped to collect the indemnity. But I.O.'s stubborn wife kept all the money and Flem, in order to avoid complications, was forced to pay off the man who had supplied the mules. Flem also tried to live up to his new social standing by letting a professional decorator furnish his house.

In the meantime Gavin Stevens, who had never been able to rid himself of the attraction Eula Snopes held for him, concentrated his reform efforts on Linda, Eula's daughter. Linda, now in high school, did not know that Flem was not her real father. The lawyer loved Linda and tried to influence her to attend a northern college far away from Snopesism. But Flem, needing a front of outwardly solid family life for his show of respectability, was opposed to the possibility of losing his control of Linda, especially since a will existed which gave the girl a great deal of Will Varner's estate. So Flem disregarded the pleas of his daughter because he still had one more step ahead of him to achieve the position he desired in Jefferson: his scheme to replace de Spain as president of the bank. When he failed in his first attempt to ruin the bank by instigating a run on it, he decided that the time had come to use his knowledge of his wife's adultery as a weapon. Acting as if he had just learned of the eighteen-year-old affair, and armed with a declaration from Linda that she would leave her part of her in-

heritance to her father, he visited Will Varner. Once more, in order to save the honor of his daughter and in return for Flem's promise to destroy Linda's note about the inheritance, Varner helped Flem to get rid of de Spain and Flem became president of the bank. Hoping Eula would run away with him, de Spain sold his bank stock, but Eula, hoping to keep her daughter from ever learning of her affairs, remained in Jefferson. She committed suicide after securing from Gavin Stevens a promise that he would marry Linda.

Flem, having reached his goal, agreed to let Linda leave Jefferson. But for a short interval the ghost of old Snopesism came back to Jefferson, when bank thief Byron Snopes sent his four half-Indian children to stay with his kinsfolk. After a series of incidents in which the children terrorized Jefferson and Frenchman's Bend, Flem himself made sure that these last reminders of primitive Snopesism were sent back to Mexico. Meanwhile, he had bought the de Spain house, and workers were busy transforming it into a mansion suitable to Flem Snopes, president of the Bank of Jefferson.

THE TRAITOR

Type of work: Drama
Author: James Shirley (1596-1666)
Type of plot: Tragedy of blood
Time of plot: c. 1480
Locale: Florence, Italy
First presented: 1631

Principal characters:

ALEXANDER, Duke of Florence, enamored of Amidea
LORENZO, his kinsman and the next in succession
AMIDEA, betrothed to Pisano and scornful of the duke
SCIARRHA, and
FLORIO, her brothers and avengers
PISANO, enamored of Oriana, though engaged to Amidea
COSMO, his friend, engaged to Oriana
ORIANA, loved by Pisano, formerly by Cosmo
MOROSA, her mother
PETRUCHIO, Pisano's servant, in Lorenzo's hire
DEPAZZI, an informer for Lorenzo

Critique:

James Shirley was one of the first playwrights to learn his trade from the printed page rather than in the theater. *The Traitor* displays a talent carefully nurtured on Marlowe, Shakespeare, and Jonson, but at the same time capable of original, powerful poetry. In his own day his position in the theater was that of competent journeyman playwright, yet his works graced the boards for generations. *The Traitor,* which remained in theatrical repertoire for over a hundred and fifty years, was attributed falsely in the late seventeenth century to a Jesuit who died in Newgate Prison. Shirley's reputation has only recently been rescued from critical neglect.

The Story:

The reign of Alexander, the young Duke of Florence, began in a cloud of conspiracy, for his cousin Lorenzo had played the role of the loyal kinsman to seat the duke and was now playing the villain to unseat him, under the pretext of establishing a republic. For this purpose he appealed through pressures and persuasion to Cosmo, beloved of Oriana, to give over his suit in favor of Pisano, who had become enamored of the

girl through the influence of his servant Petruchio, secretly in the hire of Lorenzo. Pisano, in turn, was to break his engagement to Amidea so that the duke might have her later for his lustful purposes.

From a man exiled at Lorenzo's request, the duke received a message which told of the prince's treachery. Confronted with this evidence, Lorenzo denied everything and cleverly reinstated himself and even strengthened his plot by recounting the examples of his loyalty to his kinsman. Restored to favor, Lorenzo undertook to procure the beautiful Amidea for the duke. By design, he attempted to accomplish his purpose through the offices of her brother, the hot-headed Sciarrha.

Sciarrha, reacting as Lorenzo had expected, renounced the duke and, acting on hints from Lorenzo, agreed to murder his ruler in Amidea's chamber that night. Sciarrha, in the presence of his brother Florio, tested his sister's chastity by advocating the assignation. She rejected his proposal, however, and her other brother threatened Sciarrha's life should such degradation be visited upon them. Her devotion to virtue and Florio's threat to murder Sciarrha were greeted with great elation, but before a pact could be made Pisano arrived to declare that Amidea was no longer paramount in his affections, and that he was in love with and desired to marry another. This news was withheld from Sciarrha for fear that he would embark on a reckless course of revenge harmful to them all.

Meanwhile, Cosmo's attempts to place his friend Pisano in Oriana's affection proved unsuccessful. In spite of her mother's pleadings, Oriana remained, for the time being, loyal to Cosmo.

The plans for the assignation which was supposed to end in murder were well laid. In order to arouse the populace, Depazzi, picked because of his political innocence, was to spread the news of the ruler's death even before the murder. Lorenzo would then quiet the citizens and the uneasy nobles by consenting to act as interim ruler until the state could be delivered from tyranny and be proclaimed a republic.

Sciarrha made sure that nothing was lacking in his lavish entertainment of the duke. A masque which depicted the downfall of treachery was portrayed before the youthful ruler, but he remained unmoved, so intent was he on the lovely Amidea. When Amidea received the duke in her chambers, her brothers were concealed behind the arras as she pleaded with him to abandon his wicked pursuits. Threatened with her suicide before his eyes, the duke repented and declared his determination to be a ruler worthy of her esteem. The brothers then appeared to congratulate their revered leader and urged him to hide in order to discover the author of the traitorous plot against him.

Lorenzo, when told the duke had died according to the plans made, cleverly accused the brothers of treachery and denied any complicity in the plot. The duke attempted a reconciliation of the plotters, but without success.

After the people had been quieted by the duke's appearance before the mob, Lorenzo claimed repentance equal to the duke's, much to Sciarrha's anger and disgust. Lorenzo, continuing to play the villain, told Sciarrha that Pisano had broken off his marriage contract with Amidea and that Oriana was to be led to the altar by her mother's duplicity. Infuriated by this news, Sciarrha once again became Lorenzo's ally. Pisano would die and Sciarrha would also be a willing tool in the conspiracy against the duke. Lorenzo released the former conspirator, Depazzi, from his service.

But the duke's repentance was short-lived when he received assurances from Lorenzo that Amidea would soon be more tractable in order to save her brother, who seemed bound for his own destruction. Amidea tried in vain to persuade Pisano to take his wedding party elsewhere that he might escape Sciarrha's fury, and she even pleaded with Oriana, who was more than willing to return

Pisano to his rightful loved one; but Pisano refused to be moved. He refused to fight back, however, when Sciarrha demanded satisfaction, and so he was murdered before Lorenzo's watchful eyes and guard. Further supplication to Sciarrha to deliver his sister to the duke's lust proved useless until Lorenzo pointed out that the brother's execution would only make Amidea's ruin more certain. At last Sciarrha agreed to send his sister to the duke's bed that very night.

Amidea, in double mourning for a lover lost and a brother's life forfeited, begged to die rather than suffer ignominy. Sciarrha again tested her chastity with his unacceptable proposals. Amidea knelt in prayer for her brother's soul when she realized he must kill her in order to protect her. Later Florio promised Lorenzo that he would bring his sister to the duke—in secret, however, to spare her shame.

After the corpse of Amidea had been prepared, the duke entered his chamber and cried out in horror when he kissed her cold lips. In Lorenzo's presence he wished that he too might die, and Lorenzo killed him with Petruchio's help. Though he protested that only his grief spoke out, the duke died in full knowledge of the treachery his kinsman had planned. He was placed in bed with his intended victim. Though Sciarrha had pretended to share in Lorenzo's plans, he fought and killed Lorenzo, receiving in the struggle his own death wound. Petruchio was sent to the torture chamber. Cosmo assumed the rule of the city and promised to make what amends he could to Oriana and Florio.

TRAVELS IN ARABIA DESERTA

Type of work: Record of travel
Author: Charles M. Doughty (1843-1926)
Time: 1876-1878
Locale: Northwestern Arabia
First published: 1888

Travels in Arabia Deserta has been recognized, almost since its publication in 1888, as one of the greatest travel books in the English language. Doughty spent almost two years traveling, going on pilgrimages, and living with various nomad tribes in northwestern Arabia, then a land almost completely unknown to Europeans and Americans. His account is a thoroughly realized document, a comprehensive understanding and treatment of every aspect of the life of the nomadic Arabs. Written with grace, fullness, and enormous insight, *Travels in Arabia Deserta* has become a classic of travel literature and a necessary book of instructions for anyone interested in that part of the Moslem world. T. E. Lawrence, in his introduction to the 1921 edition of this work, acknowledged that Doughty was the first and greatest of all European writers on Arabia.

Travels in Arabia Deserta is also an objective treatment of life among the nomads. Doughty was content to observe, to understand, to record, without leveling judgments against a civilization so different from his own. This objectivity allowed him to see and report the Arabs as they lived, to understand fully their customs, their prejudices, and their attitudes.

In several ways, Doughty was extremely well equipped to be one of the first Europeans to visit the Arabian peninsula and explore it extensively. A geologist, he was able to draw geological maps of uncharted territory and determine the nature of the terrain. As a scientist he was also enormously interested in the climate of Arabia, and he filled his book with observations on climate and topography. Doughty drew, and included in his work, some of the first maps of the area he visited. He was also interested

in and knowledgeable about architecture and archaeology. He captured a keen sense of Arabic design and often used one of the designs as a chapter heading. Because of his interest in many phases of scientific learning, he was able to use many of the skills of Western civilization, for the first time, on the Arabian peninsula. In addition, Doughty was an able medical practitioner. He attempted to use his medical knowledge to help the Arabs among whom he lived. Although, later, he did help enormously during epidemics of tropical diseases such as cholera and leprosy, the Arabs were often inclined to distrust him. Doughty points out that in their love for certainty and complete assurance they were likely to judge a medical practice by a single case and they were not appreciative of the tentative conclusions of honest medical science.

Although Doughty had great respect and affection for the nomad tribes among whom he traveled, he did not sentimentalize them or the conditions in which they lived. Long passages in *Travels in Arabia Deserta* describe their filth, poverty, and ignorance. Frequently they could get little food; often, even the chief of the tribe could not get enough water for his wife to make him a cup of coffee. They wore thin cotton robes, even though the desert nights frequently became very cold. The Arabs met with frequent rival tribes who might steal their camels and their meager possessions, and they were suspicious of any stranger. Their life, as depicted by Doughty, was not the life of romantic adventure; rather it was one of poverty, hardness, insecurity, and want.

Travels in Arabia Deserta gives a complete picture of the social life and customs of the nomad tribes. Men, ruling the family tyrannically, decided also the affairs of the tribe. Women were servants, and girl children were not looked on with favor. In the tribes Doughty visited he found little evidence of the notion of the harem that Europeans and Americans have idealized. There was no moral feeling against polygamy, but most of the men, even the chiefs, could not afford to keep more than one woman. The woman, if she found the arrangement not to her liking, could run away and settle herself in a place more congenial to her. And those men who had two wives with them on their travels frequently found the jealousy between the two women not worth the extra pleasure of a second wife. Women were slaves in the family itself, but they had some choice as to whether or not to submit to slavery. Doughty also discussed the notion of justice in the Arab society. Although the men ruled the family firmly and there were frequent wars between different tribes, justice within the tribe was fairly humane and understanding. Thieves were not hanged but, rather, were forced to make amends. Doughty contrasted these notions of a merciful concept of justice with the ideas of divine wrath and fearful justice in the Old Testament.

Doughty did not simply chronicle the social customs of the Arabs. He also discussed their religion fully and attempted to relate both their religion and their customs to the kind of life the climate and the economic circumstances forced them to lead. In their difficult desert existence, the leniency of their justice was an expression of their sympathy for others caught in the same way of life, but, according to Doughty, they would never have articulated such a feeling, for their life made such practical demands upon them that they had neither the time nor the inclination for any introspection or analysis. They simply went about the difficult task of keeping themselves alive.

They were a deeply religious people. Although the open and barren nature of their terrain made them suspicious of enemies, forthright and direct in manner and speech, and little inclined to subtle thought, this same open terrain, this area that showed only earth and sky, seemed to make them feel closer to God and feel their religion with enormous intensity. They often embraced religious causes,

and they followed the dictates of their religion with a fierce intensity that was not necessarily moral or reasoned, but rather a product of the closeness they felt with God. They accepted death and disaster easily (too easily, at times, for Doughty), for these people, trying to live in the enormous, barren desert, felt themselves subject to the will of an all-powerful God. When they could build structures, they built towers, expressions of their desire both to relieve the flatness of their surroundings and to approach God more closely. The towers were also useful in posting watchmen to warn the tribe of any possible enemy attack. Doughty points out also that the tower is the natural expression of the tribe used to desert existence, the natural attempt to put the relationship between God and man in a vertical sphere.

Doughty discusses, too, the fanatical quality of the nomad's religion, his willingness to sacrifice anything, including his life, for a cause he believes sacred. This fanaticism is, again, a product of the singleness, the open nature of his desert surroundings. Man finds little in nature to divert him, little to draw his attention from his home and his God, so in his allegiance to his cause he finds little qualification or sophistication to divert his faith.

Doughty conveyed his observations in a rich, full style. He managed to use this fullness as a splendid means of carrying the entire range of his observations and inferences about Arab life. At times, to contemporary ears, his style seems stilted and archaic. For example, he writes sentences like this: "We were to depart betimes by the morrow." This style was deliberately archaic even in the 1880's, yet it helps to produce the flavor of a different and more primitive culture. The archaic richness of the style completes the contrast between our world and the world of the Arab nomad. Doughty, fully aware of the differences between these worlds, has managed to create a comprehensive and understanding portrait of the nomad world, to produce, in *Travels in Arabia Deserta,* a history of the beliefs, the experiences, the essential conditions of life, of the nomadic peoples of northwestern Arabia.

THE TRICKSTER

Type of work: Drama
Author: Titus Maccius Plautus (c. 255-184 B.C.)
Type of plot: Comedy of intrigue
Time of plot: Late third century B.C.
Locale: Athens
First presented: 191 B.C.

Principal characters:
SIMO, an old Athenian gentleman
CALIDORUS, his son
PSEUDOLUS, Simo's servant
BALLIO, a procurer, owner of Phoenicium
HARPAX, a messenger
SIMIA, servant of one of Calidorus' friends
PHOENICIUM, loved by Calidorus

Critique:

The Trickster (*Pseudolus*) shares both the deficiencies and the excellences of most of Plautus' plays. The comedy displays what might be called an absolute unity of place and time: the whole of the action occurs before a single house in Athens in precisely the time it would have occupied in reality. The result, while attesting strongly to the dramatist's ingenuity, tends to violate what is perhaps the most important unity of all, that of action. The plot is crowded with irrele-

vant events introduced primarily to provide time for other more essential events to take place off stage, and the characters are sometimes given improbable speeches to account for their presence in this place at this time when another place and time would have appeared more suitable. Nevertheless, Plautus seems not oblivious of these incongruities, and he presents them with a sufficient hint of irony to make them entertaining, even if they are not dramatically integrated.

The Story:

Pseudolus, a servant of the Athenian Simo, observed one day that his master's son Calidorus was deeply despondent about something. Questioning him on the matter, Pseudolus was given a letter from Phoenicium, a slave girl with whom Calidorus was in love. She had written that Ballio, her master, had sold her to a Macedonian military officer for the sum of twenty minae. However, the transaction was not yet complete; the officer had given Ballio fifteen minae to seal the bargain and had arranged that Phoenicium was to be delivered to a servant of his who would bring the remaining five minae and a letter bearing a seal to match the one the officer had made with his ring and left in Ballio's keeping. This servant was to arrive on the festival of Bacchus, now being celebrated.

Calidorus was naturally and thoroughly upset by this news, for he had no money with which to buy Phoenicium and no prospect of getting any. At loose ends, he appealed to the wily Pseudolus for help. With great self-confidence, the servant promised to trick Calidorus' father, Simo, out of the money.

Before any plan could be formulated, Ballio appeared, cursing and beating some of his slaves. Calidorus and Pseudolus approached him and begged him to reconsider his bargain, pointing out that Phoenicium had been promised to Calidorus as soon as the young man could find the money to pay for her. But the unscrupulous Ballio remained unmoved, taunting Calidorus with his poverty and his inability to get money from his father. Before they parted, however, he craftily pointed out that today was the day on which the officer had agreed to send his final installment of the payment for Phoenicium and that if the promised money were not received, Ballio would be free to sell her to any other bidder.

As Pseudolus was revolving his plans in his mind, he overheard Simo talking to a friend and learned that the old man had already heard of Calidorus' plight and had steeled himself in advance against any plea for money that his son might make. Finding his task thus complicated, Pseudolus stepped forward and brazenly admitted his commission, telling Simo that he intended to get the twenty minae from him and that Simo should consequently be on his guard. The slave told his master in addition that he intended to trick Ballio out of the slave girl. Simo was skeptical, but Pseudolus finally goaded him into promising to pay for the girl if Pseudolus proved successful in getting her away from the procurer.

Soon afterward Pseudolus was fortunate enough to overhear a newcomer identify himself as Harpax, the Macedonian captain's messenger, come to conclude the dealings for Phoenicium. Accosting the messenger, Pseudolus identified himself as one of Ballio's servants and persuaded Harpax to allow him to deliver the sealed letter that was to identify the rightful purchaser. Then he induced Harpax to go to an inn to rest from his journey until Pseudolus came to get him.

When the messenger had gone, Calidorus appeared in the company of a friend, and in the conversation that followed, the latter agreed to lend five minae for the execution of Pseudolus' plot. He agreed, moreover, to allow his servant Simia to be used in the enterprise.

These arrangements made, the three left to conclude their preparations. Then Ballio appeared in the company of a cook, and it was disclosed that today was

the procurer's birthday and that he was preparing a feast for his customers. Before Ballio went into his house, it was disclosed also that Simo had met him in the market place and had warned him to be on his guard against Pseudolus' plot.

Immediately after Ballio went in, Pseudolus appeared in the company of Simia. During their conversation Simia revealed himself to be shrewd and wily, and in the ensuing confrontation with Ballio he proved as apt a dissembler as Pseudolus himself. For when Ballio came out of his house, Simia approached and asked directions to find the procurer. Ballio identified himself, but, suspicious, he asked Simia the name of the man who had sent him. For a moment, the eavesdropping Pseudolus was afraid that his plot had collapsed, for Simia had not been told the name of the Macedonian captain. Simia adroitly evaded the trap, however, by pretending suspicion on his part and refusing to give Ballio the sealed letter until the procurer had himself identified Phoenicium's purchaser. Ballio did so, received the letter and the money and released Phoenicium into Simia's custody.

After Simia and Phoenicium had gone, Ballio, congratulating himself on having outwitted Pseudolus, chuckled at the prospect of the servant making his tardy effort to obtain the girl. When Simo appeared, the procurer expressed his certainty that Pseudolus had been foiled and declared that he would give Simo twenty minae and relinquish his right to the girl as well if Pseudolus were successful in his plot.

At that moment Harpax entered, grumbling that Pseudolus had not come to get him as he had promised to do. Confronting Ballio, he learned the procurer's identity and set about to close the bargain his master had made. Ballio, convinced that Harpax was in the employ of Pseudolus, did his best to humiliate the messenger, until Harpax mentioned having given the sealed letter to a "servant" of Ballio. From the description, Ballio realized with great chagrin that he had been thoroughly duped. Simo held him to his word regarding the twenty minae and the relinquishing of his rights to Phoenicium, and Harpax, learning that the girl was no longer available, insisted on the return of the fifteen minae that the captain had already deposited.

Meanwhile, Pseudolus, Calidorus, and Phoenicium were celebrating their victory with wine. Pseudolus later met Simo and demanded the twenty minae which the old man owed him for having successfully tricked Ballio. Simo gave the money with good will since it was not ultimately coming out of his pocket. Pseudolus returned half the sum and took his master off to drink to their good fortune.

TRISTAN AND ISOLDE

Type of work: Poem
Author: Gottfried von Strassburg (fl. late twelfth and early thirteenth centuries)
Type of plot. Romantic tragedy
Time of plot: The Arthurian period
Locale: Northern Europe, Ireland, England
First transcribed. c.1210

Principal characters:

RIVALIN, a lord of Parmenie
BLANCHEFLEUR, his wife
TRISTAN, their son
RUAL THE FAITHFUL, Tristan's foster father
MARK, King of Cornwall, Tristan's uncle
ISOLDE THE FAIR, King Mark's bride, loved by Tristan
BRANGENE, Isolde's companion
ISOLDE OF THE WHITE HANDS, Tristan's bride

Critique:

Those who know Richard Wagner's opera of the same title are familiar with the basic plot of Gottfried von Strassburg's version of this widespread tale. The version Wagner chose, 19,000 or so lines of which are attributed to Gottfried, the medieval German court poet, is the finest extant and the most extensive telling of one of the most famous love stories of all times. This metrical romance, which belongs to the tradition of German *Minnesang,* does not follow the line of chivalric romance developed by other writers, and there is no deadly repetition of knightly deeds of valor in war and tournaments. Instead, Gottfried celebrates romantic love deeper than chivalric love with its strict but conventional code of behavior; his conception of love is more inward, at once enchanting and enthralling, bewildering and ecstatic, one that sways the soul and makes martyrs of those who have partaken of love's sacrament. The landscape against which Tristan and Isolde move often suggests an inner dream world of motivation and compulsion.

The Story:

Rivalin, a lord of Parmenie, tired of baiting Duke Morgan, the wicked ruler, signed a year's truce and set off for Britain where King Mark of Cornwall was establishing peace and order. Badly wounded while fighting in the defense of Cornwall, Rivalin was pitied and nursed back to health by Mark's sister Blanchefleur, whom he took back to Parmenie as his bride. Later, hearing of Rivalin's death at Duke Morgan's hand, Blanchefleur went into labor, and died during the birth of her son. Rual, Rivalin's faithful steward, and his wife reared the boy out of loyalty to their dead lord and mistress and to thwart Duke Morgan's vindictiveness. The boy was named Tristan, in keeping with the sad events preceding his birth and a prophecy of grief to come.

Tristan's education was courtly, both at home and abroad; it included music, art, literature, languages, falconry, hunting, riding, knightly prowess with sword and spear, and jousting. These accomplishments he used to great advantage throughout his short life. He was loved deeply by his foster parents, his stepbrothers, and the people of Parmenie as well.

Kidnapped by Norwegians, Tristan managed to make his way to Cornwall after an eight-day storm at sea. He immediately attached himself to King Mark's court as a hunter, later the master of the hunt. When his royal lineage was revealed, he became his uncle's knight and vassal.

Known far and wide as a doughty knight, Tristan returned to avenge his father's death by defeating and killing Duke Morgan; his lands he gave to Rual and his sons. Meanwhile, Duke Morolt of Ireland, who had exacted tribute from King Mark, demanded further payment or a fight to the death in single combat with the Cornish king. Tristan acted as King Mark's emissary to the Irish court, where his efforts to have Duke Morolt recall his demand for tribute were unsuccessful. Duke Morolt did agree, however, to let Tristan fight in King Mark's place. They met and fought in Cornwall. After wounding Tristan in the hip, Duke Morolt suggested that the young knight yield so that his sister Isolde, Queen of Ireland, could nurse him back to health. This offer was refused, and the fight waved fiercely again. Tristan finally sliced off Duke Morolt's head and hand.

Tristan, disguised as a beggar, went to Ireland to be cured. Calling himself Tantris, he ingratiated himself with Queen Isolde, who cured him of his hurt. Afterward he became the tutor in music and languages to her daughter, Isolde the Fair. When the young Isolde learned that he was the murderer of her uncle, the queen mother forgave him and allowed him to return to Cornwall.

In Cornwall, Tristan sang the praises of the Irish princess. Because King Mark had made the young knight his heir, some jealous noblemen, hoping to have Tristan slain, suggested that he return to Ireland and bring Isolde back as King Mark's bride. On his arrival in Ireland Tristan killed a dragon which had long ravished the kingdom. In gratitude, Queen Isolde entrusted her beautiful daughter to Tristan's care.

On the return voyage, Brangene, the faithful companion and cousin of Isolde the Fair, failed to guard carefully the love potion intended by the queen for Isolde and King Mark on their nuptial day. Tristan and the princess drank the potion and were thenceforth enslaved by love for each other. They both experienced conflicting duty and desire, turned red then white, became both depressed and exalted, and finally gave in to love. To deceive King Mark, Brangene stole into Isolde's bed so that Tristan and Isolde might meet in secret.

After some time had passed, Isolde grew apprehensive lest Brangene betray her, and she ordered her companion's death. Fortunately, the queen relented before Brangene could die, and all went on as before until the king was at last informed of Tristan's treachery. King Mark made many attempts to trap the lovers, meanwhile vacillating between trust and angry jealousy. Each time a trap was set, Tristan and Isolde proved their false innocence by some cunning ruse.

Finally the lovers were exiled. The king invited them to return, however, when he discovered them innocently asleep in a cave, a sword between them. Although King Mark urged propriety on their return to court, Tristan and Isolde almost immediately abandoned all caution, driven as they were by the caprices of love. Knowing that the king would have them killed if they were discovered, Tristan set out from Cornwall after accepting a ring from his beloved as a token of their fidelity to each other.

During his travels Tristan performed deeds of knightly valor in Germany, Champagne, and Normandy. In gratitude for his services in Normandy the duke gave him his daughter Isolde, called Isolde of the White Hands to distinguish her from Isolde the Fair, as his bride. Lovesick and dejected, Tristan accepted his bride in name only—the name Isolde.

(At this point Gottfried's narrative breaks off abruptly. From his source materials and from related versions, it is likely that Tristan was fatally wounded by a poisoned spear and that Isolde the Fair, summoned from Cornwall, arrived after her lover had died. Shock and grief caused her death also. King Mark, learning of the love potion, forgave them and ordered the lovers buried side by side in Cornwall.)

THE TROJAN WOMEN

Type of work: Drama
Author: Euripides (c. 485-c. 406 B.C.)
Type of plot: Classical tragedy
Time of plot: Age of the Trojan War
Locale: Before the ruined walls of Troy
First presented: 415 B.C.

Principal characters:
POSEIDON, god of the sea and patron of Troy
PALLAS ATHENA, goddess of wisdom
HECUBA, Queen of Troy
CASSANDRA, her daughter, a prophetess
ANDROMACHE, wife of Hector, prince of Troy
HELEN, Queen of Sparta abducted by Paris

MENELAUS, King of Sparta
TALTHYBIUS, herald of the Greeks
CHORUS OF THE CAPTIVE TROJAN WOMEN

Critique:

The Trojan Women (the *Troades*) has more pathos and emotional tension than any other play by Euripides. It is not, strictly speaking, an Aristotelian tragedy, for it has no central tragic figure; neither is it simply a tragic pageant. The Greek warriors collectively constitute the tragic hero in that they commit *hubris* by defiling the Trojan temples and brutally murdering the innocent. At the end of the play their doom awaits them. This compelling presentation of the utter folly of mass warfare and genocide speaks eloquently to the twentieth century. No doubt Euripides was moved to write the play in protest against the Athenian massacre of all the males and the enslavement of the women and children of Melos in 415 B.C., when that unfortunate city sought to remain neutral in the war against Sparta. The *Troades* is the only surviving play of a trilogy that included *Alexandros* (another name for Paris), which dealt with the refusal of Priam and Hecuba to murder the infant Paris as commanded by the oracle's prediction that he would be the ruin of Troy, and *Palamedes,* which dealt with the treachery of the Greek leaders who murdered Palamedes before Troy. In the *Troades* the Greek and Trojan lines of tragedy are merged.

The Story:

On the second morning after the fall of Troy and the massacre of all its male inhabitants, Poseidon appeared to lament the ruins and vow vengeance against the Greeks. To his surprise, Pallas Athena, the goddess who had aided the Greeks, joined him in plotting a disastrous homeward voyage for the victors who had despoiled her temple in Troy. They withdrew as Hecuba rose from among the sleeping Trojan women to mourn the burning city and her dead sons and husband. The chorus joined her in chanting an anguished lament.

Talthybius, the herald of the Greeks, arrived to announce that Agamemnon had chosen Cassandra to be his concubine and that the other royal women of Troy had been assigned by lot—Polyxena to the tomb of Achilles, Andromache to Achilles' son Neoptolemus, and Hecuba herself to Odysseus, King of Ithaca and conceiver of the wooden horse that had led to the fall of the city. Amid the cries of the grieving women Cassandra appeared, bearing a flaming torch in each hand. The chorus was convinced that she had gone mad as she danced and prayed to Hymen, god of Marriage, that Agamemnon take her soon to Argos as his bride, for there she would cause his death and the ruin of his entire family. As for Odysseus, she foretold that he would suffer for ten more years on the seas before reaching his homeland. As Talthybius led her off, he observed that Agamemnon himself must have been mad to fall in love with the insane Cassandra.

Hecuba, broken with grief, collapsed to the ground. From the city came a Greek-drawn chariot loaded with the spoils of war and bearing Andromache and her infant son Astyanax. Cursing Helen, the cause of all their woe, Andromache called upon the dead Hector to come to her and announced enviously that Polyxena had just been killed upon the tomb of Achilles as a gift to the dead hero. Drawing upon her last remaining strength, Hecuba tried to comfort the distraught Andromache and urged that instead of mourning for Hector she win the love of Neoptolemus so that her son might grow to manhood and perhaps redeem Troy. At this point the reluctant herald Talthybius announced the Greeks' order that the son of so distinguished a warrior as Hector must not be permitted

to reach manhood but must be killed at once by being hurled from the battlements of Troy. As Talthybius led away Andromache and her son, a fresh lament and cursing of Helen went up from the grieving women of Troy.

Suddenly King Menelaus came striding in the sunlight with his retinue to demand that his faithless wife Helen be dragged to him by her blood-reeking hair. Hecuba pleaded with him to slay Helen at once, lest her beauty and feminine wiles soften his will, but Menelaus remained determined to take her back to Greece, where the relatives of those who died for her sake might have the pleasure of stoning her to death. Helen approached, calm and dignified. Her plea for the right to speak being supported by Hecuba, she argued that she was not responsible for the fall of Troy. The first blame must be attributed to Priam and Hecuba, who refused to kill the infant Paris as the oracle commanded; the second to Aphrodite, who bewitched her into submitting to Paris; the third to Deiphobus and the Trojan guards who prevented her from escaping to the Greeks after she had come to her senses. Goaded on by the chorus of Trojan women, Hecuba jeered at these claims, insisting that the gods would not have been so foolish as Helen would have them believe, that her own lust drove her into Paris' arms, and that she could always have escaped Troy and her own shame by way of suicide. Helen, falling to her knees, pleaded with Menelaus not to kill her. Hecuba also knelt to beg Helen's immediate death and to warn Menelaus against taking her aboard his ship. Menelaus compromised: Helen would return to Greece on another ship and there pay for her shameful life. As Menelaus led her away, the chorus wailed that Zeus had forsaken them.

Talthybius then returned, bearing the crushed body of Astyanax on Hector's shield. He told Hecuba that Andromache, as she was being led aboard Neoptolemus' ship, had begged that the infant be given proper burial. The performance of that rite was more than Hecuba could bear, and she had to be restrained by force from throwing herself into the flames of the city. As the captive women were led off to the Greek ships, the great crash of Troy's collapsing walls was heard and the city was engulfed in smoke and darkness.

THE TRUE HISTORY

Type of work: Prose romance
Author: Lucian (c. 120-c. 200)
Type of plot: Satiric fantasy
Time of plot: Second century
Locale: The universe
First transcribed: Second century

Principal characters:
LUCIAN
ENDYMION, King of the Moon
PHAETHON, King of the Sun
SCINTHARUS, an inhabitant of the whale's belly

Critique:

Poking fun at exaggerated travel books like Antonius Diogenes' *The Marvels of Ultima Thule* and others now lost, Lucian, called by Macaulay "the last great master of Attic eloquence and Attic wit," wrote in *The True History* a two-part parody that greatly influenced Rabelais and Swift. Because Lucian was also known as a writer of satirical dialogues mocking many beliefs of the people, the story originated that he was torn to pieces by dogs in Egypt. In an explanatory pro

logue to this work Lucian declared that athletes alternate severe exercise with relaxation. Intellectuals should do the same, he maintained, and alternate serious reading with that which is witty and entertaining. And so he wrote *The True History*, "with a novelty of subject and excellence in design," and for the purpose of telling lies in a plausible way and parodying the exaggerations of certain writers that he "need not name because the enlightened reader could easily recognize the originals." Because the creatures he was going to describe could not possibly exist, he hoped all his readers would disbelieve him.

The Story:

Heading westward from the Pillars of Hercules, Lucian in his sloop with a crew of fifty finally reached the Atlantic Ocean. Filled with a thirst for adventure and an intellectual restlessness to see what was on the other side of the world, he found the first day of the voyage delightful. Then came a terrible storm that drove the ship before it for seventy-nine days. On the eightieth day the adventurers came to a lofty wooded island and went ashore.

After resting, twenty sailors accompanied Lucian on an exploration of the island. They discovered a bronze tablet announcing that Hercules and Dionysius had been there, and they saw two huge footprints. They also discovered that the river had its source in a grape arbor and contained Chian wine. Eating the fish that swam in it made them drunk.

The inhabitants of the island were women, human from the waist up, but growing on vines. When several of the crew became too friendly with these creatures, the sailors soon found themselves tangled in the vines and taking root; and so they had to be left behind.

Filling their casks with wine and water, the survivors set sail, only to run into a whirlwind that whipped the sloop hundreds of miles into the air. A week later the ship was thrown upon the moon, which was inhabited by men riding vultures. The king, Endymion, enlisted the service of the Greeks in his war against Phaethon and his people of the sun.

The mighty invasion force was made up of eighty thousand vulture-riding cavalry and twenty thousand troops riding birds covered with grass and having lettuce leaves for wings. This vegetarian force had armor of vegetable husks, but Greek swords. Among their allies were fighters from other constellations astride monster fleas.

The army of the sun rode flying ants, gnats, and mosquitoes. Some hurled radish bombs, others wielded asparagus spears. But they were no match for the lunar troops until centaur reinforcements arrived, so numerous that the number could not be set down for fear of creating incredulity. When the moon army was put to flight, Lucian and his friends were captured and bound with spider-webs.

To bring the Moon People to terms, Phaethon erected a cloud screen. Cut off from sunlight, the moon troops soon surrendered. The terms of capitulation were inscribed on a slab of electrum. With the coming of peace, Lucian had time to explore the moon and note its wonders.

Homeward bound, the Greeks paused at Lamptown, inhabited by lanterns, and at Cloud-Cuckooland, where Lucian verified the details of Aristophanes' comedy, *The Birds*. Finally the travelers reached the ocean again, only to have their sloop swallowed by a huge whale. In its belly, amid a clutter of wrecked ships, they found Scintharus, who was raising vegetables on an island. He had lived there for twenty-seven years, ever since leaving Cyprus.

There were many other inhabitants, all quarrelsome and unjust. Some had eel eyes and lobster faces; others were half men and half animals. Since their only weapons were fishbones, Lucian decided to attack them. The creatures were all slain in two battles in which the

Greeks suffered only one casualty; the sailing master was stabbed with a mullet spine.

One day, after living in the whale for a year and eight months, the Greeks heard a loud uproar in the outside world. Peering between the whale's teeth, they watched a naval battle of giants who manned floating islands and fought with oysters and sponges.

At last the Greeks conceived a scheme to gain their liberty. They set fire to the forest inside the whale; then, as the creature was about to suffocate, they wedged open his jaws and sailed out, with Scintharus as pilot. But they did not get far, for a north wind froze the ocean. They lived in a cave they hollowed in the ice until, after a month, it occurred to them to hoist the sails and let the ship glide across the smooth ice to open water.

Sailing in a sea of milk, they took on provisions at a cheese island. They stopped at the Isle of the Blessed and watched a lawsuit between Theseus and Menelaus for the custody of Helen. While the hearing was in progress, Helen ran off with a new sweetheart, aided by some of Lucian's crew; and the tourists were deported. Lucian, however, did have time to consult Homer on moot points concerning his life and writing, and to catalogue the famous Greeks who inhabited the isle. Also, he witnessed a prison break by the damned and watched the heroic exploits of Achilles in recapturing them.

Again voyaging, the travelers passed a place of punishment for liars. Herodotus was there, but Lucian knew he was safe because he had never written anything but the truth. The company spent a month at the Port of Dreams, and also paused briefly to take Calypso a note from Odysseus. Pirates attacked them several times, but the travelers finally reached safety in a land which Lucian recognized as the continent facing his world.

TRUTH SUSPECTED

Type of work: Drama
Author: Juan Ruiz de Alarcón (c. 1581-1639)
Type of plot: Thesis comedy
Time of plot: Seventeenth century
Locale: Madrid
First published: 1628

Principal characters:
DON GARCÍA, a young man given to lying
DON BELTRÁN, his father
TRISTÁN, his servant
JUAN DE SOSA, a friend, in love with Jacinta
JACINTA, niece of Don Sancho, Don Beltrán's friend
LUCRECIA, her friend

Critique:

Mexican-born, Juan Ruiz de Alarcón became one of the leading dramatists of the Golden Age in Spain. The twenty-six plays now identified as his are divided into two groups. His early plays, in keeping with the romantic tradition, are marked by complicated plots. His later works are more concerned with the human qualities of his characters and less with dramatic situations; some critics attribute to his Mexican background this departure from the current conventions of the theater. His two best plays belong to his second period. *Walls Have Ears* attacks slander, and *Truth Suspected* presents an excellent character study of a congenital liar. The latter play inspired Corneille's *Le Menteur* (1643).

The Story:

When Don García returned home from studies at the University of Salamanca, he learned that on the death of his brother Gabriel he had become the heir to the family estates and fortune. His father also provided him with a shrewd and cynical servant, Tristán. Don García's tutor had already reported that the young man was given to one great vice: lying. Later his discerning servant agreed. The son's habit naturally worried his father, himself a man of great honor. Though he admitted that regard for truth was uncommon at the court of Spain, he hated the vice of lying above all others, and he vowed to break his son of the habit.

During his first day in Madrid, Don García indulged in his practice after meeting two attractive women in the shopping center of the city. Taking his cue from Tristán's remark that the women of Madrid were money-mad, the young gallant told them that he was a wealthy man from the New World. Though he had been in Madrid hardly a day, he assured one of the women that he had worshiped her from afar for a year. Unfortunately, he had misunderstood the information bought from their coachman by Tristán; he thought the girl he wanted to marry was Lucrecia, but the object of his attentions was really her friend Jacinta.

More lying followed when Don García met his friend, Juan de Sosa, a young man in love with Jacinta but rejected by her uncle until he acquired a knighthood. This time, falsely claiming responsibility for a serenade and banquet the preceding night, Don García found himself challenged to a duel by Juan.

In the meantime, hoping to get his son married off before Madrid learned of his habit of lying, Don Beltrán, after giving him a lecture on the value of truth, told him he had arranged for his marriage to Jacinta, niece of his old friend, Don Sancho. Since Don García thought it was Lucrecia whom he loved, he promptly invented a prodigious lie about his marriage to a lady of Salamanca. He declared that while visiting her one night, he had been discovered by the lady's father; to save her reputation and life, he had agreed to marry her.

Lucrecia, to help Jacinta decide which of her suitors she preferred, signed her name to a note inviting Don García to wait beneath her balcony. During his talk with the veiled ladies, his earlier story about a wife in Salamanca and his uncertainty as to which of the veiled women was the one he loved resulted in their ridicule and scorn. Rudely dismissed, he received from Tristán a lecture on the evils of lying.

More lying was necessary when Don Beltrán attempted to send for his son's wife. She could not travel, Don García told him; she was going to have a baby. Although he laughed at Tristán's warning that "one who lies needs a quick wit and a good memory," his punishment had already begun. When Lucrecia invited him to another meeting at a convent, he found himself trapped in a mesh of deceit, and the veiled ladies showed how unsuccessful had been his wooing. Tristán contributed to his unhappiness by many quotations from Latin and Greek writers. The servant also remarked that he could see no sense to his master's lies when they were so easily discovered.

But even Tristán was fooled by Don García's account of his supposed duel with Juan de Sosa; actually he had placated his former friend by telling more lies. It would have been better had he silenced his challenger on the dueling field, for Juan now appeared to tell Don Beltrán that no one with the name of Don García's supposed wife lived in Salamanca. So incensed was the father that he was about to disinherit his son. Even by telling the truth, Don García could not convince him without corroboration from Tristán. The word of a servant was more trustworthy than the oath of a nobleman, the ashamed father pointed out.

When Juan's attainment of knighthood cleared away that obstruction to his suit, Don Sancho gladly arranged for the young man's marriage to Jacinta; and that lady, disillusioned and dubious of a lying suitor, was happy to agree with her uncle's decision. Don Beltrán, too, was won over, and he agreed to arrange for his son's delayed marriage. But when the suitors were paired off, Don García saw his lady go to his rival. Even though the whole affair had been based on misunderstanding, it was now too late to correct the mistake. Don García must in honor bound marry Lucrecia.

Tristán again underlined a moral when he assured his master that if he had told the truth instead of lying he would now be happy with Jacinta. However, Lucrecia was also beautiful.

TURCARET

Type of work: Drama
Author: Alain René Le Sage (1668-1747)
Type of plot: Social comedy
Time of plot: Seventeenth century
Locale: Paris
First presented: 1709

Principal characters:
M. Turcaret, a financier, in love with the Baroness
Mme. Turcaret, his wife
The Baroness, a young widow and a coquette
Frontin, the Knight's valet
The Knight, a coxcomb
The Marquess, another coxcomb
Marine, and
Lisette, maidservants to the Baroness
Mme. Jacob, a dealer in toilette necessaries, sister to M. Turcaret
Flamand, M. Turcaret's valet

Critique:

In *Turcaret, or, The Financier* action never lags; lines never drag. This type of French satirical comedy is marked by the main features of earthy realism, an almost didactic purpose, and photographic characterizations, and *Turcaret* is a classic of its kind. The satire is founded both in personalities and in national conditions. The title character is the profiteer, whose altruism is nonexistent and whose wealth is his only merit. Those who ingratiate themselves for favors from this parvenu are no more admirable than he is. Through the relationships of the various characters, Le Sage presents a clear picture of the social disintegration which began in the last years of Louis XIV, of the clumsy fiscal system of seventeenth-century France, and of the demoralized attitude of the French resulting from the military disasters of the war with England and Austria.

The Story:

M. Turcaret lavished gifts and immense sums of money upon the Baroness, whom he had asked to marry him. The Baroness in turn poured equal amounts into the pockets of the wheedling Knight. Marine admonished her mistress to use her reasoning. The discerning Marine knew the Baroness' motivation in keeping the Knight. He had been the first to offer her, a widow, love. Marine outlined a judicious pattern for the Baroness: drop the Knight, because M. Turcaret might not like the idea of her having "friends" and accept M. Turcaret's gifts. Then, should he not want to marry her, she would have wealth and possessions and could marry

some needy gentleman. To be sure, the world might talk a little about her rejection by M. Turcaret, but a husband, needy or not, could restore her reputation by marriage.

An early gift was a small coffer, delivered by Flamand, M. Turcaret's valet. It contained two notes: one a bill of exchange for ten thousand crowns and written by M. Turcaret; the other a quatrain, dedicated to the Baroness. Marine was anxious to read the verse of the second to see whether it was as good as the prose of the first.

Enraged by her mistress' gullibility with the Knight, Marine quit her job with the Baroness. She announced, in quitting, that she would report to M. Turcaret that the Baroness was little more than the middleman for his money, as it passed from M. Turcaret to the Knight.

Frontin quipped that such a servant as Marine with all her righteousness was worse than a mother. As to her exposing them to M. Turcaret, Frontin added that waiting maids were like pious ladies performing their charitable deeds as a means of avenging themselves. Frontin knew exactly the young woman, Lisette, to replace Marine as the Baroness' maid.

To show her animosity for M. Turcaret and her kind thoughts for the Knight, the Baroness gave the Knight the ten-thousand-crown note given her by M. Turcaret to redeem her diamond ring (also a gift from M. Turcaret), which she had given the distraught Knight to pawn so that he might pay a gambling debt.

Frontin gave a succinct summary of the life of the times, when he traced the source of income. He and the Knight had a coquette who milked the man of affairs who made his money pillaging the taxpayers. It made, he thought, a diverting circumstance of trickery.

The Knight returned the ring, but not the change from the note. His action was timely, as M. Turcaret, having heard Marine's story of the Baroness' generosity toward the Knight, appeared and asked to see the ring. When the Baroness produced it, Marine's report to M. Turcaret was undermined. The ring incident served as *prima facie* evidence that the Baroness had the note also. M. Turcaret became putty in the Baroness' hands as she reprimanded him for believing Marine's report.

M. Turcaret's undisciplined character was demonstrated fully, just prior to this scene of abject apology, as he went about the Baroness' room smashing her largest mirror and her finest porcelains. This outburst, he said, gave him a little relief. He restored the damage with costly replacements.

Taking full advantage of M. Turcaret's subservience, the Baroness told him that she wished Frontin to replace Flamand in his service. M. Turcaret observed that Frontin's countenance was marked by honesty; he asked Frontin whether he had principles. Asked what he meant, M. Turcaret explained that he meant clerk's principles—such as knowledge of the single entry system. Frontin stated his qualifications as adeptness at two handwritings, ability with double entry, and a knowledge of preventing frauds or countenancing them—as M. Turcaret's advantage would require.

When Lisette reported as the Baroness' maid, it was apparent that she would be active in the financial intrigue. Frontin, having coached her in the finances and relationships among the various people, gave Lisette her cardinal responsibility to the Baroness: indefatigable compliance and unceasing flattery of the Baroness' infatuation for the Knight. Lisette was most capable in exercising her duties.

The Knight explained to Frontin that he had not been able to find the usurer to cash the ten-thousand-crown note, that Frontin was to find a moneychanger to effect the transaction so that the Baroness would not learn that they had not pawned her diamond. Further, the valet was to go to the restaurateur to make the arrangements for that night's dinner which the Knight was giving in honor of the Baroness and M. Turcaret.

Frontin's first move as M. Turcaret's valet was to maneuver, with Lisette's assistance, his employer into an outlay of sixty pistoles, the amount to be payment on a coach and horses for the Baroness. His second move involved his coming to the Baroness with a bailiff who had a deed signed by the Baroness and her late husband (Frontin's handwriting ability had been put to early use), assigning ten thousand livres to a horse merchant. The visit was well-timed. M. Turcaret was present and paid the sum due, rather than have the Baroness discomfited.

A countess from the country, whom the Marquess—the son of M. Turcaret's former master—brought to the Baroness' dinner, was Mme. Turcaret, who had not lived with her husband for ten years because of his meanness and ill manners. Mme. Turcaret had come to Paris to collect five quarters' support owed her by M. Turcaret. The Knight recognized her as the lady with whom he had had an affair. Mme. Jacob, who came on reference from one of the Baroness' friends to sell her a fashionable headdress, was M. Turcaret's sister.

In the midst of abuses and insults among the Turcarets and Mme. Jacob, M. Turcaret was called away to discuss a business matter with his partners. Sensing Turcaret's fiscal embroilments, the Baroness announced that she would give up M. Turcaret for his and Mme. Turcaret's happiness; the Marquess followed suit in severing connections with Mme. Turcaret. Frontin brought the news that the bailiffs had apprehended M. Turcaret, he being responsible for a pay-officer who had defaulted on two hundred thousand crowns. Mme. Jacob went to her brother's aid, not forgetting she was his sister. Mme. Turcaret went to him to bombard him with insults, not forgetting she was his wife.

Frontin reported that he had been searched by the bailiffs, who had confiscated the ten-thousand-crown note, which he had not yet been able to cash, and the ten-thousand-livre note which M. Turcaret had issued to relieve the Baroness of her debt on the bond. The Baroness, aware then that her diamond had never been pawned and that the note would never be returned to her, put the duping Knight and Frontin out of her life forever. The Knight denied Frontin future employment with him. Then he went off with the Marquess, to resume their old comradely habit of drinking all night and sleeping all day.

Left alone with Lisette, Frontin confessed that he had not been searched by the bailiffs. He had cashed the notes and had the forty thousand francs safely put away. If Lisette's ambition were satisfied with such a sum, Frontin proposed, they should start a stock of honest children. He was taking over in finances where M. Turcaret had left off.

UNDER WESTERN EYES

Type of work: Novel
Author: Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)
Type of plot: Psychological realism
Time of plot: Early twentieth century
Locale: St. Petersburg, Russia, and Geneva, Switzerland
First published: 1911

Principal characters:
RAZUMOV, a Russian student
VICTOR HALDIN, a revolutionist
NATHALIE HALDIN, his sister
MRS. HALDIN, mother of Victor and Nathalie
THE ENGLISH PROFESSOR, a friend of the Haldins

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Critique:

In the later years of Joseph Conrad, increasing recognition accorded him as a novelist of genius tended to identify him almost exclusively as a writer of sea tales. This tendency distressed Conrad because he felt that the nature of his writing ran the risk of being obscured by only one part of his material. He himself called attention to those novels which turn away from exotic places and deal with various aspects of Europe before World War I. Occupying a conspicuous place among the latter is *Under Western Eyes.* Despite its initial failure to impress the public, its clearness of judgment and its picture of prewar Russia were later confirmed by its reception in that country and by the events of the Russian Revolution. Razumov is one of those lonely figures so absorbing to Conrad. In his loneliness Razumov keeps a journal which eventually falls into the hands of an elderly Englishman in Geneva, the friend and adviser of the girl Razumov loves. Under this Englishman's "western eyes" the whole episode involving Razumov is scanned and evaluated. The fictional result is an interpretation of the Russian mind and temperament which has seldom been surpassed for sharpness of perception and objectivity of treatment.

The Story:

A student at the St. Petersburg University, Razumov, while not talkative or gregarious, had been generally respected by the other students. His silences were attributed to profundity of thought, and his behavior was such as to inspire confidence and good opinion. Razumov, absorbed in his studies, remained largely indifferent to the impression which he made on his fellow students. He dreamed of winning scholarly honors, and he had no wish to become involved in the revolutionary activities which occupied the minds of such acquaintances as Victor Haldin, a youth in whose company he had occasionally spent some time. Razumov's mother was dead; his father, Prince K——, acknowledged his illegitimate son only to the extent of sending him money secretly, through an intermediary. As a result, the unspent feeling which Razumov was unable to direct toward parents or family found its way into other channels. He lavished much of it on his country and felt, in his loneliness, that if he were not a Russian, he would not be anything.

By a strange turn of circumstances the uneventful pattern of Razumov's life was abruptly altered. On a certain snowy morning in St. Petersburg, a sensational event occurred—a political terrorist assassinated a prominent government official and then escaped. An hour or two later, the unsuspecting Razumov returned to his apartment to find a visitor awaiting him. The guest was Victor Haldin. Presuming on his casual acquaintance with Razumov, Haldin had selected the latter's quarters as a place of temporary refuge. Pressed for an explanation, he confessed that he was the killer being sought by the police. He asked Razumov to help him in making his escape from the city.

Razumov, dismayed, knew he could be compromised and ruined by Haldin's visit if it ever became known. However, he went in search of a sledge-driver who might spirit Haldin away, but he found the man helplessly drunk. His dismay and despair deepening, Razumov decided that he could not continue to shield Haldin. In his extremity, he broke an unwritten rule by calling on Prince K—— to ask his advice and beg his protection. Prince K—— immediately contacted the authorities, with the result that Haldin was promptly apprehended and executed. Razumov, after extended interrogation by General T—— and Councilor Mikulin, was released, but not before he had been marked down, by the councilor's sharp eyes, as a tool of great potential usefulness to the government.

Meanwhile, in Geneva, Haldin's

mother and sister waited anxiously for news of him. When word of his execution arrived, they were grief-stricken and bewildered; but their efforts to find out the exact circumstances of his end were blocked by the mystery and vagueness which shrouded the whole affair. Nathalie, Victor Haldin's sister, was relieved when she heard that a Russian named Razumov had arrived in Geneva. According to the rumors which had been circulating, this man was an escaped colleague of her brother's, a fellow conspirator and revolutionist. Surely he, better than any other, would be able to solve the puzzle of her brother's arrest and execution.

To the Haldins, Razumov proved to be an elusive and enigmatic quarry. He lost himself at once in a circle of revolutionists in exile, including the celebrated Peter Ivanovitch, the legendary Madame de S——, and the sinister Nikita. Among them he was admired as a hero. This role Razumov found increasingly difficult to maintain, especially after he met Nathalie Haldin and fell in love with her.

Razumov finally broke under the strain of keeping up his twofold deception. Through his journal, which he sent to Nathalie Haldin, she learned his true relationship to her brother. Then, on an impulse, he confessed to the revolutionists the fact that he was a government spy. Brutally beaten by Nikita, with his hearing destroyed, he stumbled in front of a tramcar. Suffering from two broken limbs and a crushed side, he was picked up by passers-by and carried to a hospital.

The tragic story of Razumov might have ended there, but his will to live proved too strong. Nursed back to partial health by a motherly revolutionist, he eventually returned to his homeland. There, in the south of Russia, he shared a two-room cottage with his Good Samaritan friend, the devoted Tekla. Ironically, some of the revolutionists came to regret the cruel treatment Razumov had received at their hands. Periodically they visited his cottage to be stimulated by his intelligent and original views on politics, society, and morality.

UTOPIA

Type of work: Humanistic treatise
Author: Sir Thomas More (1478-1535)
Time: Reign of Henry VII of England
Locale: Antwerp, England, Utopia
First published: 1516

Principal characters:
THOMAS MORE, the author
PETER GILES, a citizen of Antwerp and a friend of Thomas More
RAPHAEL HYTHLODAY, a traveler and acquaintance of Peter Giles

How to make a better world for men to live in has fascinated the minds of thinkers in every age. From Plato to the present day, a span of almost two and a half millenniums, men have been thinking and writing about what the world would be like if men could create an earthly paradise. One of the most famous pieces of such thought and writing is Sir Thomas More's *Utopia,* a work so famous in Western civilization that its title has come to be symbolic in our minds for any idealized state. Originally written in Latin, the international language of medieval and Renaissance Europe, the book was widely read, and as early as 1551 a translation into English was made by Ralph Robinson, a London goldsmith.

The book is in two parts, with the second part, curiously enough, written first, in 1515, and the introductory half written in the following year. The book begins with a narrative framework in which More tells how he traveled to Antwerp on

a royal mission and there met Peter Giles, a worthy citizen of Antwerp, who in turn introduced him to Raphael Hythloday, whose name means literally in Greek "a talker of nonsense." Hythloday proved to be more than a mere mariner, for in his conversation he appeared to More to be a man of ripe wisdom and rare experience. The fictional Hythloday was supposedly a companion of Amerigo Vespucci when that worthy was supposed to have made his voyages to America. It was on one of his voyages with Vespucci that Hythloday, according to his own account, discovered the fabled land of Utopia, somewhere in the oceans near the Western hemisphere.

Actually, the first part of *Utopia* does not deal with the legendary island; in it Hythloday tells how, during the reign of King Henry VII, he visited England, conversed with Cardinal Morton, and suggested to that Churchman, who was Henry VII's chancellor, some reforms which might benefit England. Among the reforms the fictional Hythloday suggested were the abolishment of the death penalty for theft, the prevention of gambling, less dependence upon the raising of sheep for wool, the disuse of mercenary soldiers, cheaper prices for all commodities, and an end to the enclosure of the common lands for the benefit of great and wealthy landlords. Although Cardinal Morton is made to listen intently to Hythloday's suggestions, More introduces a lawyer who objects that Hythloday's reforms could not be undertaken and that they would not be deemed desirable by anyone who knew the history and customs of England.

In the first part of his *Utopia*, More is obviously pointing out some of the social and economic evils in sixteenth-century European life. More than that, he is suggesting that only an outsider can see the faults with an objective eye. The introduction of the lawyer's objections, which are cut short by Cardinal Morton, suggest also that More discerned in sixteenth-century society persons who opposed reform and who sought reasons for doing so. Part one of the *Utopia* is More's way of preparing the reader for the section in which his ideal realm is delineated.

In the second part, Hythloday expounds at length about the culture of the mythical land of Utopia, which he had visited during his travels. Hythloday describes Utopia as an island kingdom which is crescent shaped and about five hundred miles in perimeter, separated from other lands by a man-made channel constructed by its founder, the fabulous King Utopus, who saw that the Utopian experiment, if it were to succeed, must be isolated and protected from the encroachments of warlike and predatory neighbors. The island is divided into fifty-four shires, or counties, each with its own town, no town more than a day's walking journey from its neighbors. The central city, Amaurote, is the capital, the seat of the prince who is the island's nominal ruler.

The government of Utopia is relatively simple and largely vested in older men, in patriarchal fashion. Each unit of thirty families is ruled by one man chosen by election every year. Each ten groups of families elect a member of the island council. This council in turn elects the prince, who serves throughout his lifetime unless deposed because of tyranny. The council meets every three days to take up matters of consequence to the people, and no decision is made on the same day the problem is advanced, lest undue haste cause mistakes.

It is not in government alone that More introduces suggestions for reform in his *Utopia*. In this ideal state everyone works, each man having a trade or craft, except the unusually talented who are selected for training and service in the academy of learning. The work day is six hours long, with the time divided equally between the morning and the afternoon. Each person spends a two-year period working as a farmer in the shire outside the city in which he resides. Since everyone works, there is more than

enough food and all other commodities for the inhabitants. All goods are community-owned, with each person guarding what is given him for the benefit of the commonwealth. The tastes of the people are simple; no one, having enough for himself, desires to have more than his fellows. Even the prince of Utopia is designated only by the symbol of a sheaf of grain, symbol of plenty. Each person is garbed in durable clothing of leather, linen, or wool. Jewelry is given to children to play with, so that everyone associates such baubles with childishness. Gold and silver are despised, being used for chamber pots, chains for slaves, and the marks of criminal conviction.

In the dialogue Sir Thomas More interjects some objections to the communal idea, but this is the only point on which he seems to have reservations; yet even on this point Hythloday's answers to his objections satisfy him.

Violence, bloodshed, and vice, says Hythloday, have been done away with in Utopia. Lest bloodshed of any kind corrupt the people, slaves are required to slaughter the cattle. Dicing and gambling are unknown. The people choose instead to labor for recreation in their gardens, improve their homes, attend humanistic lectures, enjoy music, and converse profitably with one another. The sick are provided for in spacious hospitals erected in each quarter of each city. In the event of a painful and incurable illness, the priests consult with the patient and encourage him to choose death administered painlessly by the authorities. Although no one is required to do so, everyone eats in mess halls where slaves prepare the meals under the supervision of the wives of the family group. At mealtime young and old eat together, except for children under five; and enlightening, pleasant conversation is encouraged.

The Utopian criminal is enslaved, rather than put to death, as he was in sixteenth-century England. Adultery is regarded as a crime and punished by slavery. Marriage for love is encouraged, but also prudence in selecting a mate. Males must be twenty-two and women eighteen before marriage is permitted. The welfare of the family is a state matter, since the family is the basic unit of the Utopian state. The people are anxious for the commonwealth to be rich, for the Utopians buy off their enemies and use their wealth to hire foreign mercenary soldiers; they hope in this manner to encourage potential enemies to murder one another.

The Utopians are described as a religious people who practice toleration almost unknown in Catholic Tudor England. Some are Christians; others worship God in other ways. Atheism and militant sectarianism are alike forbidden.

Two points should be made in connection with Sir Thomas More's work. One is that his borrowings from Plato and other earlier authors did not prevent him from adding much that was his own in theory and practice. The second point is that in the four and a half centuries since the writing of *Utopia* some of the author's ideas have been put into effect —unlikely as they may have appeared to his contemporaries. We may never in human society come to the Utopian ideal, but surely we are closer than men were in the sixteenth century. Perhaps some of the credit should go to Sir Thomas More.

THE VILLAGE

Type of work: Poetry
Author: George Crabbe (1754-1832)
First published: 1783

Although George Crabbe's poem, *The Village,* contains two books, the anthologists have been largely justified in printing Book I as a separate poem. This book

is in part a bitter answer to Oliver Goldsmith's sentimental picture of rural life in *The Deserted Village:* "I paint the cot/ As Truth will paint it, and as Bards will not." Book II continues the theme of the first book for over a hundred lines, then turns into a memorial eulogy of Lord Robert Manners, the brother of Crabbe's patron, the Duke of Rutland.

Crabbe's long life spanned the periods of eighteenth-century classicism and nineteenth-century romanticism, and his work contains elements of both schools. His friends included Samuel Johnson among the earlier poets and Sir Walter Scott among the later. Johnson "corrected" some of Crabbe's poetry and, according to Boswell, revised lines 15-20 of *The Village:*

> On Mincio's banks, in Caesar's bounteous reign,
> If Tityrus found the Golden Age again,
> Must sleepy bards the flattering dream prolong,
> Mechanic echoes of the Mantuan song?
> From Truth and Nature shall we widely stray,
> Where Virgin, not where Fancy, leads the way?

These lines do have a Johnsonian flavor; and although they fit into the structure of the poem, they are not entirely typical of Crabbe. Francis Jeffrey, one of Crabbe's admiring later contemporaries, wrote: "The scope of the poem is to show that the villagers of real life have no resemblance to the villagers of poetry; that poverty, in sober truth, is very uncomfortable; and vice by no means confined to the opulent."

Jeffrey set the tone for much subsequent criticism of Crabbe: "His characteristic, certainly, is force and truth of description, joined for the most part to great selection and condensation of expression. . . . With a taste less disciplined and less fastidious than that of Goldsmith, he has, in our apprehension, a keener eye for observation, and a readier hand for the delineation of what he has observed." Crabbe has frequently been compared with the Dutch realistic painters, and *The Village* is rich with vigorous, natural word-painting. A dismal landscape with infertile soil and hardy weeds, listed and described by name, serves as background for group and individual portraits of a surly, selfish, unscrupulous, vicious, often miserable population. Particularly notable is his interior scene of the poorhouse:

> Theirs is yon house that holds the parish poor,
> Whose walls of mud scarce bear the broken door;
> There, where the putrid vapors, flagging, play,
> And the dull wheel hums doleful through the day—
> There children dwell, who know no parents' care;
> Parents, who know no children's love, dwell there!
> Heart-broken matrons on their joyless bed,
> Forsaken wives, and mothers never wed;
> Dejected widows with unheeded tears,
> And crippled age with more than childhood fears;
> The lame, the blind, and, far the happiest they!
> The moping idiot and the madman gay.

In this miserable house one of the aged inmates is dying. In connection with this death Crabbe introduces two of his most savage caricatures. First, he presents the doctor:

> Anon, a figure enters, quaintly neat,
> All pride and business, bustle and conceit;
> With looks unalter'd by these scenes of woe,
> With speed that, entering, speaks his haste to go,
> He bids the gazing throng around him fly,
> And carries fate and physic in his eye:
> A potent quack, long versed in human ills,
> Who first insults the victim whom he kills;
> Whose murd'rous hand a drowsy Bench protect,

And whose most tender mercy is neglect.

After the departure of the doctor, the dying man asks for the parish priest. This character is a direct antithesis to the venerable vicar of Goldsmith's *The Deserted Village* or *The Vicar of Wakefield.* He is concerned with hunting in the daytime and whist at night. He not only fails to answer the summons before the death, but cannot be troubled with saying the funeral service until the following Sunday:

And waiting long, the crowd retire distress'd,
To think a poor man's bones should lie unbless'd.

These lines end the first book.

The smugglers and drunkards of Book I are forerunners of an equally vicious or more vicious group in the first part of Book II. In both books death is spoken of as a deliverer and equalizer. The elegy on Manners occupies the final hundred lines of the poem and is really complete in itself.

Crabbe has had warm admirers ever since *The Village* was published. In our time Edwin Arlington Robinson paid him tribute in a strong-fibered sonnet; he felt that changing fashions in literature could not obscure Crabbe's "hard, human pulse" or his "plain excellence and stubborn skill." In his opera *Peter Grimes,* based on one of the tales in *The Borough,* Benjamin Britten has brought Crabbe to the attention of many who knew little about the old poet; but *The Village,* which first made Crabbe's poetic reputation, still best sustains it, and remains his most familiar and frequently read poem.

A VINDICATION OF NATURAL SOCIETY

Type of work: Political satire
Author: Edmund Burke (1729-1797)
First published: 1756

Edmund Burke's first important publication, *A Vindication of Natural Society,* subtitled *A View of the Miseries and Evils arising to Mankind from every Species of Civil Society, in a Letter to Lord ——, by a late Noble Writer,* satirically attacked the views of Lord Bolingbroke (the late Noble Writer), whose philosophical works had been published posthumously in 1754. By adopting Bolingbroke's manner, Burke hoped to give a tone of irony and satire to his own opinions on society. So well did he succeed in imitating his model's polished style, however, that *A Vindication of Natural Society* was generally received as Bolingbroke's own, even by such critics as Chesterfield and Warburton.

Burke's central point was to show that Bolingbroke's arguments in favor of natural against revealed religion were equally applicable in favor of natural as against artificial society. Two years before *A Vindication of Natural Society* appeared, Rousseau had in fact developed the thesis that a simple society close to nature was morally superior to the refined society of Europe. Burke understood the revolutionary nature of this doctrine and its threat to the established order, and he consistently maintained that any society was preferable to the hypothetical "state of nature." To prove that he understood the implications of his opponents' arguments better than they themselves did, he assumed their position with massive irony: "In vain you tell me that artificial government is good, but that I fall out only with the abuse. The thing! the thing itself is the abuse!" His irony is so cleverly disguised that J.B. Bury commented, "*A Vindication* . . . worked out in detail a historical picture of the evils of civilization which is far more telling than Rousseau's generalities."

Burke begins by distinguishing be-

tween a *natural society* and the *political society* which came into being when man, observing the advantages of the family union, assumed that larger unions would be beneficial as well. Because the society so created was artificial, man was forced to invent laws. By stating the case so baldly, Burke hoped to ridicule Bolingbroke's straightforward rationalism. He puts a major part of the blame for social corruption on religious institutions in a covert attempt to identify Bolingbroke's deism with an attack on the social order: "Civil government borrows a strength from ecclesiastical; and artificial laws receive a sanction from artificial revelations. The ideas of religion and government are closely connected; and whilst we receive government as a thing necessary . . . we shall in spite of us draw in . . . an artificial religion of some kind or other." Although Burke's Noble Writer disavows any attack on English society, the sweeping nature of his generalizations obviously implicates him.

The state, the Noble Writer goes on, can be viewed in two different lights, in its external relationship to other states, and in its internal relationship to the governed. He finds that a description of the honorable conduct between nations would not fill ten pages, but their record of war and treachery is beyond human accounting. With deliberately exaggerated concern in proving his point, Burke devotes about one-sixth of his essay to the history of war. He caps his summary with the estimate that the number of men slaughtered in battle was seventy times the five hundred million then inhabiting the earth. The Noble Writer concludes that ". . . political society is justly chargeable with much the greatest part of this destruction of the species." In this passage Burke's irony attains a subtle level of complexity. Thoughtful men could hardly deny the general truth that Burke seemingly offered to his opposition. Burke's irony is perhaps intended to demonstrate that such righteousness is easy, and that his own views were based upon principle, and not upon a justification of the *status quo*.

The Noble Writer finds that governments are no less cruel and unjust to those they govern. "All writers on the science of policy are agreed . . . that all governments must frequently infringe the rules of justice to support themselves; that truth must give way to dissimulation; honesty to convenience; and humanity itself to the reigning interest." Why, he wonders, should Machiavelli be so detested for merely unveiling the mechanisms of government? The oppression of rulers can everywhere be seen in the dungeons, whips, chains, racks, and gibbets which they need to support themselves. "What sort of protection is this of the general right," the Noble Writer asks in mock triumph, "that is maintained by infringing the rights of particulars? What sort of justice is this, which is enforced by breaches of its own laws?" Burke contrives to give the Noble Writer a strong emotional argument in words that were even quoted against him. Underlying the irony, however, is the quiet conviction that man is not essentially good and that some kind of government is necessary to regulate human affairs.

The Noble Writer then divides governments into three kinds, despotism, aristocracy, and democracy, and he gives a historical sketch of each. Despotism is the simplest and most general kind. In such a system power is usually given to the weakest and most foolish. The life and welfare of all are given over to the whim of one man, such as Nero, who had a learned scholar put to death because he did not like his face. Even the sincere and virtuous despot is corrupted by servile ministers who serve their own selfish ends. Under this system the greater part of the people are considered as cattle, and, having lost all pride and dignity, they soon become no better. Such a government is actually worse than anarchy (Burke actually thought that anarchy was the worst possible civil order), yet the greater part of mankind through-

out history has groaned under despotism.

Aristocracy has arisen whenever a society, finding the rule of one man intolerable, entrusts the public welfare to a group of leaders. Burke ironically presents the oversimplified assumptions about human nature implicit in this view: "They hoped it would be impossible that such a number [of aristocrats] could ever join in any design against the general good; and they promised themselves a great deal of security and happiness from the united counsels of so many able and experienced persons." The Noble Writer finds, however, that aristocracy differs little from despotism in practice. Once in power, the aristocrats use every means possible to maintain their position. In one important respect aristocracy is worse than despotism: one ruler can be overthrown and may be succeeded by a better one, but an aristocracy clings tenaciously to its body of traditions. In actuality, Burke valued the force of tradition as a bulwark against anarchy.

The third type of government, democracy, imposes the tyranny of the majority. The ignorance and fickleness of a popular assembly leads to the same kind of abuses as those of despotism and aristocracy. Although Athens has been much admired for its democracy, it was "a city of wise men, in which a minister could not exercise his functions; a warlike people, amongst whom a general did not dare either to gain or lose a battle: a learned nation, in which a philosopher could not venture on a free inquiry." The mixed society, the union of regal, aristocratic, and popular power, is equally insupportable. At this point Burke has his Noble Writer come dangerously close to attacking the foundations of eighteenth-century English society. The mixed society is represented as torn with strife over rights and powers, and as dominated by factions more interested in partisan advantage than in the general welfare.

The Noble Writer returns to a humanitarian appeal in his discussion of the rich and the poor. To him it is obvious that the whole function of the poor is to provide idleness and luxury for the rich. "In a state of nature," he says, with a simplicity that Burke intended to be ridiculous, "it is an invariable law, that a man's acquisitions are in proportion to his labors. In a state of artificial society, it is a law as constant and as invariable, that those who labor most enjoy the fewest things; and that those who labor not at all have the greatest number of enjoyments." The Noble Writer is eloquent, however, in describing the horrible life of the poor. The worker in the mine and factory is little more than a slave; the rich, on the other hand, corrupt themselves with lives of idleness.

Burke's mock indictment of society is thus complete: it slaughters and enslaves and corrupts. In answer to these genuine criticisms, however, Burke attributes to his Noble Writer only a naïve and dangerous sentimentality, hopelessly out of touch with man's true nature. The Noble Writer argues from lofty first principles; Burke consistently appealed for a practical, flexible, and conservative wisdom. *A Vindication of Natural Society* prophetically reveals the intellectual and moral debate in which Burke struggled all his life.

VISIÓN DE ANÁHUAC

Type of work: Essay
Author: Alfonso Reyes (1889-)
First published: 1917

For more than fifty years, in book after book, Alfonso Reyes has demonstrated the excellence and universality of Hispano-American letters. Poet, short story writer, essayist, critic, theoretician, metaphysicist, and a scholar in the best

humanist tradition, he has ranged for his themes and materials from Athens in the classic age to the Indian pueblos and the history of his native Mexico. Under these circumstances it may seem somewhat arbitrary to let a single essay, even one commonly found in separate publication, represent a writer of such variety and scope. But *Visión de Anáhuac,* written in Madrid in 1915 and published in San José de Costa Rica two years later, is one of those seminal works in which significance or influence bears no relationship to bulk. It is a prose poem, a landscape painting, a patriotic invocation, a study in history, an archaeological reconstruction, a literary critique, an exercise in style. The late Gabriela Mistral, Chilean poet, called it the best single piece of Latin American prose.

Anáhuac was the Nahuatl name for the Valley of Mexico, site of the great city of Tenochtitlán and the center of the Aztec civilization which fell to the rapacity of the conquistadores under Hernán Cortés in 1521. In a style that is subtle, evocative, and varied, Alfonso Reyes re-creates the wonder of that place and time when two races, two societies, confronted each other and the feudal barbarism of the Old World performed its act of violence upon the Indian barbarism of the New. Years later Bernal Díaz del Castillo, chronicler of the conquest, voiced his lament for a despoiled culture that was passionate and cruel but also beautiful and splendid: "Now all is lost, razed, so that there is nothing."

In the epigraph to his essay Reyes welcomes the traveler to the most crystalline region of the air. In this luminous prose and vivid imagery every object stands out, distinct and immaculate in color and form, bathed in the blue and gold intensity of sky and sun. For the sake of analogy Reyes invokes the name of Giovanni Battista Ramusio, who began to publish his collection *Delle Navigazioni e Viaggi* in Venice in 1550. Among the illustrations in this old work are scenes of the New World as the explorers saw them and wrote about them. These pictures, ingenuous in conception, meticulous in design, present an exotic world of nature in the vegetation of New Spain: the ear of corn, the clustered banana, the strange tropical fruits distilling their own fragrance and honey, and in stiff array the varieties of cacti, emblematic plants of a semi-arid land where the cactus, the eagle, and the serpent are the appropriate heraldic devices for a coat of arms.

To the priests and warriors of the tribe that entered the valley early in the fourteenth century—the last of such migrations into Anáhuac—the legendary vision of the eagle and the serpent was the fulfillment of a prophecy. Behind that roving band lay a history of many wanderings and wars in which memory and fact faded into a primitive myth of warriors who came out of the Seven Caves to which the seven tribes traced their dim beginnings. There they built a city, a flower of stone on water, and the city became an empire, cyclopean like those of Egypt and Babylon, over which Moctezuma the magnificent but weak ruled in the ill-omened days that heralded the coming of the white man. The stage had been set for the last act in an ancient drama of conquest and settlement when Cortés and his followers crossed the snow-capped mountains and descended through fields of maize and maguey to the valley floor.

Ahead of them, connected with the mainland by three stone causeways two lances in width, Tenochtitlán rose like a mirage from waters that caught and held the color of the sky. In that clear atmosphere every detail of the city and its environs could be viewed as if through crystal, an intricate pattern of temples, palaces, public squares, streets, canals, and gardens bright with flowers. Over the city loomed the bulk of the great temple, with wide streets radiating from its four corners. Smoke rose from the sanctuaries atop the holy pyramid, and through the still air came the echoing

rumble of drums and the thin music of flutes.

To the Spaniards the sight was like some vision of enchantment, for the conquistadores carried in their blood the same strain of wonder that had produced the romantic story of Amadís of Gaul. "As soon as we saw so many cities and towns in the water," Díaz del Castillo wrote, "we were struck with amazement and said that it seemed like things from the book of Amadís because of the great towers and temples and houses which they had built in the water, and all of them of stone and mortar, and even some of our soldiers spoke of what they saw as if they were in a land of dreams. . . ."

As Alfonso Reyes points out, the life of the city revolved around three central points: the temple, the market place, and Moctezuma's palace. In all sections of the city, the pattern was repeated in the smaller shrines, the market squares, the palaces of the nobles. The proud, somber Indian of Anáhuac was a worshiper of fierce gods, a shrewd trader, a lover of ceremony and display.

Within the serpent-carved wall of the sacred enclosure stood the great temple, a terraced, monolithic pyramid built of basalt and porphyry slabs quarried from the surrounding hills. Inside this precinct the apartments of the priests, the study halls, and rooms for the storage of sacrificial utensils and books of ritual covered an area which could have enclosed a village of five hundred persons. One hundred and fourteen steps led to the highest platform on which were images of the gods, housed in sanctuaries decorated with carvings of men and monsters in wood and stone. The giant idols, made of cereals and blood, were decorated with precious metals and jewels. Sacred fires burned on the altars. Close at hand were trumpets, censers, flutes, conch shells, and the flint knives used for human sacrifice. There also was the ceremonial serpent-skin drum which could be heard two leagues away. Blood spattered the altars and floors. The priests wore black robes and their hair was matted with gore. They were the guardians of savage rituals, the ministers of a faith reaching downward toward that concept of earth and blood which is the dark mystery at the heart of mankind's remote origins.

From the horrors of the temple the Spaniards turned to the bustle of the market place. It was, said Cortés, twice as large as that of Salamanca and there every day some sixty thousand people engaged in buying and selling under the supervision of inspectors and twelve presiding magistrates. All the produce of the land was offered for sale, each in its separate quarter under deep porticoes: jewelry of precious stones and metals, collars, bracelets, earrings, lip plugs of jade, crystal, emerald, turquoise, gold, silver, and copper; beautiful featherwork, shimmering as a hummingbird poised in sunlight; flowers from Xochimilco; textiles that reminded Cortés of the silk market in Granada; game of all kinds, partridge, quail, wild ducks, rabbits, deer, and small dogs bred for eating; vegetables of every description, onions, leeks, cresses, sorrel, artichokes, beans, and golden thistles; corn, red, black, yellow, and blue, sold green on the ear or dried or ground or baked into loaves and tortillas; fish, fruits, cacao, syrups of corn and maguey; building materials, stone, bricks, timber; firewood and charcoal for cooking and heating; pottery for every use, painted and glazed; eggs, cakes, sweets, hides, tobacco. There was a quarter for apothecaries—Indian herbalists acquainted the Spaniards with more than twelve hundred medicinal plants and roots—and another for barbers. There were houses where food was cooked and served. In another quarter was the slave market where traders cried their human merchandise. The Indian market, according to Díaz del Castillo, surprised even those who had been to Constantinople and Rome.

Those familiar with the Spanish court were equally astonished by the pomp and splendor that surrounded Moctezuma.

To their awed gaze he seemed another Midas whose touch turned everything to gold, so that it was necessary for him to uncover himself to show Cortés that he was, like other men, of human flesh. As the poet has said, if there is poetry in America it is Moctezuma on his throne of gold. In his palaces he had reproduced in precious stones, gold, silver, or feathers every natural object in his kingdom. Six hundred lords attended him daily. When he dined, three hundred noble youths were needed to serve him, for he had put before him every variety of meat, fish, vegetables, and fruits in the land. Four times a day he changed his dress, and his garments, like the dishes from which he was served, were never used again. Those who approached his person wore poor clothing and abased themselves in humility. When he took his ease, dancers, buffoons, and acrobats entertained him.

In his great palace the walls were of porphyry, jasper, and marble, roofed with carved beams and richly carpeted with cotton carpets, skins, and featherwork. Fountains played in the courtyards. He had other palaces for his recreation. One contained pools of water, salt and sweet, for every kind of aquatic bird. Another section contained birds prized for the beauty of their plumage. Still another housed birds of prey, for the king was skilled in falconry. There was a palace in which wild animals and reptiles were kept. Another was given over to the raising of flowers—no vegetables or fruit trees ever grew in the Indian garden—fragrant shrubs, and scented herbs.

In a land where nature was so inseparably joined to the daily lives of the people, the flower, not the snakeskin drum or the sacrificial knife, was the symbol of their culture, a symbol of the love of art and beauty that redeemed in part the cruelty of their religion. The Aztec noble carried flowers in his hand when he walked abroad; garlands decked him on ceremonial occasions. Flowers filled the markets, the palaces, the adobe houses of the poor. Floral designs decorated the pottery of Cholula. Floating gardens covered the lakes. In the calendrical codices a shower of flowers is shown descending upon the earth at the end of the fourth sun-cycle. The flower also had its consecration in art. Stylized in picture writing and in sculpture, it appears in place names and as the designation of the exquisite qualities of things. And as the surviving fragments or corrupted translations show, the flower provided the themes and imagery in both the secular and religious poetry of the period before the conquest.

Alfonso Reyes laments the loss of the indigenous poetry of the Indians. Although scholars may unearth portions of their hymns, rituals, or festive songs, and although others still exist in the versions of the Spanish friars, nothing can ever compensate for the loss of that body of literature which reflected the religious and social experience of the people of Anáhuac. Findings and reconstructions contain only suggestions of what that poetry must have been, for even altered and indirect in the surviving versions it exhibits a degree of sensibility not characteristic of the translating Spanish missionaries who possessed more pity than imagination. One poem, "Ninoyolonotza," is quoted as an example of man's search through the world of the senses for a concept of the ideal. Another, paraphrased in part from the Quetzalcoatl cycle, contains echoes of an ancient fertility myth similar to those of Tammuz and Adonis. The likeness becomes cause for reflection. The promise of rebirth in the Quetzalcoatl legend, if fulfilled, might have destroyed the blood-drinking gods of the Aztecs and so altered the somber history of Anáhuac.

Discussion can do no more than suggest the magnificence of the writing in *Visión de Anáhuac*. All of pre-conquest Mexico is seen here, evoked out of a vast and prodigal storehouse of history and legend, every detail viewed through the eyes of a poet conferring impressions of sense and details of fact like a radiant

gift. The style is in keeping with the theme, language rising from the page to the slow swing of its rhythms and the sudden thrust of its images, a mingling of grace and violence, of the concrete and the hauntingly allusive. It has been said that *Visión de Anáhuac* set a standard for a new kind of poetry. Certainly its auditory and visual effects have been echoed by a number of modern poets. Among others, Valéry Larbaud and Juan José Domenchina have called attention to similarities of tone and style between this prose poem by Alfonso Reyes and the *Anabasis* of St.-John Perse. It should be pointed out also that *Visión de Anáhuac* is the antecedent work.

THE VISION OF WILLIAM, CONCERNING PIERS THE PLOWMAN

Type of work: Poem
Author: William Langland (c. 1332-c. 1400)
Time: The fourteenth century
Locale: England
First transcribed: c. 1362, c. 1377; complete version c. 1395

Principal characters:
THE POET
PIERS THE PLOWMAN, an English plowman who becomes an allegorical figure of Christ incarnate
LADY MEDE, an allegorical figure representing both just reward and bribery
CONSCIENCE,
REASON,
THOUGHT,
WIT,
STUDY,
CLERGY,
SCRIPTURE,
FAITH,
HOPE,
CHARITY, and other allegorical figures

Like Geoffrey Chaucer's *Canterbury Tales,* William Langland's *The Vision of William, Concerning Piers the Plowman* is one of the great vernacular works of the fourteenth century. Unlike Chaucer's poetry, however, Langland's work is apparently of and for the people, rather than the court. That the poem was popular is attested to by the meter in which it was written and by the fact that more than fifty manuscripts of the poem are still extant. Within the manuscripts are three different texts, the second and third being revisions containing additions to the first and earliest. The three versions have been dated respectively by scholars at about 1362, 1377, and 1395.

Langland's poem is in part a work of social protest, written from the viewpoint of the common man. The last half of the fourteenth century was a period of disaster and social unrest, the time of severe visitations of the plague (with accompanying moral, social, and economic upheavals), of the Peasant Revolt of 1381, and of John Wycliffe's Lollard movement. Langland often inserted, on behalf of the common folk, protests against unfair dealings by the crown, the courts, the clergy, and even the tradesmen. Being of the common folk himself, the poet recognized the trouble visited upon them, and he cried out bitterly against the cheating of the poor by the butcher, the baker, the miller, and others.

Most authorities now grant that the poem was probably written by one man, although some doubt had been expressed

in the past on this point. Internal evidence indicates the author to be William Langland, a recipient of minor orders in the Church and a married man living in London. Despite allusions and references to himself and to happenings of the times, however, the author has retained the anonymity typical of the medieval author. The alliterative verse, much like the metrical structure used in *Beowulf* and other Anglo-Saxon poems, was the native style of versification lost when the conventions of our present metrical system were popularized by the court poetry. In the hands of medieval writers, including Langland, the Old English alliterative verse had not the subtlety and power it had once had in the ninth and tenth centuries. As used by Langland the measure consisted of lines of any number of syllables, divided into half-lines. Each half-line was given two heavy beats in important words, with the heavy beats accentuated by alliteration, as in such a line as "And wo in winter-tyme—with wakynge a nyghtes."

To emphasize the social or metrical aspects of *Piers Plowman* seems totally unfair to the poem, for it is essentially a religious work, filled with the religious doctrines, dogma, views, and sentiments of medieval Catholicism. In the poem the poet has a series of visions which he relates to the reader, each vision concerned with man's relationships to God, relationships which concerned every aspect of life, according to medieval thought. In the first vision, which is probably the best known, the poet dreamed of a vast field of people going about all the tasks and activities of the poet's world. The vision was explained to him by a lady named Holy Church, who informed him that the castle at one end of the field was the home of Truth, or God, and that in the dungeon in the valley dwelt the Father of Falsehood, or Satan. When asked by the poet how he might save his soul, the lady replied that he should learn to accept Truth, along with love and pity for his fellow man. The poet then envisioned a long, involved sequence in which appeared Lady Mede, representing at the same time just reward and bribery. A king proposed to marry Lady Mede to Conscience, after her rescue from False, but Conscience proclaimed against her and refused. Bribery, it is implied, cannot be reconciled with conscience. Reason, sent for by the king, promised to serve him, too, if Conscience would be another counselor. One interesting part of this sequence of the poem is Conscience's explanation of Latin grammar, with its declension and agreement of noun and adjective, as a symbolic representation of the relationship between man and God. The king in the vision demanded a full explanation because, as he pointed out, English, the only language he knew, had no such grammatical relationships.

In another vision the poet viewed the seven deadly sins. After a sermon by Conscience, Piers Plowman offered to show the company the way to Holy Truth, but only after he had plowed a half-acre field. Mentioned in this section are Piers' wife and children: Dame Work-while-I-am-Able, Daughter Do-this-or-thy-Dame-shall-beat-thee, and Son Suffer-thy-Sovereigns-to-have-their-Wishes-Dare-not-Judge-them-for-if-thou-Dost-thou-shalt-Dearly-Abide-it. At the end of this vision Piers Plowman was granted a pardon for himself and his heirs forever.

In the next sequence the poet took up Piers Plowman's quest for Truth. This quest is divided somewhat ambiguously into three parts, searches for Do-Well, Do-Better, and Do-Best. To achieve the state of Do-Well, the poet learned, one must fear God, be honest, be obedient, and love one's fellow man; this seems to be the task of the ordinary man. Do-Better, the seeming lot of the priest, represents the teaching of the gospel and helping everyone. Do-Best, the seeming lot of the bishop, involves everything in the first two categories, as well as the wise administration of the Church to save all souls.

Piers Plowman appears again and again in the poem, each time being more clearly an incarnation of the Christ. Seen at first as a hardworking, sincere, and honest plowman, Piers later shows up in the poem as the figure who can explain to the poet the Tree of Charity and the nature of the Trinity of God. He appears also as the Good Samaritan and, later, as the builder of the Church and the one who will joust in God's armor against Satan. These appearances serve to hold the poem together; without them the work would be a too loosely coupled series of episodes and digressions.

Much Biblical lore is presented, both from the Old and New Testaments. The events in Eden, Job's trials, the perfidy of Judas, Jesus' suffering and crucifixion, along with many other familiar and traditional Christian elements are recorded in the poem. There are digressions on sin and virtue, on the nature and value of learning, and on the activities of laity and clergy, some good and some bad. These individual portions of the poem are beautifully executed and deeply moving. They are probably of more worth when considered by themselves insofar as a present day reader is concerned. To read *Piers Plowman* in its entirety is tedious, largely because of its rambling qualities; and few general readers will have the patience to do so nowadays, even with the help of a translation into modern English.

THE VITA NUOVA

Type of work: Poetry with prose comments
Author: Dante Alighieri (1265-1321)
First transcribed: c. 1292

> In that part of the book of my mind before which there would be little to read is found a chapter heading which says: "Here begins the new life." It is my intention to copy into this little book the words I find written there; if not all of them, at least their essential doctrine.

So begins Dante's *Vita Nuova*, a celebration in prose and poetry of the great poet's love for Beatrice Portinari. Perhaps it is revealing to realize that this love was a poet's love; that is, Dante's love was not ordinary and practical, leading to forthright pursuit, engagement, marriage, and children. When Dante first saw Beatrice he was nine and she was eight. He was so affected by the sight of her that his "vital spirit" trembled, his "animal spirit" was amazed, and his "natural spirit" wept. At least, this is how it was if we may trust the *Vita Nuova*.

Dante realized that, whatever a poet's passion, such early love could hardly be convincing to anyone save the victim. After a few more sentences of praise the *Vita Nuova* proceeds to a description of an encounter nine years after the first, when Beatrice stood between two ladies and greeted Dante. It was the ninth hour of the day, and nine had already become a symbol of their love. We do not know what Beatrice said, and it probably does not matter; the important thing is that her greeting inspired Dante's first poem of love for Beatrice. We are told that in a dream after being greeted by Beatrice, Dante had a vision of Love holding Beatrice in his arms "nude except for a scanty, crimson cloth." Holding forth a fiery object, Love said, "Behold your heart," and shortly thereafter persuaded Beatrice to eat the heart. Then Love wept and ascended toward the heavens with the lady in his arms. This dream is the subject of the poem.

We know from other sources that the poem, a sonnet, was sent to Guido Cavalcanti, who wrote a sonnet in return, initiating a strong friendship between the poets. In the *Vita Nuova* Dante merely refers to "my first friend" and quotes the

beginning of Cavalcanti's sonnet: "I think that you beheld all worth."

Dante reports that love so weakened him that everyone noticed that he was not himself. When his glances at Beatrice were misinterpreted as being directed at another lady, Dante, seizing upon the opportunity to disguise the true object of his love, pretended that the other lady was his love, and he wrote several "trifles" for her. When the lady who served as his screen left Florence on a journey, Dante knew that he should pretend to be dismayed. In fact, he was, but not from love; he was upset because his lover's scheming had been frustrated. Despite the complications, the resultant sonnet satisfied Dante, and it is included in the collection. A comparison of the first part of the sonnet with the translation by Mark Musa will give even those ignorant of Italian a sense of Dante's poetic genius:

O voi che per la via d'Amor passate,
Attendete e guardate
S'elli è dolore alcun, quanto 'l mio, grave;
E prego sol ch'audir mi sofferiate,
E poi imaginate
S'io son d'ogni tormento ostale e chiave.

O you who travel on the road of Love,
Pause here and look about
For any man whose grief surpasses mine.
I ask this only; hear me out, then judge
If I am not indeed
Of every torment keeper and shade.

Despite the attraction of Dante's poetry, it would be a mistake to take the *Vita Nuova* as primarily a collection of poems, leaving the prose passages for those interested in biography and the poet's comments on style and intent. The prose passages are charming in themselves, and they reveal an intelligent, sensitive man who is always the poet. Perhaps it is truer to say that Beatrice was for the poems, rather than the poems were for Beatrice. But we cannot say the same of the prose; it is not merely an instrument to provide a setting for the poetry, but together with the poetry it forms an organic work of art. Dante's account of his love is so clear and ingenuous in style that it is only the cold analyst looking back on what he has read who can say that the entire affair was largely a matter of the poet's imagination extravagantly at work. Although it may have been the imagination or the animal spirit that stirred Dante, the effect created convinces that the passion was genuine (as it probably was, however engendered) and under poetic control.

Upon observing the body of a young lady who had died and was being mourned by weeping ladies, Dante suddenly realized that he had seen her in the company of the lady whom he pretended to love in order to hide his love for Beatrice. Although this knowledge means that the departed lady is two times removed from Beatrice, Dante is moved to write two sonnets about death. The first begins, "If Love himself weep, shall not lovers weep,/Hearing for what sad cause he pours his tears?" and the second begins, "Brute death, the enemy of tenderness,/Timeless mother of grief . . . My tongue consumes itself with cursing you."

Since the lady who had served as Dante's screen had left the city, Dante imagined that Love directed him to another lady in order that, pretending to love her, he might hide his love for Beatrice. This device, celebrated in a sonnet, was so effective that Beatrice herself must have believed the stories concerning him—rumors which he himself initiated—and one day she refused to greet him as he passed by. In the midst of Dante's grief, described in long prose passages, Love again appeared to him and told him to write a poem explaining that it was Love's idea, not Dante's, that he pretend to love someone other than Beatrice.

Several poems which follow work out the implications of Beatrice's refusal to greet him. He explains in a sonnet that

Love is both good and evil—the poet's way of saying that the lover, especially a poetic one like Dante, has difficulty in staying out of trouble.

A long *canzone*, directed to ladies "refined and sensitive in Love," contains some of Dante's most effective passages. Even Love says of Beatrice, "How can flesh drawn from clay,/Achieve such purity?" and Dante adds, "She is the highest nature can achieve/And by her mold all beauty tests itself. . . ."

After a *canzone* on the nature of Love ("Love and the gracious heart are but one thing . . ."), Dante wrote a sonnet explaining that the power of Love is awakened by Beatrice. This comparatively pleasant and romantic interlude was interrupted by the death of Beatrice's father. Two sonnets recount, with fine poetic elaboration, how Dante wept for her sorrow; but it was only after these poetic tasks and after a serious illness during which Dante realized how frail his own existence was that he finally thought, "Some day the most gracious Beatrice will surely have to die." In his delirium he imagined that Beatrice had died and that he called upon Death to take him; then the ladies at his bedside woke him. The result is a long, dramatic *canzone* in which the events of the dream are told.

One of the most entertaining of the prose sections of the *Vita Nuova* is Section XXV, in which Dante defends his speaking of Love as if it were a thing in itself, a bodily substance. The defense is as charming as it is sophistical. He explains that as a poet writing in the vernacular, not in Latin, it is his duty to make what he writes understandable to ladies. Since the vernacular was invented in order to talk about love, poets using the vernacular to write about love enjoy the same privileges granted to the Latin poets. Also, because Latin poets often spoke of inanimate objects as if they were beings—and Dante gives examples from Vergil, Lucan, Horace, and Ovid—Dante, as a vernacular poet writing of love, has the same right to speak of Love as if it were a human being.

In subsequent poems and prose passages Dante celebrates Beatrice's capacity to delight all persons by her presence; he explains how a word from her revives his spirit when it is overcome by Love; and he argues that her power is such that even remembering her is enough to make one feel her influence.

In Section XXVIII Dante reveals that Beatrice has died. He explains that it would not be proper in this book to discuss the *canzone* he was writing at the time, and he then devotes Section XXIX to a rather involved discussion of the significance of the number nine in connection with Beatrice. We know that Beatrice—who in 1285 had married Simone de' Bardi—died on June 8, 1290. How, then, can Dante read the number nine into the time of her death? He argues that, counting in the Arabian fashion, she departed "during the first hour of the ninth day of the month," and using the Syrian calendar which has a first month corresponding to our October, she departed in the ninth month. Other ingenious calculations are used to argue that Beatrice was a miracle since nine was her number and three is its root and the Trinity is the sole factor of all miracles.

A lengthy *canzone* tells of Dante's grief, after which he presents a sonnet cleverly devised to express a brother's sorrow in the first half—for Dante later sent the poem to Beatrice's brother—and the poet's own sorrow in the second half. As he tells us in the remarks prefacing the sonnet, only a person examining the sonnet carefully can tell that the dramatic speaker changes.

Dante writes that he was observed while weeping and that the young woman who observed him did so with such compassion that he wrote a sonnet to her. The sonnet was followed by another, and the second by a third, the third a self-chastisement for taking such

pleasure in writing poetry for the compassionate lady.

After a few more sonnets Dante decided that he had better cease writing about Beatrice until he could honor her in his writing as no other lady had ever been honored. We know that this hope was not mere sentiment or poetic falsehood, for Beatrice appears again as one of the most favored of Heaven, guiding Dante through the Paradise of *The Divine Comedy*.

The *Vita Nuova* leaves the reader with an impression of Dante the poetic artist, constructing in his walks about Florence the ideas and lines so charmingly used in his book. Although one may be convinced that much of Dante's love was created by the artist for the sake of his poetry, there is so much skill and poetic grace in his work that the distinction between man and artist no longer seems important.

VOLUPTÉ

Type of work: Novel
Author: Charles Augustin Sainte-Beuve (1804-1869)
Type of plot: Psychological romance
Time of plot: Early nineteenth century
Locale: France
First published: 1832

Principal characters:
AMAURY, the narrator, a man of sensibility
THE MARQUIS DE COUAËN, a royalist
MADAME DE COUAËN, his wife
AMÉLIE DE LINIERS, a girl in love with Amaury
MADAME R., wife of a royalist sympathizer

Critique:

Volupté is partly autobiographical, not in its material details but in its psychological content. Sainte-Beuve had met with little success in his attemp's to write poetry, and he suffered from a lack of self-confidence in spite of his literary friendships with such men as Victor Hugo and Alphonse Lamartine. In addition, an affair with Madame Hugo had left him uneasy and confused. The result was that at thirty he experienced a feeling of complete failure. A harsh self-critic, he was analyzing himself to discover the causes of his failure. *Volupté* is actually the transposition, in fiction, of his process of introspection. The novel baffled Sainte-Beuve's contemporaries, thereby increasing his feeling of insecurity. From that time on he devoted himself exclusively to criticism, in which field he achieved fame.

The Story:

On the ship that was taking him to the United States, probably forever, Amaury undertook to tell the story of his life to a young friend. Having renounced his past life to live a new one abroad, he was afraid that he might find more pleasure than he should in those past memories; but he felt that his experience could prove useful to the young man, in whom he had recognized so many of his own tendencies.

Amaury, having lost his parents, had been reared by an uncle in Brittany. In his youth he had been sheltered from the outside world, which at that time was slowly recovering from the effects of the French Revolution. He spent most of his time studying and, prone to dreaming, he was actually more concerned with the adventures of Cyrus, Alexander, and Constantine than he was with the men

and events of his own day. His Latin teacher was Monsieur Ploa, a man absolutely devoid of personal ambition: only a misinterpretation of Vergil or Cicero could momentarily get him excited. Monsieur Ploa had Amaury translate the voluptuous passages of the *Aeneid* or the odes of Horace with a complete candor which his disciple did not share.

When Amaury was about fifteen he spent six weeks at a neighboring castle. His life there, no longer checked by his regular schedule, helped to develop his tendency to melancholy; he would disappear into the woods reciting poetry with tears in his eyes, and he would forget to come back for meals.

At the age of eighteen he began visiting friends in the neighborhood. He would often visit Monsieur and Madame de Greneuc, in whose household lived two granddaughters orphaned during the revolution. The older, Amélie de Liniers, was a charming girl who soon considered herself engaged to him. Amaury, however, did not feel like settling down in life without first learning something of the world.

During a hunting party Amaury met the Marquis de Couaën, an influential figure in royalist circles, who invited the young man to his castle. There Amaury met Madame de Couaën, the Irish wife of the marquis.

One day, as Amaury, lost in his thoughts, was emerging from the woods, Madame de Couaën called to him from the window and asked him to pick up an ivory needle she had lost. When he took it up to her, she asked him if he would, in the absence of her husband, accompany her to the little chapel of Saint-Pierre-de-Mer before the sun set. As they were walking along, she explained to Amaury that she was making a pilgrimage for her mother in Ireland, from whom she had received bad news.

That walk was more or less the beginning of a hopeless love relationship between Amaury and Madame de Couaën, an affair in which his respect for the marquis and the true love of Madame de Couaën for her husband left him with the sole possibility of platonic adoration. To escape such a situation, he attempted to retire as a hermit on a nearby deserted island which had been once inhabited by Druids, but after spending only one night there he abandoned that project. He then decided to go to Ireland on a boat that had brought the marquis some secret dispatches: he would see Madame de Couaën's mother and possibly establish some useful political connections for the marquis. As he was embarking, having left a letter of explanation in his room, Madame de Couaën came running to the beach with word that her mother had just died. While he was trying to comfort her she tearfully begged him never to get married but to stay with them, help her husband, and understand her as no one else could.

The Marquis de Couaën, having to go to Paris for some political meetings, took his wife, son, and daughter with him in order to avoid raising suspicions, and Amaury accompanied them. When they returned to Couaën they found the coast occupied by soldiers.

Amaury went to see Amélie, who was preparing to follow her grandmother to Normandy. When he insisted they ought to delay for two years before making a decision concerning their future, Amélie simply asked him to be prudent.

On his way home Amaury learned that the marquis had been arrested in Paris: he rushed immediately to Couaën to destroy some papers before the police officers would arrive there. Without objection or thanks, Madame de Couaën accepted his help, and the next day they left for Paris with the two children. There Amaury communicated with Monsieur D. and Monsieur R. in an effort to secure their help.

Meanwhile, the marquis was allowed to receive visitors, and his wife went to see him every day. Amaury spent every evening with her. At the same time he was beginning to feel attracted to Madame

R., a lonely and disillusioned woman who often visited Madame de Couaën. Having decided also to experience physical love with a prostitute, Amaury accomplished his purpose but with no real pleasure.

In the midst of these circumstances Amaury could see no future for himself. He became involved in a rovalist conspiracy, more to find self-fulfillment in a chivalric cause than to satisfy any political convictions. Faced with imminent action, he realized that his position might endanger the future of the marquis, bring grief to Madame de Couaën, and show ingratitude toward Monsieur R. and Monsieur D. Fortunately, his secret political involvement was never disclosed.

When the marquis was sent to Blois, Amaury did not accompany his friends, although they had wanted him to come with them. Left in Paris, he visited Madame R. and wrote to Blois, where the royalist political leaders were being tried. Madame R., while refusing to become his mistress, liked to be seen with him in public and demanded the most foolish proofs of his attachment. They never really trusted one another, and she was always jealous of his love for Madame de Couaën.

A letter from the marquis having announced the death of his son and the alarming state of his wife's health, the nobleman asked for a two-week pass to bring her to Paris for medical attention. Madame de Couaën, who considered the death of her son a punishment for her own weakness, was unhappy to discover the relationship between Amaury and Madame R.

On a day when Amélie came to visit Madame de Couaën, Madame R. was also present, and Amaury realized that his instability had caused the unhappiness of three women. Caught in his youth in the web of illegitimate love, he had been unable to choose either true virtue or carefree disorder. He never saw Amélie again.

Back in Blois, Madame de Couaën sent him a medallion of her mother and a souvenir of her son. Shortly afterward he ended his affair with Madame R. Years later he was to hear that Monsieur R. had received a post of importance and that Madame R. had become the mother of a son.

Having thus reached the bottom of a moral abyss, Amaury enlisted in the army with the idea of finding death on the battlefield; he arrived at Austerlitz only after the battle had been won. Convinced that there was no place for him in society, he decided to become a priest.

Several years later, after he had taken holy orders, he decided to visit again his uncle's farm and the castle at Couaën. Having received no news from Blois for several weeks, he was afraid that Madame de Couaën's health had not improved. On his arrival at Couaën he was surprised to find a flurry of activity; his friends had returned the day before. Although Madame de Couaën was very weak, she welcomed him warmly, adding that someone might soon need his assistance. As her condition became worse, Amaury administered the rites of absolution and extreme unction. Madame de Couaën died soon afterward and was buried in the chapel of Saint-Pierre-de-Mer.

This experience and the emotions it called forth proved extremely trying on Amaury, who immediately left Brittany and, a short time later, France. He hoped to find abroad some peace in obscure but useful activities.

WAITING FOR GODOT

Type of work: Drama
Author: Samuel Beckett (1906-)
Type of plot: Tragi-comedy
Time of plot: The present
Locale: A country road
First presented: 1952

Principal characters:
VLADIMIR, a tramp
ESTRAGON, another tramp
POZZO, a success-blinded materialist
LUCKY, Pozzo's servant
A BOY, a messenger from Godot

Critique:

In this play Beckett expresses his personal view of the human condition through symbolism which has its roots in Freudian psychology, the Christian myth, and Existentialist philosophy. Although the action is negligible and there is no development of character, this play, when sensitively produced, is excellent theater. The two tramps are continually aware of pain, hunger, and cold, yet they joke about these things. They vacillate between hope and despair; they are obsessed by uncertainty and dominated by the absurd. Their lives, and we infer all life, is somehow meaningful because of their persistence, despite seeming hopelessness, and because of their refusal to be destroyed.

The Story:

Estragon tried to take off his boot but failed. Vladimir agreed with him that it sometimes appeared that there was nothing one could do. They were glad to be reunited after a night apart. With Vladimir's help, Estragon succeeded in removing his painful boot. Vladimir, also in pain, could not laugh in comfort; he tried smiling instead but it was not satisfactory.

Vladimir mused on the one gospel account that said Christ saved one of the thieves. Estragon wanted to leave. They could not leave because they were waiting for Godot. They became confused about the arrangements and wondered if they were waiting at the right time, in the right place, and on the right day. They quarreled briefly but were, as always, reconciled.

They considered hanging themselves but decided that it would be safer to do nothing until they heard what Godot said. They did not know what they had asked Godot for. They concluded they had foregone their rights.

Vladimir gave Estragon a carrot, which he ate hungrily. They decided that although they were not bound to Godot, they were in fact unable to act.

Pozzo entered, driving Lucky, who was laden with luggage, by a rope around his neck. Estragon and Vladimir mistook him for Godot but accepted him as Pozzo. Although he attempted to intimidate them, he was glad of their company. After ordering Lucky to bring him his stool and his coat, he gave Lucky the whip. Lucky obeyed automatically. Vladimir and Estragon protested violently against Pozzo's treatment of Lucky. Pozzo deflected their outburst and the subject was dropped.

After smoking a pipe Pozzo rose. He then decided he did not want to leave, but his pride almost prevented him from reseating himself. The tramps wanted to know why Lucky never put down the luggage. Pozzo said that Lucky was try-

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ing to make him keep the fellow. When Pozzo added that he would sell Lucky rather than throw him out, Lucky wept; but when Estragon tried to dry his tears, Lucky kicked him away. Then Estragon wept. Pozzo philosophized on this and said that Lucky had taught him all the beautiful things he knew, but that the fellow had now become unbearable and was driving Pozzo mad. Estragon and Vladimir then abused Lucky for mistreating his master.

Pozzo broke into a monologue on the twilight, alternating between the lyrical and the commonplace and ending with the bitter thought that everything happened in the world when one was least prepared. He decided to reward Estragon and Vladimir for praising him by making Lucky entertain them. Lucky executed a feeble dance which Estragon mocked but failed to imitate.

Estragon stated that there had been no arrivals, no departures, and no action, and that everything was terrible. Pozzo next decided that Lucky should think for them. For this Vladimir replaced Lucky's derby hat. Lucky's thought was an incoherent flood of words which resembled a dissertation on the possible goodness of God, the tortures of hell fire, the prevalence of sport, and the vacuity of suburbs. He desperately upset his listeners, who attacked him and silenced him by seizing his hat. Having restored Lucky to his position as carrier, Pozzo and the tramps said many farewells before he and Lucky finally left.

The Boy called to Vladimir and Estragon. He came with a message from Godot, who would come the next evening. The Boy, a goatherd, said that Godot was kind to him, but that he beat his brother, a shepherd. Vladimir asked the Boy to tell Godot only that he had seen them.

By the time the Boy left, night had fallen. Estragon decided to abandon his boots to someone else. Vladimir protested and Estragon said that Christ had gone barefoot. Once again they considered and rejected the idea of separating. They decided to leave for the night. They stayed where they were.

The following evening the boots were still there and the tree had grown some leaves. The tramps had spent the night separately. Vladimir returned first. When Estragon came back he said he had been beaten again and Vladimir felt that he could have prevented such cruelty. Vladimir began to talk of the previous day, but Estragon could remember nothing but being kicked. Then they were overwhelmed by the thought of the whispering voices of the dead around them. They tried to break their silence but succeeded only in part. By a great effort Estragon recalled that the previous day had been spent chattering inanities. He reflected that they had spent fifty years doing no more than that.

They discovered that the boots left behind by Estragon had been exchanged for another old pair. After finding Lucky's hat, which assured them that they had returned to the right place, they started a wild exchange of the three hats, shifting them from hand to hand. Finally Vladimir kept Lucky's hat and Estragon kept his own.

Once more Estragon decided to leave. To distract him, Vladimir suggested that they "play" Pozzo and Lucky. Puzzled, Estragon left, but he returned almost immediately because some people were coming. Vladimir was jubilant, convinced that Godot was arriving. They tried to hide, but there was nowhere for them to go. Finally Lucky entered with Pozzo, who was now blind. Lucky fell and dragged Pozzo with him. Pozzo cried for help. Vladimir passionately wished to act while there was the opportunity—to do one good thing as a member of the human race, a species that appalled him. Pozzo was terrified, and Vladimir also fell in his attempts to raise him. Estragon fell too while trying to lift Vladimir. As they fought and argued on the ground, they called Pozzo "Cain" and "Abel." When he responded to both names they concluded that he was all humanity. Sud-

denly they got up without difficulty.

Pozzo prepared to leave, but Vladimir wanted Lucky to sing first. Pozzo explained that Lucky was dumb. They wanted to know when he had been afflicted. Angry, Pozzo said that all their lives were merely momentary and time did not matter. He left with Lucky.

While Estragon slept, the Boy entered to say that Godot would come, not that night but the next. The message for Godot was that the Boy had seen Vladimir. The Boy left and Estragon awoke. He immediately wanted to leave. Vladimir insisted that they could not go far because they must return the next night in order to wait for Godot, who would punish them if they did not wait.

Estragon and Vladimir remarked that only the tree in the landscape was alive and considered hanging themselves again. Instead, they decided that if Godot did not come to save them the next night, they would hang themselves. At last the tramps decided to go. They remained immobile.

THE WANDERING SCHOLAR FROM PARADISE

Type of work: Drama
Author: Hans Sachs (1494-1576)
Type of plot: Farce
Time of plot: Sixteenth century
Locale: Nuremberg, Germany
First presented: 1550

Principal characters:
THE FARMER, a crude peasant
HIS WIFE, an ignorant, dreaming *hausfrau*
THE STUDENT, a quick-witted young man, more adventurer than scholar

Critique:

This bucolic farce is a *Fastnachtspiel*, a type of short play given about the countryside on the night-before-fasting, or the night before Ash Wednesday. Its form is rhyming couplets and it is presented in one act with scene changes indicated only by momentary closing and opening of the curtain. The typical subjects treated in this sort of play, written specifically for simple, rough production by wandering players, were burgher life, infidelity, and peasant stupidity. Some were uncomplicated comedy; others, artful satire. Plot was negligible. The humor in this play is both bold and fine. Almost every line, if read separately, has at least a double or hidden meaning. Throughout most of the play the humor is so broad that few, if any, readers or listeners can miss it. Hans Sachs was an artist in this form of writing. His characters were delineated by exaggerations easily recognizable by the audiences of his day. With economy of words, characters, properties, and scenery, he was able to establish and sustain a mood. His manner of expression, not the story, makes his writing palatable to the modern reader. A prolific writer, he wrote more than four thousand master songs for the Nuremberg school, about two thousand fables and tales in verse, and 208 plays. His stature as a writer is reflected in his being one of the principal characters in Wagner's *Die Meistersinger*.

The Story:

A wife of Nuremberg claimed to all and sundry that her deceased first husband was still her truelove and her second husband no lover at all. She described him as scrimpy, mean, and sour of disposition. One day, while she was voicing her complaints, a wandering Student came by, doffed his hat in a polite

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gesture, and begged for alms. Rightly guessing that boasts about his successes in Paris would impress the dame, he quickly used the advantage the Wife gave him when, hearing incorrectly, she thought that he had said he came from Paradise.

The Wife's mind still rambling among her dreams of her first husband, she asked the Student if he knew the departed one. The Student granted that he did not, but he thought that perhaps on his return to Paradise the acquaintance would be effected. The Wife accepted the Student's offer to take gifts back to her husband, after the Student had caught her sympathy with his description of how ill-clothed, ill-fed, and completely destitute her late husband was.

As the Student prepared to leave, the Wife inquired when he might come again, bringing word of her first love. He earnestly assured her that the road was long and difficult and that he would not be likely to pass her way again. Without delay and with a minimum of ceremony, the Student took her gifts and strode off —and none too soon, for the Farmer appeared just as the young man was taking his departure.

The Wife again sang the love song that she had been singing just before meeting the Student, but this time she sang happily, as her husband noticed. Naïvely she told him of the visitor who had brought her happiness and of her having sent gifts to her first love. Craftily concealing his anger at her simplicity, the Farmer sarcastically ordered her to prepare more gifts that he might take them to the Student as additional presents to the man who, though dead, retained her devotion. Laden, he went off in search of the Student.

In a rough slough the Student was quickly stuffing his booty into the bushes when he heard the Farmer approaching. With cunning and a veil of innocent helpfulness, he directed the Farmer deeper into the furze, where he claimed the culprit was hiding. He also offered to help the Farmer by holding his horse while he went on his search. When the Farmer was out of sight, the Student rode off on the horse, with the Farmer's and the Wife's contributions across the saddle. Meanwhile, the Farmer stumbled through the slough, muddier and more scratched with each step in his vain effort to find the offending traveler from Paradise.

At the cottage, the Wife was peering into the distance for some sign of the Farmer. Her chief concern was that her husband might be lost in the mist on the moor and unable to overtake the Student to add to her gifts. Her doubts vanished as the Farmer trudged in slowly and wearily, hoping against hope that his horse had run home ahead of him. Not seeing the animal, he accepted the rude truth that he had been duped. What could he do or say to the Wife—the stupid one, the gullible one—whom he had intended to beat for giving away a few farthings and some worn-out clothes? She was indeed a lesser fool than he who had lost his swiftest horse.

Stirred to activity in an effort to ease her husband's anger, the Wife carried in the milk pails and asked about the success of his search. The Farmer mumbled a halting explanation about his altruism; he had decided, he said, to make a gift of his horse to the Student, since the young man was tired and had far to go.

The Wife was overwhelmed by her husband's unexpected kindness. For his thoughtfulness in behalf of her first husband, she promised that were he to die that night, she would send him all manner of presents in Paradise. Such a generous husband should have the good-will of his neighbors, she declared, and she proceeded to circulate the story of her husband's generosity throughout the parish.

But man is not to be pleased. The angry Farmer decided that it was bad enough to be burdened with such a wife; it was unbearable, however, to think that his neighbors considered him the same kind of fool. The moral was that if mar-

ried people were to get along, they must cover for each other's weaknesses and not let others see a flaw in the bonds of wedlock.

WASHINGTON SQUARE

Type of work: Novel
Author: Henry James (1843-1916)
Type of plot: Psychological realism
Time of plot: About 1850
Locale: New York City
First published: 1881

Principal characters:
DR. SLOPER, a prominent New York doctor
CATHERINE SLOPER, his daughter
MRS. PENNIMAN, his sister
MORRIS TOWNSEND, Catherine's suitor

Critique:

The publication of *Washington Square* marked the end of what has been called the first period of its author's work. At that time Henry James was still twenty or more years away from the three great novels which climaxed his artistic efforts: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). In spite of its early date and its differences from these later and more ambitious books, however, *Washington Square* has been called a work of great genius. The plot of the book, simple as it is, still appeals to a considerable audience. Nor are its merits visible, as in some other novels of James, only to readers of intellectual pretensions. A short novel, with a style much less involved than that which James was later to develop, *Washington Square* can be read in two or three hours. It is one of the few of the author's earlier works with scenes laid in America. It is also one of the few which are not preoccupied with the contrast existing between the civilization of Europe and that of America. Laid in New York City around the middle of the nineteenth century, it explores a family situation ruffling the peace of a rich and respected New York physician.

The Story:

Peace, especially of the domestic variety, was becoming increasingly important to Dr. Sloper as he entered his fifties. Intelligent, poised, distinguished in his profession, he was accustomed to meeting life on his own terms. Not entirely unscarred by fate, he had suffered the loss of his wife and a young son many years before; but the passage of time had helped to soften even this blow. Now he dwelt quietly and comfortably in his mansion on Washington Square with his only remaining child, his daughter Catherine, and his widowed sister, Mrs. Penniman.

Neither of these companions, oddly enough, inspired the doctor with any great fondness. His sister had just the sort of nature, incurably romantic and deviously feminine, to set his teeth on edge; he saw her presence in his establishment as merely an inconvenience to be overlooked in the interest of providing female supervision of his growing daughter. Nor, regarding the daughter herself, was Dr. Sloper any less candid in his private appraisal. Catherine was a good girl, he thought, but incurably dull. Entering her twenties, she had never had a romantic interest or a prospect of any. She was shyly fond of her father and very much afraid of him, especially when an ironical tone crept into his voice. However, he was generally kind and courteous to her, even if more self-contained than an adoring daughter might always wish.

Catherine's taste for ornate dress was one of the characteristics which her

father found especially trying. She had long cherished this taste without venturing to express it, but when she reached the age of twenty she bought a red satin gown trimmed with gold fringe. It made her look like a woman of thirty, and her father inwardly grimaced at the thought that a child of his should be both ugly and overdressed.

Catherine was wearing her red gown on the evening when she first met Morris Townsend. The occasion was a party, given by her aunt, Mrs. Almond. Catherine became quickly convinced that she had never met a young man so handsome, clever, and attentive. When his absorption with Catherine began to attract notice, Townsend quickly shifted his attentions to Mrs. Penniman, whose romantic sensibilities were soon aflutter with delight and anticipation. Before the evening ended, she had managed to intimate to this agreeable young man that he would be welcome to call in Washington Square.

The visit soon occurred, to be quickly followed by another; and presently young Townsend was in regular attendance upon Catherine. This development was far from unobserved by the other two members of the household, though their reactions were entirely different. Mrs. Penniman, undertaking the role of a middle-aged Cupid, pressed Townsend's claims and assisted his cause as ardently as she dared. Dr. Sloper, on the other hand, became first skeptical and then concerned. An interview with the young man strengthened his conviction that Townsend's charming manner was only a mask for irresponsibility and selfishness. He suspected that Townsend was living off the meager resources of the latter's sister, a widow with five children, and the doctor determined to investigate the matter. Before he could do so, however, Catherine brought him word that Morris Townsend had proposed to her and that she was anxious to accept him.

His suspicions confirmed by a talk with Mrs. Montgomery, Townsend's sister, the doctor came away from his call more convinced than ever that Catherine's young man was a fortune hunter. For once, however, his objections failed to sway the infatuated girl. As a last resort Dr. Sloper declared that if Catherine married Townsend he would disinherit her. This measure would not leave her penniless by any means, since an inheritance from her mother would still supply her with a comfortable income. Nevertheless it would reduce, by two-thirds, the amount Catherine could eventually expect; and the doctor's announcement gave both Townsend and Mrs. Penniman, also the object of her brother's displeasure, something to think about.

Mrs. Penniman, alarmed, counseled delay, and Townsend agreed to part with Catherine while she accompanied her father to Europe. Both Townsend and Mrs. Penniman hoped that the passage of time would soften the doctor's obdurate opposition to the match. Catherine, while agreeing to make the trip, cherished no such illusions. After several months the travelers returned, but the situation remained unchanged. Catherine was determined to go ahead with the marriage; Townsend kept putting her off. Suddenly he vanished from New York altogether.

Years passed before she saw him again. In the meantime Dr. Sloper had died and, fearful to the end that Townsend might re-enter Catherine's life, had left his own fortune to charity. One night while Catherine was sitting quietly at home, there was a ring at the door. Morris Townsend had come back, secretly encouraged by the unwearying Mrs. Penniman. Bearded, heavier, and forty-five years of age, he was still fluent and personable; his whole manner made it clear that he expected to be made welcome in Washington Square. The lapse of twenty years might have taken much from him, including the European wife of whom Catherine had vaguely heard, but he had not lost the bright assurance with which he now waited for his words to work their old-time magic on Catherine's heart.

He stood, hat in hand, murmuring his warm phrases, but Catherine did not ask him to sit down. She looked at him as if he were a stranger, repelling all advances and brushing off all explanations with a cool imperturbability which would have been worthy of the old doctor himself. With Catherine there was no longer any question of yielding to his charm: she had suffered too much. This time it would be she who sent him away; and she gave him his dismissal with a finality which he had no choice but to accept and understand.

THE WASPS

Type of work: Drama
Author: Aristophanes (c. 448-c. 385 B.C.)
Type of plot: Social satire
Time of plot: Fifth century B.C.
Locale: Athens
First presented: 422 B.C.

Principal characters:
PHILOCLEON, an Athenian
BDELYCLEON, his son
SOSIAS, and
XANTHIAS, slaves of Philocleon
CHORUS OF WASPS

Critique:

Although not generally considered one of Aristophanes' best plays, *The Wasps* does afford a very good example of the wit and artistry of Greek comedy. Here the author satirizes the abuses of the jury courts of Athens which, through the charging of admissions, provided the chief means of support of a large number of citizens. The subject matter is foreign to the modern reader, however, and the play necessarily loses some of the comic charm and sharp humor that it must have held for the Athenians. It was imitated in more modern times by Racine, in his *Les Plaideurs.*

The Story:

Because he was afflicted with a constant desire to judge and to convict the people brought before the courts of Athens, Philocleon was locked up in his own house by his son, Bdelycleon, who had previously tried all rational means of persuading his father to give up his mania and become a gentleman. Bdelycleon now resorted to a net cast around the house in order to keep his father from leaving. Two slaves, Sosias and Xanthias, were set to guard the house, and Bdelycleon, as an added precaution, watched from the roof.

The three men were kept busy thwarting Philocleon's attempts to escape. He tried to crawl out through the chimney, threatened to chew his way through the net, and, at last, was almost successful when he crawled beneath the belly of his ass, in the manner of Odysseus, and then insisted that the beast be taken out and sold. The ass moaned and groaned so intently, however, that Xanthias noticed the concealed burden. Philocleon was caught and thrust back into the house just before the other jurymen, the Wasps, arrived to escort him to the courts.

When the Wasps arrived, Philocleon appeared at an upper window, told them of his plight, and begged them to help him find some means of escape. Between them they decided that his only hope was to gnaw through the net and then lower himself to the ground. In this manner Philocleon had all but regained his freedom when Bdelycleon, who, worn out with watching, had fallen asleep, awoke and again detained him. Although the

Wasps quickly came to the aid of their friend, they were no match for the stones and clubs used against them by Bdelycleon and the two slaves; and they were soon driven back.

In the argument that followed Bdelycleon explained that he simply wanted his father to lead the joyous, easy life of an old man, rather than concern himself constantly with the tyranny and conspiracy of the courts. He argued convincingly enough to force Philocleon into a debate on the merits of his profession. Philocleon agreed that if Bdelycleon could convince the Wasps, who were to act as judges, that a public career was disreputable, then he would give it up. The old man, speaking first, defended the jury system on the basis of the pleasures and benefits that he personally derived from it. Bdelycleon, on the other hand, proved that the jurists were no more than the slaves of the rulers, who themselves received the bulk of the revenue that should have gone to feed the hungry people.

Philocleon, along with the Chorus, was converted by Bdelycleon's persuasive argument. Because Philocleon felt that he could not live without judging, however, Bdelycleon consented to allow him to hold court at their home: he was to be allowed to judge the slaves and all other things about the house. This solution had the added advantage, as Bdelycleon carefully pointed out, of allowing the judge to eat and drink and enjoy all the comforts of home at the same time that he was following his profession.

Philocleon agreed to this solution and all the paraphernalia of a court were quickly assembled and the first case was called. Labes, one of the household dogs, was accused of stealing and devouring a Sicilian cheese all by himself, having refused to share it with any other animal. Bdelycleon himself undertook the defense of Labes and pleaded for mercy, but Philocleon felt it his duty as a judge to convict everyone and everything that was brought into his court. His son, however, tricked his father into acquitting the dog, an act that was foreign to his very nature.

Philocleon then felt that he had betrayed the one thing sacred to him and that he was, therefore, no longer capable of judging. Bdelycleon's problems were apparently solved at this point, for his father agreed to live a happy and carefree life. But such a plan entailed changing Philocleon's whole mode of being. His manner of dress, his speech—everything about him had to change; in short, he needed to acquire at least some of the elementary social skills. He was to learn how to walk, how to recline at dinner, what to talk about in order to appear a gentleman of leisure.

After a short period of training Bdelycleon took his father to a dinner party, where Philocleon quickly proved that he was as much a hard-headed old man as ever. He drank and ate too much; he insulted both his host and the other guests; he beat the slaves who waited on him, and, finally, he ran off with a nude flute girl. On his way home with the girl he struck everyone that he encountered.

By the time Philocleon arrived home, he naturally had a large following, all anxious to accuse him and bring him before those very courts he had so recently abandoned. He tried to appease the people by telling them stories that he had just learned and by using his other social skills, but to no avail; everyone clamored for justice. Philocleon, paying no attention to their cries, continued to talk and act as if he were far above such plebian concerns. Bdelycleon, who had hurried after his father, finally caught up with him and again used force to get him into the house. This time Bdelycleon was unable to keep the old man there. Philocleon immediately returned to the streets, now determined to prove his dancing skill, and led off the Chorus in a licentious, drunken dance.

THE WASTE LAND

Type of work: Poem
Author: T. S. Eliot (1888-)
First published: 1922

By the early 1920's the "New Poetry" or the "Poetic Renascence," usually dated from 1912, had spent much of its initial force. The Imagists had come and gone; the reputations of Frost, Masters, and Sandburg had been established. Whatever was original in the new poetry—and, viewed in retrospect, this originality was not nearly so great as it then seemed—had been accomplished. It was time for American poetry to take a new direction.

T. S. Eliot had already published two small volumes in 1917 and 1920, but he had not attracted a great deal of attention—not so much as had Amy Lowell or Vachel Lindsay, for example. In the early editions of Louis Untermeyer's *Modern American Poetry,* a book which was then very influential and which well represented the critical evaluations of that period, he was briefly dismissed as a "brilliant expatriate" whose work lacked "the exaltation which is the very breath of poetry." He was allowed "a certain perverse brilliance"; but his work was finally summed up as merely "mordant light verse; complex and disillusioned *vers de société.*"

The Waste Land first appeared in *The Dial* and, having won that magazine's poetry award for the year, was published in book form in 1922. It may truthfully be said that seldom has a poet created such a sensation in the American literary world. To many readers, it seemed a deliberate hoax; perhaps the appearance, in 1916, of *Spectra,* by "Morgan and Knish," had left some critics with an abiding fear of again being caught out on a limb. The most common charge hurled by those who took the poem seriously was that of willful obscurantism: that the poet was deliberately making his work difficult for his readers when he could have written in a simpler fashion. The eleven pages of notes appended to a poem of but 430 lines only made matters worse; surely Eliot was pulling the reader's leg or he was piling obscurity on obscurity.

The truth of the matter was that the "New Poetry" of 1912 had not prepared the average reader for Eliot's peculiar style. The poets of the preceding decade had expanded the subject matter and vocabulary of poetry and they had substituted free verse for traditional poetic forms; but they had not greatly altered the conventionalities of poetic statement. To put it simply, their verse was not hard to understand, even though its form might be unusual. But Eliot, influenced by the English metaphysicals and the French Symbolists, had broken more sharply with nineteenth-century poetry than had any of his contemporaries and had achieved a genuinely new, though very difficult, style. The recent remark of A. Alvarez applies particularly to him: ". . . a great deal of modern poetry seems often as specialized as modern science; both require a degree of single-minded preparedness to which the general public is neither willing nor able to attain."

Eliot's verse has been subjected to such exhaustive critical analysis that the interested reader will find ample exegesis of almost every line, including translations of the phrases in half a dozen foreign languages and identifications of the quotations and echoes of English verse, all of which the poet used for their evocative effect. Eliot himself explained in his notes that the "plan and a good deal of the incidental symbolism of the poem"

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came from the Grail Legend and Sir James Frazer's *The Golden Bough*. This anthropological material deals with certain vegetation-fertility rites in which the god—Adonis, Attis, Osiris—must be slain each year so that by his death the land can again become fruitful; hence, the prevalence throughout the poem of images of drought and of water: the "dry sterile thunder" contrasted with the rain that restores life to the parched earth. This theme of sterility is applied to modern civilization which is dying of spiritual drought.

The poem opens with a picture of this modern world, a picture made up of broken fragments of idle conversation. And

> What are the roots that clutch, what branches grow
> Out of this stony rubbish?

Nothing can grow from this sterile civilization, from these unreal great cities where the living seem already dead, where "I had not thought death had undone so many"—Dante's exclamation on first seeing the crowds of the Futile, rejected by both Hell and Heaven, for they had lived "without blame and without praise." This is the modern mass-man. We then are given one of the several sharp contrasts between the past and the present: the deliberately rich description (with its echoes of *Antony and Cleopatra*), perhaps of the Renaissance, set against the equally deliberately banal scene in a pub. In the third section the same device is employed: the vulgar seduction of the typist by the "small house-agent's clerk" (love in the modern world reduced to a meaningless mechanical act) contrasted with the glimpse of Elizabeth and Leicester sailing on Spenser's "sweet Thames." All of this is seen by Tiresias who, Eliot tells us, is "the most important personage in the poem" because, having experienced life as both a man and a woman, he can unite all the characters. In the last section, according to the author's notes, the themes are: "the journey to Emmaus, the approach to the Chapel Perilous, and the present decay of eastern Europe"—that is, the disintegration of secular society which can be saved only by the King who sacrifices himself that his land may revive ("Shall I at least set my lands in order?"), the Risen Christ who, having died for his people, will bring them to a new life. Thus the poem ends on a profoundly religious note.

Just as one critic will write of the irony of the poem and another claim that its method is the obverse of irony, so there are many interpretations of individual lines and, indeed, of whole passages. Yet clearly the "Waste Land" is the modern great city inhabited by those for whom contemporary life provides only "a heap of broken images" and "fear in a handful of dust." It is a civilization dying of spiritual drought. The poem is an enormously complex one, making great demands upon the reader, yet the importance of its theme and the brilliance of its technique give it rank as one of the most significant literary works of our time.

THE WEALTH OF NATIONS

Type of work: Economic treatise
Author: Adam Smith (1723-1790)
First published: 1776

The classic statement of economic liberalism, the policy of laissez faire, was written over a ten-year period by Adam Smith, a Scottish professor of moral philosophy, and published under the title *An Inquiry into the Nature and Causes of the Wealth of Nations*. Its power derived from its ideas which were useful in encouraging the rise of new business enterprise in Europe, but the ideas could

not have taken hold so readily had it not been for the scope of Smith's work and the effectiveness of his style.

As a philosopher, Smith was interested in finding intellectual justification for certain economic principles which he came to believe, but as an economist and writer he was interested in making his ideas prevail in the world of business. He was reacting against oppressive systems of economic control which were restricting the growth of business; but although he concerned himself with general principles and their practical application, he was aware of the value of the individual, whether employer or laborer. There is no reason to believe Smith would have sanctioned monopolistic excesses of big business or any unprincipled use of the free enterprise philosophy.

Smith began his work with the assumption that whatever a nation consumes is either the product of the annual labor of that nation or what is purchased with the products of labor. The wealth of the nation depends upon the proportion of the produce to the consumers, and that proportion depends partly upon the proportion of those who are employed to those who are not, but even more on the skill of the workers and the efficiency of the means of distribution.

Book I of *The Wealth of Nations* considers the question of how the skill of the laborers can best be increased; II is a study of capital stock, since it is argued that the proportion of workers to nonlaborers is a function of the amount of capital stock available; III explains how Europe came to emphasize the industry of the towns at the expense of agriculture; IV presents various economic theories, some stressing the importance of industry in the towns, others, the importance of agriculture; and V considers the revenue of the sovereign, or commonwealth, with particular attention paid to the sources of that revenue and the consequences of governmental debt.

In Smith's view, the productive power of labor is increased most readily by the division of labor, for by giving each worker a specific job to do he becomes more skillful, time is saved, and machinery is invented which further speeds the rate of production. Smith believed that as a result of the increase in production which followed the division of labor, a well-governed community was able to enjoy a "universal opulence which extends itself to the lowest ranks of people."

Smith regarded the division of labor as a necessary consequence of the human propensity to trade or exchange one thing for another. The propensity to trade is itself a consequence of a more fundamental human trait: self-love. Thus, for Smith, the basic motivating force of any economic system, including successful ones, is the self-interest of each person involved in the system.

Money originates as a means of facilitating exchange when the products of those who wish to barter are not desired by those with whom they choose to trade. To use Smith's example, if a butcher has all the bread and beer he needs, he will not accept more bread or beer in exchange for meat. But if the man with bread or beer can exchange it elsewhere for money—whether it be shells, tobacco, salt, or cattle, or the most favored medium of exchange, metal—he can then use the money to buy meat from the butcher.

Among the most important ideas in *The Wealth of Nations* is Smith's claim that labor is the real measure of the exchangeable value of commodities. Commodities have a value in use, but for the producer this value becomes unimportant, and he seeks to exchange what he has made for something that he needs. The amount of work he can purchase with his commodity is the real exchangeable value of that commodity. Thus, Smith defines wealth as the power of purchasing labor. The nominal, as distinguished from the real, price of commodities is their money value.

Smith defined *natural* price as the average price of a commodity in a commu-

nity, and *market* price as the actual selling price. He presents the familiar principle of supply and demand by stating that market price increases when the quantity of a commodity brought to market falls short of the demand.

Wherever there is perfect liberty the advantages and disadvantages of different uses of labor and stock must be either equal or tending to equality, according to Smith. However, there are counterbalancing circumstances which affect equality: the agreeableness of the job, the cost of learning the business, the constancy of employment, the amount of trust that must be put in the employee, and the probability of success.

Smith makes a distinction between productive and unproductive labor. Labor is productive when it adds to the value of something, unproductive when it does not. The labor of a manufacturer adds to the value of the material which is used, but the labor of a menial servant adds nothing to the value of the employer whom he serves. This distinction is important because it is by reference to the proportion of productive to unproductive labor that capital is explained.

There are four ways of using capital: for purchasing raw materials, for manufacturing, for transportation, and for distribution.

Adam Smith was confident that he could discover the natural order of economic matters, but to later critics it has appeared that he was mistaking his own preferred kind of economic situation for that which would prevail if economic relations among men were in no way affected by social habit. His inclination was to regard what would prevail in a civilized community free from governmental restraint as the natural state of affairs. This view is acceptable when he says, for example, "According to the natural course of things, therefore, the greater part of the capital of every growing society is, first, directed to agriculture, afterwards to manufactures, and last of all to foreign commerce"; but the following account of rent is more provocative: "Rent, considered as the price paid for the use of land, is naturally the highest which the tenant can afford to pay in the actual circumstances of the land." However, Smith wrote without any obvious interest in supporting one economic class against another, and his definitions of "natural" price, rent, and other economic factors are couched in neutral terms.

Smith's experiences as a teacher and philosopher are reflected most clearly in his account "Of the Expence of the Institutions for the Education of Youth." He is rather bitter about the quality of education when the teacher is not driven by economic necessity to do his best. In situations where the professor is responsible only to his colleagues, they are likely to allow one another to neglect their duties as teachers. The result is that "In the university of Oxford, the greater part of the public professors have, for these many years, given up altogether even the pretense of teaching." Smith favored giving the student a considerable part to play in the selection and retention of teachers, and he warned that if this were not done, the professors would devise ways of giving "sham-lectures" and would force their students to attend regularly and keep silent.

Smith thought that the wealthy and wellborn could see to the education of their young, but that the state should support education for those who could not otherwise afford it. He argued that it was important, particularly in free countries, that the public be educated in order to exercise the art of judgment.

In considering the revenue of the state, Smith proceeded on the principle that whatever expense was beneficial to the whole society could justly be defrayed by the general contribution of the whole society. Thus, defending the society, supporting the chief magistrate, administering justice, maintaining good roads and communications, supporting state institutions or public works, and, under certain circumstances, defraying the expenses of

educational institutions and institutions for religious instruction are all properly supported by general contribution of the whole society.

Support of the institutions and activities of the state must come either from some fund belonging to the state or from the revenue of the people. Smith considers three sources of the revenue of individuals: rent, profit, and wages. His discussion of taxes is based upon four maxims: 1. The taxpayer ought to be taxed according to his ability to pay as determined by his revenue; 2. The tax should be certain in the sense that there should be no question as to the time, manner, or quantity of payment; 3. Taxes should be levied in a convenient manner, e.g., taxes on consumer goods are paid for when the goods are bought; 4. The tax should be economical in the sense that it should not be expensive to collect.

Adam Smith's *The Wealth of Nations* is a temperate, thorough, and even engrossing analysis of the economic facts of life in a free industrial society. In so far as it is to some extent a proposal, it is not surprising that it has not won universal approval; but it is a masterpiece of its kind, and its influence on modern thought and practice has been historically significant.

WHAT MAISIE KNEW

Type of work: Novel
Author: Henry James (1843-1916)
Type of plot: Social morality
Time of plot: 1890's
Locale: London, Folkestone, Boulogne
First published: 1897

Principal characters:
MAISIE FARANGE, the daughter of divorced parents
IDA FARANGE, her mother
BEALE FARANGE, her father
MISS OVERMORE, a governess, later the second Mrs. Beale Farange
MRS. WIX, a governess
SIR CLAUDE, Ida Farange's second husband

Critique:

This novel, one of the greatest of Henry James's middle period, is the story of the growing moral and intellectual perception of the neglected daughter of divorced and irresponsible parents. The story is told as Maisie herself lived it. Her view of the events caused by her parents' second marriages and the final affair between her step-parents, is both droll and deeply moving. There is much of Henry James's characteristic and profound irony in this story. The moral core of the novel is Maisie's incorruptible innocence. Although in self-defense she often was forced into deceit, she always willingly gave her love to her mentors. In the end she was able, with the perceptive awareness that James gave to all his major characters, to make freely a morally responsible decision about her future.

The Story:

Beale and Ida Farange were divorced with much publicity. At first each fought to possess their daughter Maisie, but at last it was arranged that the girl should spend six months with each in turn. The first period was to be spent with her father.

Maisie was confused by the divorce. At first she truthfully reported to her parents what they said about each other, but finding that her candor provoked furious outbursts and that she was being used as an innocent messenger, she soon

became silent on the subject of the absent parent and appeared to absorb no knowledge during her visits.

Ida engaged Miss Overmore, a pretty governess, for Maisie, and Maisie was unhappy to leave her when she returned to her father. Soon, however, Miss Overmore went to Beale Farange's house where she was, to Ida's fury, also engaged as Maisie's governess. Upon her subsequent return to Ida, Maisie was placed in the care of Mrs. Wix. She learned no lessons from Mrs. Wix, but adored her conversation and felt comfortable and secure with her.

During Maisie's next stay with Beale he went for a few days to Brighton with Miss Overmore. When the governess returned, she found Mrs. Wix waiting for her. Mrs. Wix alone was preoccupied with Maisie's welfare, and was outraged by the child's environment. She announced to Miss Overmore that Ida was about to remarry and she gave Maisie a photograph of Sir Claude, her future stepfather. Miss Overmore outdid her, as it were, by announcing that she had just married Beale Farange.

Some time after his marriage Sir Claude called and was received by the new Mrs. Beale Farange. Maisie was delighted by their apparent understanding and declared that she had brought them together. Sir Claude won Maisie's love by his gentleness toward her and by his declared intent to make her his responsibility. In spite of the pain of leaving the new Mrs. Farange, the girl was pleased to go home with him. But Ida's love for her new husband soon waned and she had several lovers. When she accused Sir Claude of basely stealing Maisie's affections, and threatened to drive Mrs. Wix out of the house for supporting him, Maisie felt that she belonged nowhere. In this disturbed situation Mrs. Wix was determined to meet her responsibility for Maisie, and she desired to "save" Sir Claude from Mrs. Beale Farange, whom he frequently visited. Also, fearing the loss of her livelihood, she wished that Sir Claude would take a house for himself where she and Maisie would also live.

On one outing Sir Claude took Maisie to her father's new house, which she was afraid to enter for fear of losing him if she remained there. Once in the house, however, she was again enthralled by Mrs. Farange's beauty and was interested to learn that Beale mattered no more to his wife than Sir Claude did to Ida. Maisie remained happily with her stepmother after Sir Claude had assured her that he would provide for Mrs. Wix and visit her frequently.

After a long absence Sir Claude visited Maisie again. While they were walking in the park they met Ida with an unknown, military-appearing man. Ida and Sir Claude were immensely angry at their meeting, and Maisie was sent to talk with Ida's escort, whom her mother had called the Captain, while they finished their argument. Maisie, who was by that time thoroughly aware that neither parent loved her, wept when the Captain praised her mother highly and was eager to agree that she was "good." After this episode Sir Claude, unable to learn from Maisie what the Captain had said to her, sent her home alone in a cab.

Mrs. Farange told Maisie that she met Sir Claude away from her home, but that he was reluctant to visit them and thus compromise Maisie. The three hoped to meet at a London exhibition; instead, they unexpectedly encountered Beale Farange. After a subdued but violent quarrel, Maisie was whisked away by her father to the house of his mistress. There he offered, in such a way that Maisie could only refuse, to take her to America with him.

Sir Claude, encouraged by Mrs. Wix, took Maisie to Folkestone as the first step toward making a home for them in France. There Ida arrived suddenly and surrendered Maisie to Sir Claude's guardianship. The following day they crossed to France, where Mrs. Wix joined them. Sir Claude was to return to England and to

Mrs. Beale Farange, when Maisie's father had finally left. Sir Claude confessed that he feared Mrs. Farange as he had formerly feared Ida. Mrs. Wix, still strongly opposed to Mrs. Farange, asked to be sent to England to sever their relationship. This request was refused by Sir Claude, who went off to England alone.

While he was away Mrs. Wix explained to a bewildered Maisie that she refused to condone the immorality of Mrs. Farange and Sir Claude in living together with them. Also, she declared that she would never again leave Maisie. After several walks and much thought the full implications of what this situation might mean became apparent to Maisie. She realized, too, that she had no moral "sense," and having rapidly absorbed the idea of such a sense from vague but emphatic conversations with Mrs. Wix, she decided to show in her future responses that she did indeed possess it

When they returned to their hotel after a morning walk, Maisie was unexpectedly greeted by her stepmother. Mrs. Wix's own "moral sense" was nearly destroyed by Mrs. Farange's charm and her determination to have the governess-companion as an ally. According to Mrs. Farange, now that the girl's father had left, Maisie was her own daughter. In this way she intended to hold Sir Claude, through his devotion to the girl. Mrs. Wix wavered, but Maisie declared that she would stay with Sir Claude only if he were alone.

The next morning Mrs. Wix awakened Maisie with the news that Sir Claude had arrived. When Maisie breakfasted alone with him, he asked her if she would leave Mrs. Wix and live with him and Mrs. Farange. She asked to see Mrs. Wix before deciding. Later, while walking with Sir Claude, she said she would give up Mrs. Wix only if he would give up Mrs. Farange. Maisie made her decision when the four people confronted one another in a final struggle at the hotel. After she had failed in her appeal to have Mrs. Farange give up Sir Claude, Maisie decided to stay with Mrs. Wix.

WHEN WE DEAD AWAKEN

Type of work: Drama
Author: Henrik Ibsen (1828-1906)
Type of plot: Psychological symbolism
Time of plot: Nineteenth century
Locale: A coastal town of Norway
First presented: 1900; published 1899

Principal characters:
ARNOLD RUBEK, a sculptor
MAIA RUBEK, his wife
IRENE VON SATOW, his former model
ULFHEIM, a landed proprietor and hunter

Critique:

When We Dead Awaken departs from the principles of art to which Ibsen's earlier social and later psychological dramas conform, and for this reason it is sometimes considered inferior to them. It delves into the realm of pathology, dealing with improbabilities rather than probabilities, with symbolic motive rather than actual motive. Solely as an artistic creation, however, the play has enduring merit. Because it is Ibsen's last production, we may read in it the intention of the dramatist to express some deeply felt final message which could be clothed

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only in poetically suggestive and symbolic language.

The Story:

Professor Arnold Rubek, a noted sculptor, and his young wife Maia, had returned to their home on the coast of Norway after four years abroad. At the baths and the hotel they admitted to being bored, and to break the summer tedium they planned to sail northward around the coast. Rubek had become world-renowned with the fashioning of his masterpiece, "The Resurrection Day," and success had brought him worldly riches.

Other visitors at the baths were a sportsman named Ulfheim, called the bear-killer, and a strange pale woman, Madame von Satow, who, with a companion dressed in black like a Sister of Mercy, had taken the nearby pavilion for the summer. As Rubek and Ulfheim conversed, the dark Sister passed from the pavilion to the hotel, and Ulfheim said her passing was a portent of death. Maia accepted his invitation to see his sledge dogs fed, but Rubek remained seated on the lawn. The lady in white emerged from the pavilion. Rubek felt strangely drawn to her. Years before, he had wanted to create a sculpture which would represent Woman awakening from the Dead on the Resurrection Day after the sleep of Death. After he had found Irene, he saw in her the perfect model for his composition, and she became his great inspiration. Irene had wanted his human love but he had felt that if he touched her his soul would be profaned.

Now Rubek recognized the strange woman in white as Irene. When he questioned her about her life since she had left him, she declared that she had died then and was not really alive now, though she had married a South American diplomat who later committed suicide, and then a Russian who owned gold mines in the Urals. Rubek admitted that after she left him he had made no marble creations of lasting beauty but had begun doing portraits which were really double-faced works of art, for behind the visible face he hid the face of an animal which he maliciously considered the real person. He told Irene that he and Maia were leaving the next day on a sea voyage. She suggested that he might prefer the mountains where she was going. At that moment Maia returned and announced that she would not make the sea voyage; instead, she wanted to go to the mountains with the bear-killer. To her surprise Rubek did not object. Maia ran out to inform Ulfheim. Meanwhile, unseen near the pavilion door, the Sister of Mercy watched intently.

The next day the bear-killer went off to hunt with his dog trainer Lars and his dogs, and Maia accompanied them. Before they left, Rubek told Maia that he could no longer live a life of indolent enjoyment with her.

Rubek found Irene near a brook. She said she had returned from the dead and had made the journey for the sake of the statue, which she called their "child." She loved it and wanted to see it. When Rubek implored her not to, saying he had altered it since she had left, Irene covertly unsheathed a knife, but stayed her hand as he explained the changes he had made and told how he also was in the altered sculpture, a man eaten by remorse, imprisoned in a hell from which he could never rise. At this she sheathed her knife, rejoicing that he suffered. But she bitterly reminded him that when he had finally finished the statue he had shrugged off their years together.

Together they stood and watched the sun go down. He then asked her to return and live with him in his villa, to help him find his real life again, but Irene said that for the life they had led there was no resurrection. Suddenly Irene challenged Rubek to dare the mountain heights and spend a summer night with her. Joyfully he agreed. As he did so a face stared down at Irene, the face of the Sister of Mercy.

On the wild mountainside, cut by sheer precipices and overhung with snow-

clad peaks, Maia and Ulfheim quarreled, but made up as they told each other of the disappointments of their youth. When the dangerous mountain mist began to close in, they decided to journey down together, but as they made ready to descend they saw Rubek and Irene climbing up. Ulfheim warned them of the impending storm and the dangers ahead and urged them to take shelter in a nearby hut. He said that he would send them help; he himself could assist only one person at a time down the precipice.

After Ulfheim and Maia had gone, Irene, terrified not by the approaching storm but that she might be taken away, that the woman in black might seize her and put her in a straitjacket, showed Rubek her knife ready for such an emergency. She added that the knife had been intended for him the previous evening. Startled, he asked why she had not used it; she told him she had then realized that he was already dead. But Rubek passionately assured her that their love was not dead, for he realized with glaring certainty that she was the woman of his dreams. Irene said that such a love came too late, that desire for life was dead in her, and that she looked on him, too, as dead.

With his whole soul Rubek called on her, even if they both seemed dead, to awaken and live life to its fullest before they were forever put away in the grave. Exalted, they spurned the safety of the hut and joyously fought their way up to the peaks, through mist and storm, toward the sunrise. Far below the voice of Maia sang out free as a bird. The Sister of Mercy suddenly appeared. As Rubek and Irene were carried along and buried in the snow, she made the sign of the cross and wished that peace be with them.

WHERE ANGELS FEAR TO TREAD

Type of work: Novel
Author: E. M. Forster (1879-)
Type of plot: Social criticism
Time of plot: Early twentieth century
Locale: England and Italy
First published: 1905

Principal characters:
LILIA HERRITON, a young English widow
GINO CARELLA, an Italian
PHILIP HERRITON, Lilia's brother-in-law
HARRIET HERRITON, her sister-in-law
MRS. HERRITON, Lilia's mother-in-law
IRMA HERRITON, Lilia's daughter
CAROLINE ABBOTT, a friend

Critique:

In this novel Forster again shows himself to be a slightly satiric observer of the world and the affairs of mankind. As usual, the characters are perfectly ordinary and commonplace; in fact, it should be noted that no really admirable person appears in any of his novels. Here he is primarily concerned with the gulf that is normally found between the northern temperament of an overcivilized Englishwoman and the natural impulses of the South which are personified in the Italian whom she marries.

The Story:

Lilia Herriton, a widow of several years who had been living with her husband's family since his death, cheerfully

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left Sawston, England, with her friend Caroline Abbott for an extended visit in Italy. The Herriton family had encouraged such a visit because of their concern over Lilia's growing relationship with a man whom they considered unsuitable for her, and also because they welcomed a chance to train her daughter without the mother's interference. The trip, which had been Philip's idea, had been quickly agreed to by everyone concerned. Fortunately, Caroline Abbott, a woman ten years younger but much more level-headed than Lilia, was also planning such a trip and needed a companion.

The winter passed peacefully for everyone and the tour seemed to be a success. Lilia was apparently gaining some degree of culture and taste under the guidance of Miss Abbott, and her daughter Irma was being tremendously improved by Mrs. Herriton. In the spring, however, the Herriton plans were upset. Mrs. Herriton heard from Lilia's mother that Lilia was engaged to an Italian, supposedly someone she had met in a hotel. She immediately wired Miss Abbott for details, but was answered only by the terse comment that Lilia was engaged to an Italian nobleman. This she instinctively knew was a lie; she insisted that Philip go at once to Italy and stop the marriage.

Miss Abbott met Philip's train when he arrived at Monteriano, the village in which Lilia and Miss Abbott had been staying for a month. Nervously she agreed to tell him everything. According to her story, Lilia and the man had both professed love for each other so she had rather offhandedly suggested marriage. Unfortunately, Signor Carella, some twelve years younger than Lilia, was the son of a dentist in that provincial village, and he had no money. His social position, therefore, was little better than that of a peasant. Philip was even more appalled when he saw the man, for his manners and everything about him except his physique were extremely vulgar. Philip's attempts to stop the marriage were thwarted, however, for the couple had been married as soon as they heard he was coming. There was nothing for him to do but return home, taking Miss Abbott with him.

The Herriton family naturally refused to have anything more to do with Lilia, but they kept Irma with them, to be brought up as one who bore the Herriton name. It was some time before Lilia realized that she did not love her husband and could never be happy with him, or that he had married her only for her money. And she never understood that as an Italian wife she could neither expect nor receive from her husband the things that English wives received from theirs as a matter of course. By the time she realized her unhappiness she had been cut off from everything in England and there was nothing she could do. Once, at a time when she was particularly upset, she did write to her little daughter, telling of her unhappiness and the reasons for it, but the letter was intercepted by Mrs. Herriton and nothing ever came of it.

Lilia often thought that if she could present her husband with a son they might eventually gain some happiness. His one ambition was to be the father of a man like himself. Finally Lilia did have a son, but she died in childbirth. The Herritons decided that they must tell Irma about her mother's death, but that it would be best if no one knew about the child who was, after all, no real relation of theirs.

Irma soon found out about the child when she began receiving post cards sent her by the father. Her childish pride prevented her from keeping such an event a secret and soon all Sawston knew of it. Much to the chagrin of the Herritons, Miss Abbott, who still considered herself partly responsible for all that had happened, began to insist that something be done for the child, either by them or by herself. Mrs. Herriton, whose pride would not allow anyone else to do something that would in any way reflect on her family, immediately began negotiations which

she hoped would enable her to adopt the boy.

When letters resulted only in praise and polite refusals she decided that Philip must again go to Monteriano and gain the custody of the child at any cost: Harriet was to go along to see that he accomplished his mission. On their arrival, however, they found that Miss Abbott had preceded them and was also intent on seeing that the child was taken back to England. Unfortunately, Philip and Miss Abbott soon began to be affected by the romantic and charming atmosphere. They were still determined to carry out their mission, but they quickly lost all feeling of urgency in the matter.

On their second day in the village, when the interview with Signor Carella was to take place, Miss Abbott went to the house early and alone: she was afraid that Philip would fail. While there, she was completely won over by the father's devotion to the son and soon found herself on the Italian's side and against the Herritons, even though she knew she could do nothing to hinder their plans. Philip also saw Carella that day, in the morning and in the afternoon, and he, although he would not openly admit that the Italian was right, found himself completely indifferent to the outcome of his mission, and on friendly terms with his adversary. Success in the affair was left to Harriet, who, after apparently accepting Philip's failure, prepared to leave the village. Shortly before it was time for them to catch the train she sent a note to Philip telling him to pick her up just outside the gate to the village. When he got there he found that she had also visited the Carella household and, not finding Carella at home, had simply picked up the baby and walked away.

On the way down the mountain to the train their carriage was accidentally overturned and the baby was killed. When Philip told Carella what had happened, the Italian almost killed him. Miss Abbott, whom Carella had always revered as something of a goddess, was the only person who could calm him and prevent more pain. By the time the English group had recuperated enough to leave Italy the two men were again good friends.

On the way back to England, however, Philip received another disappointment. Because of the romantic atmosphere and of the close association, he and Miss Abbott had somewhat ignored the normal English coldness and he had fallen in love with her. He almost proposed to her when they were talking about love and their futures, but she, thinking he had suspected it long before, told him of her passion for Carella. Philip, who had for years thought that he understood the world and who had considered himself merely a spectator of life, discovered that he really understood nothing.

THE WHITE DEVIL

Type of work: Drama
Author: John Webster (?-Before 1635)
Type of plot: Revenge tragedy
Time of plot: Sixteenth century
Locale: Rome and Padua, Italy
First presented: c. 1612

Principal characters:
VITTORIA COROMBONA, a Venetian lady
PAULO GIORDANO URSINI, Duke of Brachiano
FRANCISCO DE MEDICIS, Duke of Florence
CARDINAL MONTICELSO, his brother
CAMILLO, Vittoria's husband
FLAMINEO, Vittoria's brother, secretary to Brachiano
MARCELLO, another brother, attendant on Francisco de Medicis

COUNT LODOVICO, a banished nobleman
ISABELLA, sister of Francisco de Medicis, Brachiano's wife
GIOVANNI, son of Isabella and Brachiano

Critique:

The White Devil; or, Vittoria Corombona is as tumultuous a melodrama as any written during the Elizabethan Age. Filled with violent deeds performed by heroic personages, its plot, involving love, treachery, and revenge, seems incredible; but it is based on actual events which took place in sixteenth-century Italy.

The Story:

Antonelli and Gasparo, courtiers of Francisco de Medicis, Duke of Florence, brought to Count Lodovico in Rome the news that he had been banished because of his notorious intrigues and bloody murders. Lodovico could not understand why he had been singled out for punishment when other noblemen, especially the Duke of Brachiano, were guilty of crimes just as heinous.

Brachiano was trying to seduce Vittoria Corombona, wife of the aging Camillo. Helping Brachiano in his scheme was Vittoria's unscrupulous brother Flamineo, who convinced Camillo that the best way to keep Vittoria virtuous was to give her unlimited freedom. This privilege granted, Vittoria kept an assignation with Brachiano. Through the transparent symbolism of a dream which she had fabricated, Vittoria urged her lover to murder Isabella, his wife, and Camillo, her husband. Just as Brachiano was declaring his love for Vittoria and his understanding of her design, Vittoria's mother, Cornelia, disclosed herself to denounce the two and to announce the arrival of Brachiano's wife in Rome.

Isabella's brothers, Francisco and Cardinal Monticelso, summoned Brachiano to remonstrate against his philandering. When their appeal to Brachiano's sense of virtue resulted only in mutual recrimination, the brothers produced Giovanni, Brachiano's son, whose youthful innocence, they hoped, would inspire Brachiano with a sense of family duty. Confronted alone by Isabella, Brachiano proved the folly of such a hope by berating his wife and vowing never again to sleep with her. To forestall the war which would surely ensue if Francisco learned of this vow, Isabella pretended that she was unable to forgive her husband and declared that she was abandoning her husband's bed. Her ruse and Brachiano's acquiescence in it fooled Francisco so completely that he denounced Isabella for mad jealousy.

Disgusted by their sister's vow but convinced that she would soon retract it, Francisco and Monticelso turned their attention to Camillo and Marcello, another of Vittoria's brothers, whom they had decided to appoint joint commissioners in charge of combating the pirates reportedly led by the banished Lodovico. Camillo objected because he feared he would be cuckolded during his absence from home, but Monticelso's promise to keep an eye on Vittoria quieted him. Actually, Monticelso and Francisco were giving Camillo the commission to get him away from Rome so that Brachiano might have free access to Vittoria. By this scheme the two brothers hoped to plunge Brachiano into a shameful scandal.

Brachiano, however, had made his own plans, having arranged for Flamineo to murder Camillo, and for Julio, a physician, to kill Isabella. Through the magic of a conjurer, Brachiano was able to watch the murders, Isabella dying from kissing a poisoned portrait of her husband, and Camillo, from being pushed off a vaulting horse in a gymnasium.

Monticelso and Francisco immediately brought Vittoria to trial for the murder of her husband, though they knew they had no evidence other than her ill repute. At her trial before the ambassadors to Rome, a hearing presided over by Monticelso, Brachiano admitted that he had stayed at Vittoria's house the night of the

murder. This testimony, along with other incriminating but circumstantial evidence of her prostitution, was sufficient to convict Vittoria, although she protested her innocence and denounced the conduct of the trial. Monticelso sentenced her to confinement in a house of reformed prostitutes.

Immediately after the pronouncement of this sentence, Giovanni arrived to tell his uncles of his mother's death. Accompanying him was Lodovico, who secretly had been in love with Isabella and who, in fact, had witnessed her death. Francisco and Monticelso realized that Brachiano was responsible for the murder of their sister but disagreed on how to avenge it. Fearing that a war might result from an open attack on Brachiano, yet unwilling to defer vengeance, Francisco, inspired by a vision of Isabella's ghost, devised a trick. He wrote a letter to Vittoria, professing his love for her, and instructed his servant to deliver it when some of Brachiano's men were close by.

As Francisco hoped, Flamineo intercepted the letter and gave it to Brachiano, who was, of course, enraged by Vittoria's apparent infidelity. A violent quarrel ensued between the two, refereed by the pandering Flamineo. It ended in a reconciliation so sweet that Brachiano resolved to have Vittoria stolen away from the home for convertites and then to marry her. To trick Brachiano into marrying a prostitute was exactly what Francisco had hoped for, but his lust for revenge was not yet satisfied. He engaged Lodovico, who had been pardoned, to murder Brachiano.

Monticelso, who had just been elected Pope, excommunicated Brachiano and his bride; then, learning of the plotted murder, he forbade Lodovico to commit it. Monticelso's command was ignored, however, when Francisco sent Lodovico a thousand crowns in Monticelso's name, a gift which convinced Lodovico that the Pope had been craftily insincere.

Francisco apparently decided to oversee the murder himself, for he disguised himself as Mulinasser, a Moor, and proceeded to Brachiano's palace in Padua, accompanied by Lodovico and Gasparo, who were disguised as Knights of Malta. Welcomed by Brachiano, the trio planned a horrible death for him.

Before they could carry out their scheme, another murder was committed. A quarrel between Marcello and Flamineo over the latter's amorous attentions paid to Zanche, Vittoria's Moorish maid, resulted in Flamineo's killing his brother. While Brachiano was passing judgment on the murderer, Lodovico sprinkled Brachiano's helmet with poison. The poison drove Brachiano mad. Soon thereafter, Lodovico and Gasparo, dressed as Capuchins, entered the room where the count lay raving; they revealed their true identity and strangled him.

After his lord's death, Flamineo sued to Vittoria for a reward in payment of his long, treacherous service. Rebuffed, he produced two pairs of pistols, claiming that he had promised Brachiano to kill himself and Vittoria after Brachiano's death. Vittoria persuaded Flamineo to die first, but when she and Zanche fired the pistols at him they learned that Flamineo, to test Vittoria, had not loaded the weapons. Before he could murder the women, however, Lodovico and Gasparo rushed in and killed all three. Giovanni and a group of ambassadors discovered the murderers standing over the corpses. Wounded, Lodovico confessed and then disclosed the part Francisco had played in these bloody deeds. Giovanni swore vengeance on the Duke of Florence.

WITHIN THE GATES

Type of work: Drama
Author: Sean O'Casey (1884-)
Type of plot: Morality play
Time of plot: Twentieth century
Locale: In a London park
First presented: 1933

Principal characters:
THE DREAMER, a young poet
THE YOUNG WOMAN, Jannice, a prostitute
THE OLD WOMAN, her mother, a drunkard
THE ATHEIST, foster father of Jannice
THE BISHOP, Jannice's father

Critique:

This expressionistic morality play, the least-produced play of a seldom-produced playwright, has had a very mixed reception by audiences and critics alike. It belongs to the Devon period of plays by an expatriate, though still very Irish, writer who followed Shaw into English exile and who became in part his successor in the theater. The play, in four parts or seasons, is a kind of war cry against the modern, impoverished spirit of man, weighed down by mass conformity, though protested against by the poet-dreamer. In its simplest outline, the play is a modern Everywoman—O'Casey's great concern for the life force is brought to focus here—who turns, in her final days on earth, to family, church, social agency, lover, and finally, poet. Though she dies making the sign of the cross, he alone sustains her with love and compassion.

The Story:

It was spring within the gates of a London park where a war memorial stood in strong contrast to the surrounding spring flowers. A group of young people, costumed like the spring vegetation, sang and danced to a poem newly written by The Dreamer. His song expressed hope for the world through the earth mother's renewal of old promises. Contrasted with this lively group were The Down-and-Outs, those bowed by the master classes and the prejudices they spawn.

The Dreamer, who sensed the independent spirit disguised by her conventional street-walker's appearance, followed The Young Woman, only to be rejected by her. His friend The Atheist urged the poet to leave her adrift. As the girl's foster father, he explained to the interested young man that she had a fine mind which forever darted first to the left, then to the right. A young divinity student named Gilbert had fathered and forgotten her. Her housemaid mother, turned away from the college gate, had placed her child in a church orphanage, where the nuns treated her as a child of sin and impressed fancifully on her mind the hell for which she was probably destined. The Atheist, smitten with the good looks and fierce spirit of the mother, took them both in, only to be deserted when the daughter became a prostitute and the mother a drunkard. Both were beset by their own vision of sin and full of hate for each other.

Since the godless man gave the girl no poetry but only intellectual exercises, The Dreamer suggested that The Atheist had taken her from one darkness into another. He begged the foster father to take her home again while there still was loveliness in her, but The Atheist was too fond of his independent life of rabble-rousing through speechifying and pamphleteering.

Within the park appeared vested inter-

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ests represented by nursemaids and their aristocratic charges, a policewoman, The Bishop and his sister, chair attendants, a gardener, a Salvation Army officer, evangelists, and politicians in various types of hats which corresponded to their points of view. The Dreamer moved among them all and urged them to throw off their worldly bonds; for them he wrote the Song of the Down-and-Outs, a lament for those who whine through life with dread and who are sick with apprehension, the victims of dead traditions.

The Young Woman, in spite of a heart condition, ran after her foster father. Rebuffed, she still persisted in disclosing her dreams of hell and heaven. She turned next to a young Salvation Army officer who offered her the minimum security of the body, though he was interested in her for other reasons of the flesh. The Gardener, in love with physical love and unresponsive to her claim for affectionate understanding, rejected her and refused to marry her when he learned she was ill. The gates then closed on this satiric spring idyl.

Summer found the gates opening on the people's sensuous enjoyment of the lovely day, bellowing summer's deceptive pleasures. Conventional morality was the topic of discussion among the Down-and-Outs; The Bishop, guiltily avoiding his sister, who disliked the commoners, was their leader while on a kind of pilgrimage among the "lower classes." His morality was tested by chair attendants wanting charity and by The Young Woman, who wanted redemption. She vigorously parried dogma against dogma—to his chagrin, for he urged her to return to her mother and the church, only to discover himself as the guilty lover and irresponsible father. After this disjointed, highly emotional reunion, The Dreamer rescued The Young Woman from the mother's violence and the passivity of the priest-father (as yet not identified by anyone but himself), who could only give her money clandestinely. She again rejected the poet, who offered her a song, and departed with the somewhat guilty-acting Salvation Army officer. She mocked the priest who saved only himself but complimented the poet on his song as the gates closed on the departing couple.

On a lovely autumn day, the park gates opened on The Dreamer and The Young Woman, he ecstatic and she drunk with wine and joy. She begged him not to leave her because in his absence she might return to her Salvation Army lover. The young poet insisted that the officer could give her neither peace nor joy, for his peace brought a measured joy, whereas she needed joy to find peace.

The political forces came together armed with newspapers and debated the origin of God and the universe. The Young Woman ended the argument by stating that their combined knowledge could not fill a spoon. She, uneasy in her soul, sang the poet's song of love to the background chanting of despair. Her panic mounted as she felt death's clutch and she shouted for help, but the only solace she found was the conventional responses of The Bishop, responses she rejected with telling arguments against his stringent denial of life. Nor could The Atheist or Salvation Army arguments win her; only the kiss and embrace of man for woman took her through the gates.

Winter came through the gates into the desolate park as the bugle call, The Last Post, set the mood. The Bishop had returned with his sister, he now strongly moved to compassion, the desire to do the right thing, and she determined to prevent it.

The Old Woman, also touched by conscience, went looking for her daughter but presented her wreath to the war memorial because her one week of happiness had been spent with an Irish soldier killed later in a senseless battle. She accosted The Bishop, a thin thought of recollection assailing her, but he denied her and the girl and, prompted by his sister, reverted to his worship of self.

The men of argument proposed the riddles of modern psychology, again not

filling a spoon with knowledge.

The Young Woman now wished to reject the poet-lover for The Bishop, knowing as she did so that life was fast going out of her. She revived long enough to revile her sob-saying mother, who in turn reviled The Bishop's sister in garbled ritual for oaths.

A great struggle for supremacy over the dying woman's thoughts ensued: The Bishop with Latin comfort, the Down-and-Outs with conventional sympathy, but the poet with song and dance of an Old Testament elegiac sort, a defiance of the world and a praise of God. The priest intoned as she haltingly made the sign of the cross, the hymn of Down-and-Outs praised oblivion, and the poet sang his song of praise to The Young Woman who was dying within the gates.

WOLF SOLENT

Type of work: Novel
Author: John Cowper Powys (1872-)
Type of plot: Psychological realism
Time of plot: Twentieth century
Locale: Devon, England
First published: 1929

Principal characters:
WOLF SOLENT
ANN SOLENT, his mother
GERDA TORP, his wife
MR. TORP, Gerda's father, a stonecutter
LOB TORP, his son
SELENA GAULT, Wolf's father's mistress
DARNLEY OTTER, Wolf's friend
JASON OTTER, Darnley's brother, a poet
SQUIRE URQUHART, a wealthy historian, Wolf's employer
CHRISTIE MALAKITE, Wolf's spiritual mate
MR. MALAKITE, her father, a bookseller
BOB WEEVIL, Gerda's friend
MATTIE SMITH, Wolf's half-sister
ALBERT SMITH, a hatter
OLWEN, a child living with the Smiths

Critique:

In this novel Powys presents against a contemporary setting some of his ideas on the mystical power that shapes all men's actions. The hero, Wolf Solent, attempts to find himself and his place in the universe, but he is constantly caught between the dictates of his own nature and the conventions of the world in which he lives. This world is not merely conventional, for Powys' Dorset is a mystic place of powerful spirits affecting human beings and conducive to strange nocturnal wanderings, as well as a community haunted by incest, disturbing graves, and sinister suggestions of murder. The powerful spirits are reflections of the animal nature of human beings, forces springing from man that defy his best efforts to impose a rational order on himself and his world. Many of the names of the characters, such as Wolf Solent and Jason Otter, suggest this idea of the animal nature of man. At times Powys has his characters dwell at great length on their own personalities and on the symbolic nature of all they have discovered in experience. Despite the turgidity of some of these reflections and the loose

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structure of the novel, *Wolf Solent* is not without forceful appeal. For many modern readers it is too prolix to carry deep tragic meaning. For others it is a powerful demonstration of man's essential loneliness and lack of control.

The Story:

Wolf Solent, a thirty-five-year-old history master from London, decided to accept a post in the Dorset village that he and his mother had left when he was ten years old. His father, a teacher in the village school, had carried on several affairs with local women and had died in disgrace years before. When Wolf arrived in the village, Ramsgard, he had the promise of a job as secretary to Mr. Urquhart, the local squire, who was engaged in writing a history of the area. Wolf, haunted by the misery and poverty of the city and anticipating a peaceful existence in the area of his origin, looked forward to establishing himself in Ramsgard, where he planned to have his mother join him.

On his first day in Ramsgard, Wolf called on Selena Gault, his father's old mistress. She took him to his father's grave, which she tended with reverence, and praised his father's force and vitality in contrast to the rigid control Wolf's mother had always maintained. Wolf went to live with the Otters. There he found himself attracted to Darnley's sane kindness but repelled by Jason's erratic conversation and worship of mystic symbols.

When Wolf began to work for Squire Urquhart, he soon discovered that the Squire's proposed history was simply a chronicle of all the scandals and salacious stories of the county. About the same time Wolf met Gerda Torp, the beautiful daughter of the local stonecutter. Attracted by her beauty and worked on by all the natural symbols emerging in the long walks that he and Gerda took, he soon yielded to his own animal nature and seduced the girl in a bed of yellow bracken. Soon, following the conventions of village society, they made plans to marry. In the meantime Wolf had also met Christie Malakite, the daughter of the local bookseller. He often went to tea in Christie's small, book-filled sitting room. The spiritual attraction Christie held for him was as powerful as his physical attraction to Gerda.

Wolf had been in Ramsgard only a short time when his mother arrived. Because he could find no place for his mother to stay on her first night in Ramsgard, he accepted Selena Gault's suggestion that he take his mother to the home of Albert Smith, a local hatter. At the Smith cottage Wolf felt a sudden strong kinship with Mattie, apparently the daughter of Albert Smith. He later discovered that Mattie was, in fact, his half-sister, the illegitimate daughter of his father and Albert Smith's late wife. A young girl, Olwen, was also living at the Smiths. Olwen was the offspring of Mr. Malakite and his own oldest daughter. This knowledge of the animal spirit infusing so much of Ramsgard's past made a deep impression on Wolf about the same time that he became aware of the conflict between his physical feelings for Gerda and his spiritual ties with Christie. In spite of his conflict he married Gerda.

As time passed he became more conscious of strange hints and references to the sudden death of Squire Urquhart's former secretary. He even bought Jason Otter's Mukalog, a God-figure that Jason associated with mystical and devilish powers. Wolf knew that he could not really afford the purchase, but he hoped that through ownership of the image he could rationally control the strange force of experience around him. Control, however, seemed to be breaking down for Wolf. His marriage with Gerda, a silent and impassive beauty, was not working out well, and he still felt impelled to call on Christie frequently. He suspected that Gerda was having an affair with a former suitor, Bob Weevil, a flashy young man who helped run his father's sausage shop. Only Wolf's mother seemed in full con-

trol of her destiny as she made careful plans to open a tea shop in the neighborhood.

Albert Smith died suddenly. After a great deal of discussion among the Otters, the Solents, and Selena Gault, Mattie and Olwen went to live with the Otters. There, Mattie and Darnley fell in love and eventually married, while Olwen, having come close to her sister, Christie, eventually went to live with her.

Wolf, revolting against Squire Urquhart's pornographic project, had quit his job on the history and, with Darnley Otter's help, secured a job as a teacher. In need of money, however, for he and Gerda lived in a fairly shabby house, Wolf returned to Squire Urquhart and agreed to finish the history by working evenings. Throughout the winter Wolf worked hard on the project. One evening, having been told that Christie would be alone for the night, he went to visit her. Although she was fully prepared for his visit, Wolf discovered that, bound as he was to keep Christie in the spiritual category he had created for her, he could not transform his spiritual passion into the physical. He realized then that their relationship would always remain spiritual.

When Wolf finished the history and delivered it to Squire Urquhart, he felt that he ought not to cash the check because the work had been so cheaply pornographic. Gerda, wanting the money for household improvements, could not see his point and became furious with him. In her anger she confirmed Wolf's jealous feelings and had an affair with Bob Weevil. Wolf later decided to cash the check and keep the money, but his decision came too late to heal the rupture with Gerda. However, after a few months they did achieve a kind of peace without love.

One evening, while drinking tea with Gerda, Wolf suddenly received a telepathic message from Christie. He hurried to her house to discover that old Mr. Malakite had fallen down the narrow stairs. Wolf stayed with Christie until after her father's death, comforting her and making the necessary arrangements. A short time later Christie, having no further reason to remain in Ramsgard since Wolf's love for her was simply spiritual, took Olwen and moved to Weymouth. Wolf stayed with Gerda, even though he realized more and more that she was a woman still attractive to men and that, having lost her loyalty to Wolf, she was probably having affairs with other men. Wolf realized his failure to master his feelings. Unable to control the forces within him in a sane and meaningful way, he would always struggle in his loneliness to know himself and the world of confusion around him.

THE WOMAN HATER

Type of work: Drama
Authors: Francis Beaumont (1585?-1616) and John Fletcher (1579-1625); sometimes attributed to Beaumont alone
Type of plot: Romantic comedy
Time of plot: Early seventeenth century
Locale: Milan
First presented: c. 1606

Principal characters:
ORIANA, a beautiful, witty, young girl
THE DUKE OF MILAN, in love with Oriana
COUNT VALORE Oriana's brother
GONDARINO, general of Milan, the woman-hater
ARRIGO, a courtier
LUCIO, a lord
LAZARILLO, a glutton

A Mercer
A Panderer
Julia, a prostitute

Critique:

In this play Beaumont, possibly with some assistance from Fletcher, attempted to do more than could be successfully accomplished in one work. The result is a comedy which has some good moments, but which contains much undigested material. Gondarino, who gives the play its title, is a character of Jonsonian humours who is motivated solely by a pathological hatred of women. Little is done with him, however; at the end of the play he remains unregenerate, a speaker of satirical truth in his anti-feminine attitude. Lazarillo, whose only aim in life is the consumption of rare delicacies of the table, is a Gondarino on a different level. In spite of his foolishness, he carries about him such an air of genial absurdity that his punishment, marriage to a prostitute, seems unduly harsh. Oriana is an emancipated woman—beautiful, witty, bold, yet honest as well. However, with an almost incredible stupidity she allows Gondarino to maneuver her into a highly compromising position. In addition, the play also presents satirical glances at the stupidity of middle-class citizens, the affectations of courtiers, and the dishonesty of the lower class. The plot, unfortunately, is not constructed with sufficient care to carry all the burdens placed upon it.

The Story:

Wandering the streets late at night with Arrigo and Lucio, the Duke of Milan discussed various affairs of state and talked about his personal life. That day he had been presented with the head of an umbrana, a rare and delicious fish, and he had ordered it sent to Gondarino. More important, he confessed his love for Oriana, a maiden whom he had seen but never spoken with.

Although the Duke's passion was still a closely guarded secret, the news of the umbrana's head had spread abroad. It was of particular concern to Lazarillo, a courtier whose consuming passion was food. Every day Lazarillo's boy scoured the court for information concerning novel dishes to be served at the various tables, and Lazarillo exercised his wits to secure an invitation to share the most appetizing. When Lazarillo learned that umbrana was available, he was beside himself; unfortunately, however, he did not know that the Duke had already given away the fish's head.

Valore, meanwhile, was doing everything in his power to persuade his sister Oriana not to present herself at court. Because she was only fifteen and had no experience in the world, Valore feared that the temptations of the court would override her good judgment. But Oriana was determined, and, after hearing her brother's warnings, she set out. Valore, left at loose ends, was glad to see Lazarillo approaching because he could count on being amused by the glutton's foibles.

Lazarillo quickly declined Valore's invitation to dine—he was after bigger game. His real business was to ask Valore to present him that morning to the Duke, from whom he hoped to extract in some manner an invitation to dinner. Valore was quite willing to make the presentation, but in order to increase the sport he ordered a professional intelligencer who happened to be at hand to shadow Lazarillo and to report any of his treasonable utterances to Lucio. While Valore was giving the spy these secret instructions, Lazarillo's boy learned that the fish's head was now to be found at Gondarino's house. Agreeing to meet Valore there later, Lazarillo hurried off in pursuit of a dinner invitation.

But Gondarino, having no use for the delicacy, had sent it off to his mercer, to whom he owed money, as a mollification. Gondarino, like Lazarillo, was ruled

by one consuming passion, in his case a complete aversion to women. He was horrified, therefore, when a sudden hailstorm caused Oriana to take refuge in his house. He cursed her, reviled her, insulted her, not realizing that Oriana, who knew his reputation as a woman hater, had sought out his house deliberately in order to plague him. She answered his violence only with pleasantries. Oriana was not the only one who had been caught outdoors in the hailstorm, however; before long the Duke, Arrigo, and Lucio also made their way to Gondarino's house. Gondarino immediately petitioned to have Oriana removed, but the Duke, startled to find Oriana present, began to suspect that she had visited Gondarino for no virtuous purpose and that his host's bluster was feigned in an attempt to conceal a clandestine love affair. After a prolonged consultation with Arrigo and Lucio, the Duke decided to reserve judgment.

Meanwhile, Valore and Lazarillo also appeared, Lazarillo having sent his boy into the kitchens to inquire after the umbrana's head. Valore presented Lazarillo to the Duke, who received him cordially and even did him the honor of inviting him to dinner. Lazarillo declined, not wishing to be separated from the delicacy he had his heart set upon. Soon after the Duke's departure, however, Lazarillo was informed that the head was again missing. Once more he set out to track it down, Valore going with him. Oriana remained behind, vowing that she would dine with Gondarino; the more he protested, the more she resolved to pretend love for him in order to torment him.

Oriana was using all of her wiles on the woman hater when her campaign was interrupted by the return of the Duke, who was much distressed by his suspicions. After Oriana had left the room, he began to question Gondarino closely about his relationship with the girl. Gondarino, taking this opportunity to be revenged upon the troublesome baggage, swore to the Duke that all of his suspicions were true—that Oriana was a prostitute who had forced him to yield to her after she had pursued him for a long time. Believing, yet wishing to disbelieve, the Duke rushed out; but Gondarino's plans for Oriana were not yet terminated. When she reappeared, he pretended to have fallen in love with her. Having revealed that he had slandered her to the Duke, he swore to set matters straight again, and offered her a private house to which she could retire until the Duke should once more regard her with favor. Completely taken in, Oriana agreed.

During this time Valore and Lazarillo had reached the court, where they discussed the matter of the missing umbrana in detail and at last received a report from the boy that it was to be found at Gondarino's mercer's house. Lazarillo hurried off again. Unknown to him, Valore's intelligencers had copied down bits and snatches of his words in such a way that they constituted evidence for high treason. They, in turn, hastened to Lucio to report.

In the meantime Gondarino's mercer, a man with a foolish respect for learning but not the slightest idea of what true learning was, discussed with a panderer the possibility of obtaining a bride for himself. The panderer, who had disguised himself as a scholar, had convinced the mercer that he could, by means of his art, arrange a match with an heiress. That very afternoon, he promised, the mercer's bride would be compelled by magic to appear at the panderer's house, and in order that she should be the less noticed as she was drawn irresistibly through the streets she would be dressed in a white waistcoat and torn stockings. Actually this woman was to be one of the panderer's stable of prostitutes. Just as the man was about to depart, the umbrana's head arrived from Gondarino; and the mercer, as a mark of favor, gave it to the panderer. Lazarillo, arriving a few moments later, learned the fish's new destination and set off after it again.

At the court Valore, closeted with the

Duke, defended his sister's reputation while Gondarino waited outside the Duke's chambers with more lies to blacken it still further. When the two confronted each other, Gondarino offered to take Valore and the Duke to a place where Oriana's unchastity would be proved. Thus all parties began to converge upon a bagnio to which Gondarino had sent Oriana without her knowledge —the mercer to claim his bride, Lazarillo to seek the umbrana's head, and Gondarino, Valore, and the Duke to find out the truth about Oriana.

The mercer was the first to arrive. Having been assured by the panderer that the heiress waited within, he entered. Lazarillo next appeared upon the scene; he recognized the house for what it was, but, his appetite being stronger than his virtue, he also entered. He had just secured from Julia, a prostitute, an invitation to a supper at which the coveted fish's head was to be served when he was arrested for treason by the intelligencers. As he was dragged away, he promised Julia marriage if she would only save the umbrana until his return. Finally, the Duke, Valore, and Gondarino arrived and caught sight of Oriana at an upper window of the house. The sight of her was almost enough to convince the Duke. When Gondarino hailed her, however, she replied by asking leave to write Valore for her release.

The three noblemen returned to the palace, where a hot argument ensued. It was ultimately decided that Oriana's virtue would be put to a final test; if she failed it, she would die. As the Duke, Valore, and Gondarino watched from a concealed gallery, Arrigo confronted Oriana with the information that she was held guilty of unchastity and had been condemned to death. Oriana protested her innocence, but Arrigo was firm—she had been judged and she must die. Yet there was one way in which she could preserve her life; she could lie with Arrigo, who had the power to save her. When Oriana indignantly refused, declaring that she preferred death to dishonor, the Duke emerged from his hiding place to claim her for his bride. Gondarino was punished by being bound in a chair, helpless while, under Oriana's supervision, he was kissed and fondled by the ladies of the court.

Lazarillo, meanwhile, had been condemned by Lucio but pardoned through Valore's intervention. He returned to the bagnio, took Julia to the priest, and finally feasted on the umbrana's head. The mercer married the woman the panderer had produced. Thus he was taught the lesson that no man can be learned without labor.

THE WOMAN'S PRIZE

Type of work: Drama
Author: John Fletcher (1579-1625)
Type of plot: Farce
Time of plot: Sixteenth century
Locale: Italy
First presented: c. 1604

Principal characters:
PETRUCHIO, the wife-tamer
MARIA, Petruchio's bride
LIVIA, her sister
BIANCA, their cousin
MOROSO, an old man, in love with Livia
SOPHOCLES, a friend of Petruchio
TRANIO, another friend
PETRONIUS, father of Maria and Livia
ROWLAND, a young gentleman, in love with Livia
JACQUES, Petruchio's servant

Critique:

Attempting no doubt to capitalize on the earlier success of Shakespeare's *The Taming of the Shrew,* Fletcher in this play turns the tables on Petruchio by having a new wife bring him to heel. Although it is by no means a failure, *The Woman's Prize or, The Tamer Tamed* is considerably inferior to the comedy on which it is based. To cite only one point of difference, Shakespeare manages very skillfully to have Petruchio show Katharina her shortcomings by subtly mirroring her meanness and perversity; she is tamed, as it were, with love and emerges reformed but with her spirit unbroken. Fletcher is incapable of this kind of finesse. Maria, Katharina's successor, completely humiliates Petruchio by means of a series of extravagant tricks, all of which are ultimately made possible by taking advantage of her husband's unsatisfied desire for her. The resulting comedy of situation is, however, very tightly constructed; the subplot, which deals with the love affair between Livia and the rather ineffectual Rowland, is skillfully interwoven with the main plot. Much broadly comic business is introduced more or less for its own sake—notably the invasion of the townswomen—but the pace of the action is so fast and the matter so high-spirited that the whole play comes off successfully.

The Story:

As they gathered in Petruchio's house after the wedding, Moroso, Sophocles, and Tranio discussed the match that had been made between Petruchio, the shrew-tamer, and the soft and yielding Maria, daughter of Petronius. Although Moroso, an ancient dotard who was infatuated with Livia, Petronius' second daughter, held that Petruchio was not so terrible as some believed, the others agreed that his first wife, now dead, had so inflamed his ill humor that Maria was in for a very bad time indeed. As a man's man Petruchio left nothing to be desired, but as a woman's man he was fiery and unpredictable.

A different conversation occupied two other wedding guests. Young Rowland was half afraid that Livia, enticed by Moroso's gold, would renounce the love she had secretly sworn to him, and he was attempting to induce her to elope with him. But Livia, who was as practical as she was beautiful, was unwilling to sacrifice her marriage portion by marrying without her father's permission. Vowing that she had a plan which would make her legitimately his, she sent Rowland from her. She was immediately joined by the new bride Maria and her cousin Bianca.

Influenced by Bianca, Maria had undergone such a change that Livia was shocked. Gone were her soft and gentle manners; in their place Maria, urged on by Bianca, exhibited a firm resolution. She would fight a holy war for the salvation of all womanhood. Never would she yield herself to her husband until his spirit was broken, until the wife-tamer was himself tamed. This she proclaimed in so imperious and immodest a tone that Livia left offended, but Maria's plans remained unchanged. When Jacques entered to inform her that Petruchio was ready to come to her, she replied that Petruchio could sleep elsewhere—he would share no bed with her. Dumbfounded, Jacques sought the impatient bridegroom.

Jacques interrupted Petruchio's boasts of his sexual prowess with the news that Maria and Bianca were firmly entrenched in the bedchamber with a month's rations and the determination that no man should enter until he had come to terms with them. Just then the window opened above the courtyard where Petruchio was standing, and Maria appeared to announce that she would remain barricaded until Petruchio signed the articles she proposed. Petruchio began to reason with her, gently at first but with increasing fire, but for every one of his arguments she had a counterargument of greater

weight. Finally, in a blind rage, Petruchio swore that he would starve her into submission. Thus the engagement ended, with the bride inside and the bridegroom firmly locked out.

Livia, meanwhile, began to put her plan into action. With Moroso looking on, she purposely offended Rowland and bade him what seemed to be a final farewell as the young man stalked away, cursing women and all their works. Moroso took this as a sign that his suit had prospered; yet when he attempted to kiss Livia, she gave him a box on the ear. Somewhat discomfited, Moroso complained to Petronius, who assured him that within two hours the girl would be married to him. But Livia had other ideas. Approaching the sealed chamber, she begged to become a member of the women's party. Her admission was assured when Maria learned that she was laden with provisions.

Outside, the siege continued. Sophocles argued for a peaceful settlement, but Petruchio was adamant; he would assert his rights as a husband—no woman could daunt him. But Petruchio had reckoned without the townswomen, who had learned of Maria's stand. Armed with pot lids, ladles, and other household utensils, they formed a relief column and forced their way into the women's stronghold. The victory was celebrated with dancing and wine, and several of the victors drank rather more than they should have. The siege was lifted and the vanquished men agreed to a treaty. Petruchio yielded to Maria's terms, liberty and clothes; and Moroso agreed to Livia's, that she should be forced to marry no one for a month. Then victors and vanquished celebrated at a supper attended by all the townswomen.

Although the women had temporarily called a truce, the war was not yet over. As Rowland sulked and swore that he was forever through with love, Petruchio, attempting to bed his bride, met another cold rebuff. Once more in a rage, he offered half his land to the one who could make him stop loving her. Continuing to press her advantage, Maria first ordered an elaborate gown, then new horses and hawks for hunting, and new hangings for the house. Finally she considered having the house torn down altogether and rebuilt in a more pleasant location. Hard pressed, Petruchio again attempted to reason with her as sweetly as he could; however, he once more flew into a rage when Maria began to flirt openly with Sophocles. In despair, Petruchio resolved simply to die; he declared that only his death could shame his shrewish wife.

In the meantime Rowland was still having difficulties. Tranio had induced him to show how little he cared for Livia by attending her forthcoming wedding to Moroso. He returned to her the various favors she had given him during their courtship and gave her a parting kiss. Suddenly, his resolution beginning to weaken, he had to hurry from the scene to prevent love's stealing upon him again.

At the same time all was in confusion at Petruchio's. Declaring that her husband was sick of the plague, Maria was having the house stripped of all its furnishings. In spite of his protests that he was as healthy as anyone else, Petruchio was put under guard, and all of his friends deserted him for fear of infection. Left alone except for some members of the watch, the supposedly dying man burst open the door and put his guardians to flight by threatening them with a fowling piece. Only then did he realize that Maria had executed another maneuver in her campaign to humiliate him, but this blow was not the final one. Soon Maria returned and belabored him soundly for casting her off during his sickness. Stung beyond endurance, Petruchio nearly struck her, but caught himself because she vowed to repay any mistreatment by cuckolding him with the first man she met.

Moroso also was feeling the pangs of despised love, and Petronius again prom-

ised him that he should enjoy Livia soon. However, Bianca and Tranio were hatching a plot to aid Livia in her efforts to thwart her suitor. Tranio's task was to persuade Rowland to return to Petronius' house while Livia, under Bianca's tutelage, feigned illness. After she was safely abed and Tranio had lured Rowland to the scene, Bianca informed Moroso that although Livia was suffering an emotional upset she had renounced Rowland forever and would accept him instead. When the entire party had gathered around her bed, Livia, speaking in the weak voice of one desperately sick, contritely begged Moroso's pardon for the many tricks she had played upon him. She then sadly took her final leave of Rowland and had him sign a paper which she produced, a document in which he formally renounced any claim he had upon her. After Moroso and Petronius had affixed their signatures, the party left the ailing maid to recuperate. But as Rowland sadly walked toward his home, he looked more closely at his copy of the paper. To his delight, he found that it was not a renunciation at all, but a marriage contract. Livia's strange actions then became clear to him; she had tricked Moroso and her father into giving her and her dowry to the man she loved.

Petruchio, during this time, was attempting to meet Maria's strategy with some ruses of his own. Pretending that her treatment of him had killed any love he had felt for her, he threatened to set out on a journey. She took the announcement calmly and encouraged him to do so. This scheme failing, he had himself carried home in a coffin surrounded by mourners who lamented that his wife's evil ways had killed him. On seeing his body, Maria wept, but not for his death. Rather, she grieved that he had led such a misguided and foolish life.

This was the last straw; Petruchio sat up in the coffin. But at last he had to admit himself outwitted and defeated. Maria now had her wish; her campaign had been an unqualified success. Embracing her husband, she announced that from that moment she was entirely his to do with as he chose. With the tamer tamed, she vowed to be a humble and dutiful wife. And Petruchio, his lesson learned, forgave her.

WOMEN BEWARE WOMEN

Type of work: Drama
Author: Thomas Middleton (1580-1627)
Type of plot: Tragedy of revenge
Time of plot: Early seventeenth century
Locale: Florence, Italy
First presented: c. 1621

Principal characters:
LEANTIO, a Florentine clerk
BIANCA, his wife
FABRICIO, a Florentine gentleman
ISABELLA, his daughter
LIVIA, Fabricio's sister
HIPPOLITO, brother of Livia and Fabricio
THE DUKE OF FLORENCE
A CARDINAL, the Duke's brother
THE WARD
GUARDIANO, his uncle and guardian

Critique:

This Jacobean drama is set in Italy, the conventional background which in tragedies of the period implied luxury, vice, and violence. Within this framework Middleton dispassionately and ironically recorded human—especially femi-

nine—motivation and passion. The moral ending is also conventional. The lasting impression left by the play is one of the movement of characters from deliberate scheming to uncontrollable involvement and destruction. The dramatic structure of the play is unbalanced, and the slow entanglement of destructive passions is abruptly changed to the final, almost farcical, holocaust. The tragedy is memorable not for its moral ending but for the nightmare quality of human passions revealed by the force of richly dramatic verse.

The Story:

Leantio, a Florentine merchant's clerk, married Bianca, a beautiful and well-born Venetian, and brought her to his mother's house. On her arrival there, she responded graciously to his mother's words of welcome and spoke of her love for Leantio. He in turn informed his mother of Bianca's luxurious background and of his inability to equal it. He explained also that Bianca was a great prize who must be kept hidden from other men's eyes. His mother feared that Bianca would be discontented with her new and poorer home.

In a richer house, Livia was entertaining her brother Fabricio, the father of Isabella, and Guardiano, the uncle of a rich and foolish boy called the Ward. They discussed the proposed marriage between the Ward and Isabella. Livia, protesting against loveless marriages, lectured Fabricio on man's unfaithfulness and woman's obedience, and declared that she would never remarry. When Isabella was sent for, Fabricio declared that her uncle Hippolito would surely follow her in her married state because they were as inseparable as links in a chain. Isabella's ideals, especially her ideas on marriage, were in marked contrast to the Ward's foolishness and vulgarity. She dreaded marriage to him and regarded it as slavery. This was her explanation to Livia, who sent Hippolito to comfort her. At that time Isabella's conscious feelings toward her uncle were those of deep friendship. Unaware at the time of any sexual attraction toward him, she was horrified and sadly left him when he told her he loved her as a man loves his wife.

When Leantio finally left Bianca at his mother's house and returned to his work, Bianca wept bitterly. She was distracted from her grief by the noise and excitement of the annual religious procession to the cathedral. Deeply impressed by the noble bearing of the Duke of Florence, Bianca was sure that he noticed her as she watched him passing by.

Meanwhile, Hippolito had told Livia of his love for Isabella and of her reaction, and Livia promised to procure the girl as his mistress. When Isabella confided her unhappiness to Livia, her aunt took the opportunity to tell her that Hippolito was not her uncle, that she was in fact the child of Fabricio's wife by a Spanish nobleman. She insisted, however, that Isabella keep this matter a secret because Fabricio and Hippolito were ignorant of it. Thus Isabella welcomed Hippolito with a kiss when he returned and he marveled at Livia's skill. Isabella decided that she would still marry the Ward in order to conceal her love affair with Hippolito.

While with Livia, Guardiano told her that the Duke of Florence was enamored of a girl he had seen on the balcony of Leantio's mother's house. Accordingly, Livia undertook to win her for the Duke and summoned Leantio's mother for a game of chess. Under pressure, the mother admitted that she had a daughter-in-law in her home, and Bianca was sent for. She was taken on a tour of the house by Guardiano, who thus led her to the Duke.

While the Duke spoke of his passion for her, Bianca pleaded for her honor, virtue, and safety. The Duke, continuing his token pleading, intimated to Bianca, however, that she did not have the power to refuse him. When she returned to the two chess players, Bianca was half pleased

by the Duke but also eager to have revenge on Livia.

At home, Bianca's ensuing frustration and discontent infuriated her mother-in-law and she was glad that Leantio would soon return. On his arrival Leantio, delighted to be home, anticipated an ecstatic reunion with his wife, but he was greeted coldly by Bianca and angrily repulsed. Before long, sent for by the Duke, she went to the palace with Leantio's mother. Left alone, Leantio abandoned himself to jealousy, but he failed to realize the extent of his betrayal until he too was summoned to dine with the Duke.

When offered the command of a distant city, Leantio was as powerless to refuse as he was to disrupt the affair between his wife and her noble lover, and he was forced to stand by when Bianca, bored by the banquet, left with the Duke.

In the meantime Livia, who had fallen in love at first sight with Leantio, was determined to woo him from his grief. When she indirectly offered herself as his mistress, he accepted because of the wealth and luxury she promised. Some weeks later Leantio visited Bianca in her apartment at the court and they jeered at each other's finery and new place in the world. Later Bianca told the Duke of her husband's visit and disclosed that he had become Livia's lover. Jealous of Leantio, the Duke informed Hippolito, who, as the ruler expected, threatened to kill his sister's lover in order to preserve publicly Livia's honor.

The Duke's pleasure at the idea of Leantio's death was increased when his brother, the Cardinal, threatened him with the fires of hell if he continued to live adulterously. Having vowed that he would reform, he decided that with Leantio dead he could lawfully marry Bianca. And so Leantio was murdered. Livia, finding Hippolito with her lover's body and driven almost to madness by grief, fury, and malice, betrayed him and Isabella and admitted that she had lied to Isabella about her parentage in order to make her Hippolito's mistress. Isabella, who had transgressed, unlike the others, through ignorance, resolved to leave Hippolito and in turn to avenge herself by destroying Livia.

The separate revenges plotted by these people resulted in their own deaths. At a masque held ostensibly in honor of the Duke's marriage to Bianca, poisoned incense killed Isabella and Livia. Hippolito stabbed himself, and Bianca had the Duke poisoned and then drank also from the poisoned cup.

THE WOMEN OF TRACHIS

Type of work: Drama
Author: Sophocles (c. 496-406 or 405 B.C.)
Type of plot: Classical tragedy
Time of plot: Remote antiquity
Locale: Trachis
First presented: Before 408 B.C.

Principal characters:
HERAKLES
DEIANIRA, his wife
HYLLUS, their son
LICHAS, herald of Herakles
IOLE, captive wife to Herakles
CHORUS OF TRACHINIAN MAIDENS

Critique:

The *Women of Trachis* (*Trachiniae*), recounting the last crisis in the life of Herakles, is of interest for several reasons. It is the only surviving tragedy of Sophocles which ends in death for both of the chief characters. Also, though they are

constantly in the mind of spectator or reader, neither appears on the stage at the same time. The gods, as in the Sophoclean drama, take an active part; but in this painful play they are unseen, though from beginning to end it is their will that is done, their oracles that are fulfilled. The tragedy is of universal interest because it emphasizes the devotion and love inherent in womanhood, while in the awful agonies of Herakles are embodied the heroic endurance and strength representative of ideal masculinity. Appropriately, the title is not derived from either hero or heroine but from the Chorus of Trachinian Maidens who are on the stage from beginning to end.

The Story:

Fifteen long months had passed since Deianira had received word from Herakles, her husband, who, when he left on his last journey, had given her a tablet setting forth the disposition of his estate and stating that it had been decreed that after a year and three moons had passed he would either die or live happily thereafter in untroubled peace. The fated day had arrived, and Deianira was filled with foreboding.

However, before she could send her son Hyllus to get accurate news of her husband, a messenger, outstripping the herald Lichas, arrived to announce that Herakles was living and would soon appear. Lichas himself followed shortly with a group of captive maidens and, answering Deianira's question, assured her that her husband, alive and sound of limb, was at that time sacrificing the fruits of his victories to great Zeus in fulfillment of a vow made when he took from towered Oechalia the captive women. Deianira was touched by the plight of the captives. Lichas told her they were from the city ruled by Eurytus, selected by Herakles as chosen possessions for himself and the gods; but, he added, it was not the taking of the city that had delayed the hero this long time. He had been detained in Lydia. Sold into bondage, he had passed a year as servant to Omphale, the barbaric queen. Before this bondage, Eurytus, an old friend, had taunted and so incensed him that Herakles, encountering Iphitus, one of Eurytus' four sons, without warning hurled him from a cliff. This act roused the ire of Olympian Zeus who, because Herakles had slain a foe by treachery and not in fair fight, drove him out to be sold as a slave to Omphale. But those who had reviled Herakles had been conquered, and now Lichas brought these virgins by Herakles' order to Deianira.

A strange pity came over Deianira as she gazed at the captives. One in particular, Iole, held her attention; but Lichas pretended not to know who she was; and Iole herself spoke no word, bearing in silence her grief and suffering. The messenger, however, informed Deianira that Lichas had not told the truth, which was that Herakles for love of Iole had destroyed Eurytus, the maiden's father; that it was not his adventures in Lydia, his serfdom with Omphale, nor the death of Iphitus which had held him these many moons, but love for this maid. Failing to persuade her father to give up his daughter, Herakles had attacked Oechalia, sacked the city, slain Eurytus, and taken Iole for his concubine. Deianira, cruelly hurt, called upon Lichas to tell her everything. He confirmed the news. Sorrowfully she asked the herald to wait while she had suitable gifts prepared for Herakles in return for those he had sent.

But Deianira could not bear the thought of having another share her husband's affections. Judging it unwise to give way to anger, she thought of another course. In an old urn she had long hid a keepsake of Nessus, the centaur whose work it was to ferry wayfarers across the river Evenus, carrying them in his arms. When Deianira, as a bride, was on her way to Herakles, she too was carried across by the centaur, but in midstream he lewdly sought to take her. Her screams brought from the waiting son of Zeus an arrow that pierced the centaur's lungs. Dying, he told Deianira that as the last

to be ferried across the river she should profit by receiving from him a love philter made by taking the curdled gore from his wound. This would act as a charm so that Herakles would never find any other woman fairer than she. Now, recalling these words, Deianira selected a festal robe and smeared it with the magic ointment. Then she presented the robe to Lichas, telling him he was to instruct Herakles to put it on immediately, before sun or light struck it, and stand before the people with it on as he made his sacrifices to the gods.

No sooner had Lichas departed, however, than Deianira felt uneasy because she had resorted to magic to win back her husband's love. Quickly her fears were realized. She had faithfully followed the instructions of the centaur by preserving the drug unexposed to light or fire or sun until the moment of application. Secretly, indoors, she had spread the unguent on the robe with some wool and, folding the gift, had placed it securely in a chest. Now, by chance, she threw the tuft of wool on the flagstones in the blazing sun, whereupon there boiled up from it clots of foam as it consumed itself and disappeared into nothingness. In consternation Deianira realized that the black-venomed gore, instead of winning anew her husband's love, had been dying Nessus' trick to cause his death, and she would be his murderer. Overwhelmed, she determined to end her own life.

Hyllus returned. He had seen Herakles receive from Lichas the robe and put it on. Then, when the fierce rays of the sun had melted the venom with which the deadly garment was coated, it clung to his body, the sweat burst out, and, before the assembled company, he writhed in dreadful pain. Herakles in his agony called out to Lichas, who told him the robe was Deianira's gift, whereupon the unhappy man seized the messenger by the foot and dashed out his brains against a rock. When, shouting and shrieking, Herakles called on Hyllus to carry him away to die where no one might see him, they had placed him on a ship and brought him to his home.

Hyllus now accused his mother of her vile deed and called down on her the vengeance of the Erinyes. Silently Deianira went indoors and in the bedchamber of Herakles bade farewell to her bridal bed. Then with a sword she pierced her heart and died. Hyllus, told by others that his mother's gift of the robe to Herakles had been instigated by the centaur, realized too late her innocence, and he grieved to lose in one day both mother and sire.

Hyllus, still lamenting, left, but returned with attendants bearing his father on a litter. Herakles, fighting off the deadly spasms that shook him, entreated his son to end his miserable life. He recalled his great labors and the fact that he had never met defeat. But now death had come by a woman's wile. Hyllus told him that Deianira had been innocent of murderous intent in her act, that she had wished only to win back his love, that it was the centaur's venom that had brought about his undoing, and that Deianira, not wishing to live without him, now lay cold and dead.

Herakles admitted that it had been foreshown him that he would perish not by any living being but by a dweller in the realms of the Dead. Because the prophecy had also promised him release from his toils, he had misinterpreted it as meaning a happy life; instead, it had portended death, for with death comes the end of toil.

Knowing thus that it was the will of the gods, Herakles faced death nobly. He bade Hyllus bear him to the peak of Oeta, place him on a great funeral pyre of oak and olive, and ignite it. Hyllus consented to carry his sire to his destination and prepare the pyre, but he refused to light it. Herakles, not pressing him, asked as one other boon that Hyllus take Iole to wife and care for her. Unwillingly, but moved by filial obedience, Hyllus assented. In these dread matters he saw the will of immortal Zeus.

WORKS AND DAYS

Type of work: Poetry
Author: Hesiod (fl. c. 735 B.C.)
First transcribed: Eighth century B.C.

Proof of the existence of a writer who flourished about 2,500 years ago is hard to find. Herodotus, liking to exaggerate the antiquity of people, wrote that Hesiod lived "not more than 400 years before my time," putting him about 850 B.C. Most scholars, however, are inclined to place him a century later. Some, believing that the author of *Theogony,* a genealogy of the gods (from which Aeschylus took his *Prometheus Bound*), could not have written *Works and Days* because of different concepts and styles, solve the problem by guessing at two writers with the same name.

At any rate, Homer and Hesiod have left the only Greek writing of the Epic age. Hesiod, in his *Theogony,* shows his indebtedness to the Homeric concept of Zeus, his power and his family life, as set forth in the *Iliad.* Working with some of Homer's earlier material, Hesiod the traditionalist tried also to combine the concepts of his own times. In *Works and Days,* he is no longer concerned with the past. To him the gods are contemporary, directly influencing life in Boeotia. He was talking about his own environment, and not writing a story of the past.

From internal evidence (lines 636-640), it is assumed that the author's father migrated across the Aegean from Cyme in Aeolia on account of poverty. He settled at Ascra, a village of Boeotia, at the foot of Mt. Helicon. Ovid, in referring to Hesiod, used the adjective "ascraeus." The poet himself, heir to the traditions of minstrelsy in this colony of Hellas, says that he once sailed to Chalcis in Euboea, where he competed in a poetry contest held by Amphidamas, and won the prize, a tripod with handles, which he gave to the Muses of Helicon.

The poem also contains details of a lawsuit brought against Hesiod by his brother Perses. Apparently by bribery of the judges, Perses was awarded Hesiod's sheep. But the diligent Hesiod accumulated another fortune while Perses lost all he had and was forced to beg further help from the poet. Without hard feelings, Hesiod gave him assistance, with the warning not to ask again, and put his admonitions in a poem of 828 lines, of which the title well sums up its content: Rules for work and days on which luck is favorable.

Works and Days is neither a scientific treatise on farming nor a lesson on economic recovery through diligence, but rather a combination of moral precepts and an agricultural almanac. Under the symbols of Prometheus and Epimetheus (Forethought and Afterthought), Hesiod epitomized himself and his brother.

In epic style, Hesiod begins *Works and Days* with an appeal to the Muses of Pieria, to sing of their father Zeus, who determines man's fame or dishonor, provides the good and the bad, destroys the mighty, and rewards the humble. The poet adds that there are two kinds of Strife on earth, one good and one bad. The good Strife, the elder daughter of Dark Night and of Zeus the Son of Chronos, makes men industrious so that they strive to imitate and surpass their neighbors.

Then, addressing himself to his brother Perses, Hesiod begs him not to follow the other Strife, in market place or court house. First lay up food for a year, he advises, and then, if necessary, enter disputes of law. This section contains references to Perses' unbrotherly lawsuit to get more than his rightful share of their father's possessions.

Prometheus by craft recovered the fire that Zeus had taken from men, and in revenge Zeus created a woman of water

and earth. Pandora ("The All-Endowed") received all the lures provided by the gods to deceive men. She was eagerly accepted by Epimetheus, who had forgotten his brother's warning against gifts from the gods.

Before her advent, men lived on earth free from wearying toil and death-bringing diseases. But Pandora removed the great lid from the jar and all the evils flew out and scattered over the earth.

Hesiod then tells another tale about the way gods and men came from the same seed. In the time of Chronos there existed a golden race of mortals, living like gods and ignorant of sorrow or old age. Everything good belonged to them: abundant flocks, fruits, the blessings of the gods. After the earth covered them, the gods created an inferior race of silver. After a hundred years of idiotic childhood, they came of age, only to kill one another off in warfare. A third race followed whose delight was war; they died and went to chill Hades. Then came the demi-gods, the heroes of Thebes and Troy, preceding the present race of iron, whose daily lot is weariness and woe. To them, might is right. They have no reverence for justice and oaths.

At this point in the poem Hesiod tells the first animal fable in Greek literature, the tale of a hawk who flew high into the sky with a nightingale, lecturing her against the folly of trying to compete with stronger people. To Perses, he adds a warning that violence is a bad quality in a poor man. For him, justice is better.

A city that provides honest judgments, says Hesiod, is blessed by Zeus who protects it from war and famine. Its citizens never have to make sea voyages (which Hesiod hated); their earth provides their living. But an insolent city, even one with a single insolent citizen, is plagued by the gods because Justice, the daughter of Zeus, is quick with rewards or punishment.

Then follows a series of homilies as encouragement to the lazy and improvident Perses: "Work is no disgrace; it is idleness that is disgraceful." "The idle envy the wealth of the hard worker and try to seize it violently. God-given wealth is better."

After these homilies the poet rhymes a sort of farmers' almanac: Plow when the Pleiades set (in November). After forty days they come back. Then sharpen your sickle. When the autumn rains come, cut your wood. Choose oak for ploughbeams, and bring home two, in case one breaks. Get two nine-year-old oxen to plow. A forty-year-old slave is most reliable in the fields. Have everything ready to start plowing when the cry of the crane is heard. If the cuckoo sings, plant quickly, for it will rain in three days. When winter comes, your slaves will need twice as much food, your oxen half their regular ration. Prune your grapes before the return of the swallow, sixty days after the sun turns. When Orion is overhead, it is time to harvest your grapes. Sun them for ten days, cover them for five, and then press out the wine.

His theories on husbandry extend into domestic life. The ideal time for a man to marry, he says, is at the age of thirty; for a woman, the fifth year after puberty. Marry a neighbor, but be sure the others will not laugh at your choice.

Finally, the poet records holy days and the lucky days for different tasks. He concludes that the wise man is the one who works blamelessly before the deathless gods, for he knows the propitious omens and avoids sin.

Works and Days served Vergil as the model for his *Georgics*.

WORKS OF JONATHAN EDWARDS

Type of work: Essays and sermons
Author: Jonathan Edwards (1703-1758)
First published: 1731-1758 (*Collected Works:* 1808-1809)

Jonathan Edwards, Calvinist preacher and philosopher, was America's first eminent philosopher. Metaphysically, he was an idealist like Berkeley, but his primary concern was not with the traditional problems of philosophy but with theological issues that had a direct bearing on the religious practices of his time. He used his philosophy to assert the absolute sovereignty of God and to reaffirm the doctrine of original sin. He argued that reason and natural goodness are not enough to make a man virtuous: man needs revelation and disinterested benevolence if he is to be worth-while as a religious person. Showing the influence of Locke and Newton, Edwards argued that every event has a cause; he then went on to maintain that man is free, nevertheless, in that he can do as he wills and is therefore responsible for his actions.

The effect of Edwards' work was a strong revival of idealism and Calvinistic pietism. His own congregation responded with a surprising number of conversions, as he reports in his essay, "Narrative of Surprising Conversions" (1736). Edwards attributed what he called the "awakening" to God's influence, but it is clear that his efforts were at least instrumental. The Puritan revival grew to such proportions that the phrase "The Great Awakening" was devised to describe the period between 1740 and 1742.

Edwards' earliest philosophical efforts are preserved in his "Notes on the Mind," an early product of his reading of Locke's *Essay Concerning Human Understanding*. Edwards went beyond Locke in much the same critical manner as Berkeley, pointing out that the primary qualities of extension, motion, and figure, are as much dependent on the senses as are the secondary qualities of color, taste, sound, and odor. Like Berkeley, Edwards decided that objects are combinations of ideas and that the "Substance of all Bodies, is the infinitely exact, and precise, and perfectly stable Idea, in God's mind. . . ." Edwards identified perceptions with ideas and attributed all ideas to the influence of God. Like later idealists, he defined truth as the consistency of ideas with themselves; to know that a proposition is true one perceives the relations between ideas, but to have a false idea is to suppose that certain relations obtain among the ideas which, as a matter of fact, do not so obtain. The essay also presented an analysis of value in terms of "the inclination and disposition of the mind." In *Notes on the Mind* we also find the claim that "all Virtue, which is the Excellency of minds, is resolved into *Love to Being*," an idea which was later developed in more detail in the essay titled "A Dissertation on the Nature of True Virtue."

In the essay on true virtue, written in 1755, Edwards wrote that "true virtue," by which he meant actual, as distinguished from merely apparent, moral excellence, "consists in benevolence to Being general. Or perhaps to speak more accurately, it is that consent, propensity and union of heart to Being in general, that is immediately exercised in a general good will." Edwards argued that all sin is the result of self-love which resists the directives of the "natural conscience." True virtue is the actual consent to Being, the acceptance of God, and must be distinguished from the natural conscience which approves of true virtue, although it is not itself the virtuous response to Being.

For many outside of Edwards' faith, the problem has always been that of reconciling the idea of God's sovereignty with the idea that God, as Being, should be the object of disinterested benevolence, or love. In his sermon, "Sinners in the Hands of an Angry God," for example, Edwards spoke from the pulpit of the imminence of hell for the wicked: "There is nothing that keeps wicked men at any one moment out of hell, but the mere pleasure of God. By the mere pleasure of God, I mean his sovereign pleasure, his arbitrary will, restrained by no obligation. . . ." He went on to warn that

"natural men are held in the hand of God over the pit of hell; they have deserved the fiery pit, and are already sentenced to it." He declared that the wrath of God is "everlasting" and that the torments of hell will continue for "millions and millions of ages. . . ." Finally, he concluded that "it would be a wonder if some that are now present should not be in hell in a very short time, before this year is out. And it would be no wonder if some persons, that now sit here in some seats of this meeting-house in health, and quiet and secure, should be there before tomorrow morning."

In his *Personal Narrative* (1765) Edwards wrote that the doctrine of God's sovereignty "used to appear like a horrible doctrine to me," but he had come to regard the doctrine as "exceeding pleasant, bright, and sweet." For a man who had learned to consent to Being, the change of attitude was inevitable. But how was Edwards to reconcile for his congregation the idea of a sovereign God whose nature and grace are beyond discovery with the idea of a God worthy of love? To understand the answer, one must consider, in turn, two such famous sermons as "God Glorified in Man's Dependence," delivered in 1731, and "A Divine and Supernatural Light, Immediately Imparted to the Soul by the Spirit of God, Shown to be Both a Scriptural and Rational Doctrine," delivered in 1734.

The former sermon was enthusiastically received by Calvinist ministers who sought, through its publication, to defend their faith from attack. In his sermon Edwards argued that the redeemed are absolutely dependent on God, that His grace is entirely free, that all good is in God, and that the fact of man's dependence glorifies God. To have any hope of an eternal life, a man should "abase himself, and reflect on his own exceeding unworthiness of such a favor, and to exalt God alone." Although Edwards insisted that the redeemed have spiritual joy because of their dependence, the emphasis was more on the fact of dependence and on God's glory than on the satisfaction of being redeemed.

In the sermon "A Divine and Supernatural Light," Edwards used the psychology he had learned from reading Locke to emphasize his claim that there is no natural way of coming to know and love God. The blessedness of some men, their spiritual happiness, resulted from God's having given them a spiritual light whereby they could come to be convinced of God's reality and excellence. Such a spiritual light cannot be explained in any of the ways by which we understand natural faculties of the understanding and will; it must be imparted by the Spirit of God. Edwards offered the doctrine as both scriptural and "rational." The sermon concluded with a reassuring statement of the value of the spiritual light: "It draws forth the heart in a sincere love to God, which is the only principle of a true, gracious, and universal obedience; and it convinces of the reality of those glorious rewards that God has promised to them that obey him."

By alternatively emphasizing the sovereignty of God and the joy of loving Him, Edwards achieved a balance between the harsh and the comforting aspects of his Calvinistic views.

Of his essays, the most famous is the essay on the freedom of the will, a book-length study entitled "A Careful and Strict Inquiry into the Modern Prevailing Notions of that Freedom of the Will, Which is Supposed to be Essential to Moral Agency, Virtue, and Vice, Reward and Punishment, Praise and Blame." The will is quickly and simply defined as the power to choose. Edwards then agreed that Locke was correct in distinguishing between will and desire, the latter being restricted to what is absent; but he argued that the distinction was not important in the problem of free will. The will is determined, he wrote, because in consequence of some influence a choice is made. The will is always determined by the strongest motive; i.e., by the prevail-

ing inclination. Whether one considers natural or moral necessity, in either case one is considering the connection of cause and effect. By freedom is meant the power to do as one pleases or wills. Thus, even if the will is determined by the strongest motive, there is no contradiction involved in saying that a man is free if he can do what he wills. If a person is forced to do something, then he is not free; but even if the will is determined by cause, a man is free if he can do as he chooses.

Edwards would have rejected the question of the freedom or determination of the will. For him the answer was that the will is *both* determined and free: it is determined in that it acts from causes; it is free provided the person who wills is able to act as he wills.

Edwards concluded that whenever an act results from the exercise of a man's will, the agent is morally responsible for his act. By his philosophical resolution of the problem of free will Edwards was able to relate moral necessity to God's necessarily choosing the best. He rejected Arminian criticisms which attempted to support a conception of liberty as "indifferent"; i.e., a conception of the will as capable of acting entirely without determination.

Other important essays by Edwards are "The Great Christian Doctrine of Original Sin Defended" (1758), "True Grace" (1753), "Dissertation Concerning the End for which God Created the World" (1755), and "Treatise Concerning Religious Affections" (1746).

Edwards brought all of his philosophical powers to bear on the issues which kept Calvinism in the midst of religious controversy, and although few modern philosophical critics would grant that he in any way proved his case, it is generally conceded that he played a major role in the "Great Awakening" and gave American philosophy an initial impetus and influence that continued until realistic and pragmatic ideas effectively displaced religious idealism.

THE WORLD AS WILL AND IDEA

Type of work: Philosophy
Author: Arthur Schopenhauer (1788-1860)
First published: 1818

In his massive masterpiece, *The World as Will and Idea (Die Welt als Wille und Vorstellung)*, Schopenhauer goes to great lengths, following Kant, to argue that everything that exists is a manifestation of will. Man's life should be an attempt to see this fact clearly and to recognize that the will brings nothing but suffering. The most satisfactory life, then, is one that finally succeeds in extinguishing itself, not by suicide but by an elimination of will.

It might be supposed that his philosophy made Schopenhauer a pessimist, but it is probably nearer to the truth to say that the pessimist Schopenhauer made his philosophy. If his mother, whom he hated, had not had a strong will, perhaps Schopenhauer would not have come to the conclusion that everything is will; but if he had not developed his philosophy, not only would there have been no great work for the melancholy Romantics, but there would have been no adequate stimulus for Nietzsche's idiosyncratic extension of Schopenhauer's ideas.

To persons who are not philosophers it is very difficult and sometimes impossible to imagine how anyone could suppose that the world is nothing but will. But there is a simple way of succeeding at this task: one has only to suppose that the philosopher's will is so strong and his preoccupation with his own ideas so great that he soon comes to believe that all talk about a physical world that is in no

way will or idea must be nonsensical. Of course, he finds reasons for what he claims, but his reasons usually turn out to be ingenious academic constructions designed to disguise the limited concern which the philosophical view expresses.

Schopenhauer prefaces his work with an expression of indebtedness to Kant, Plato, and the Upanishads. He was in debt to Kant for the idea that the world as we know it is conditioned by our way of seeing and understanding it, and from Sanskrit literature and Indian philosophy he derived the basic belief that suffering is the inevitable consequence of the exercise of will and that Nirvana, the eternal calm that follows the elimination of will, is all that man can hope for. He modified Kant radically in claiming that the ultimate reality is will, and he did not share any positive conception of Nirvana but chose to emphasize the value of total extinction, coming to be nothing.

"'The world is my idea:'—this is a truth which holds good for everything that lives and knows, though man alone can bring it into reflective and abstract consciousness." So the book begins. The initial line of justification is acceptable to almost anyone; Schopenhauer argues that we do not know the sun and earth, for example, in any direct way but only in relation to our own experience. Put it another way: all that we ever know is known by means of the ideas we have about objects. But then Schopenhauer makes the typical idealist leap. From the proposition that we know only *by* our ideas he passes to the claim that we know *only* our ideas. He writes, "All that in any way belongs or can belong to the world is inevitably . . . conditioned through the subject, and exists only for the subject. The world is idea."

The subject is "That which knows all things and is known by none." Consequently, no one knows himself as subject. Everyone knows his body, for his body is an idea and can exist only for a subject; but no one knows that subject. The subject is not in space and time, for space and time (following Kant) are forms in which the subject knows objects. The subject's mode of understanding is such that only by perceiving objects spatially and temporally can he perceive them at all; but it would be a mistake to suppose that objects themselves, considered as something other than ideas, are in space and time. It would be a mistake on two counts. First, it would be a confusion of the object of our knowledge, an idea, with what could never be an object of knowledge, viz., something "outside," a thing-in-itself. Secondly, it would be an instance of the fallacy of attributing to the objects of our perception the conditions of our perception; that is, it would be like holding seriously that everything is green when the fact of the matter is that we are looking at everything through green glasses. (This is not Schopenhauer's analogy.)

Schopenhauer's way of making the point that space, time, and causality are features given to objects by the subject because of its way of understanding objects is by saying that "the essential and hence universal forms of all objects, space, time, and causality, may, without knowledge of the object, be discovered and fully known from a consideration of the subject: *i.e.*, in Kantian language, they lie *a priori* in our consciousness."

Schopenhauer explicitly rejects realism and calls it a "grave error" to suppose that physical objects are the cause of our sensations. His basic argument in support of his rejection of realism consists in the claim that since causality is a condition of perception (we *must* understand objects as causally related to each other) it can hardly be a principle by reference to which one explains objects.

It is only because we, as knowing subjects, have bodies that we can come to have knowledge of the content of our ideas. Schopenhauer decides that what objectifies itself as body is *will*. The body is like other objects in being known as an idea, but it is different because we understand it "from the inside," so to

speak, as a manifestation of will. Schopenhauer insists that he is not using the word "will" to mean force; he desires "that every force in nature should be thought of as will." He refers to insect and animal life in order to defend his point: "The bird of a year old has no idea of the eggs for which it builds a nest; the young spider has no idea of the prey for which it spins a web. . . ."

For Schopenhauer, then, everything that is known to us is known as idea, and all ideas are conditioned by the knowing subject. Yet if the knowing subject were eliminated, there would still remain the "thing-in-itself," which Schopenhauer identifies as will.

Schopenhauer then goes on to argue that in recognizing will as the inner reality of the world he is agreeing with Plato, who maintained that the Ideas, or unchangeable forms, constitute that reality. He contends that the Platonic idea is the object of art, that art affords pleasure because it presents the "purely knowable side of the world" and allows the artist and the spectator to escape, for moments at a time, from the intimate knowledge of will as suffering.

The philosopher's interest in art as a way to the knowledge of Idea, the highest objectification of will, leads Schopenhauer into a number of chapters concerning the theory of art, drama, architecture, music, poetry, and beauty. The constant effort to explain art in terms of the will results, on occasion, in some interesting, if not acceptable, observations. For example, Schopenhauer claims that the beauty of a landscape derives from the "truth and consistency" of nature. He argues that wherever nature is left alone, natural beauty results. "Every neglected plant at once becomes beautiful," he assures us. The English garden allows the will of nature to express itself, but the French garden imposes man's will on hedges, plants, and trees, so that it is difficult, if not impossible, for a French garden to have any natural beauty.

If we consider the world as the objectification of will, then we must consider it as having no end of suffering. If the will were entirely content, it could not exist; will is a striving, and a striving or effort is a sign of defect. As long as there is striving, there is suffering; and satisfaction is always short-lived and only partial. Having made these points, Schopenhauer then draws the conclusion that recognition of will as the only reality leads to a recognition of the value of denying the will. If man denies the will, he denies painful striving; although in eliminating will he eliminates the world, everything that exists; he escapes from suffering and attains a kind of peace. At that stage "only knowledge remains, the will has vanished." Even though the denial of the will results in nothingness—for if everything is will, the elimination of will is the elimination of everything—Schopenhauer prefers nothingness to the ceaseless striving and suffering of the will. In any case, he argues that nothingness is always relative to something, and that to achieve nothingness is nothing more than to be rid of something, namely, suffering.

One can understand how a pessimist who was at the same time a philosopher might come to prefer the peace of willing nothing to the pain of willing what always escapes, or changes, or dies. But why did Schopenhauer take the trouble to write several volumes on the subject, objectifying will at great length, rather than commit suicide and achieve nothingness in one fell swoop? His answer is that "suicide is a phenomenon of strong assertion of will. . . . The suicide wills life, and is only dissatisfied with the conditions under which it has presented itself to him." Schopenhauer's objection seems to be that since suicide is not a denial of the will but an affirmation of it, the death of an individual in no way eliminates will but only the place and time of its objectification. If a man bent on suicide were to argue that forcing the will to objectify itself elsewhere is the point of suicide, since in that way suffering is eliminated *for him,* Schopenhauer would reply that

the suicide overemphasizes the value of the individual, forgetting that only will is real.

The World as Will and Idea is important as a philosophical expression of Western man's discontent as a result of falling away from the comforting dogmas of religion. Its weakness as a solution to the fundamental problem of life—finding a reason for being—is that it borrows an Eastern faith and tries to convert it into a Western metaphysics. The result is not only an endorsement of nothing through sanctioning the denial of the will to live, but also a philosophy in which other philosophers, for the most part, find nothing to endorse.

THE YEARS

Type of work: Novel
Author: Virginia Woolf (1882-1941)
Type of plot: Domestic chronicle
Time of plot: 1880-1937
Locale: London
First published: 1937

Principal characters:
COLONEL ABEL PARGITER
ELEANOR,
EDWARD,
MORRIS,
DELIA,
MILLY,
MARTIN, and
ROSE, his children
CELIA, Morris' wife
NORTH, and
PEGGY, children of Morris and Celia
PATRICK, Delia's husband
SIR DIGBY PARGITER, the colonel's brother
EUGÉNIE, his wife
MAGGIE, and
SARA, their daughters
RENÉ (RENNY), Maggie's husband
LADY KITTY LASSWADE, the Pargiters' cousin
NICHOLAS POMJALOVSKY, Eleanor's friend
CROSBY, a servant

Critique:

The entry in Virginia Woolf's diary for November 2, 1932, contains a reference to the novel eventually published as *The Years*. In the beginning it was to be called *The Pargiters*, an essay-novel into which she planned to pour the total sum of her experience in telling of the experiences of a single family through several generations. The pattern was not to follow that of family chronicles such as John Galsworthy and Hugh Walpole had written; instead it was to jump chamois-like across gaps in time between 1880 and the present. A domestic story, lacking the bold technical brilliance of *To the Lighthouse* and *The Waves*, the work may appear at first reading like a reversion to the method employed in earlier books like *Night and Day*. Nothing could be farther from the truth. *The Years* is more

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than the story of a middle-class family in all its frustrations, ambitions, triumphs, joys, tragedies, and defeats. In its episodic pattern it represents an effort to capture and record the process of time passing and to catch in fiction that sudden flash of recognition or the moment of perception which in earlier periods was the function of poetry alone. In the separate divisions of the novel, descriptions of the seasons and the flowing movement of the prose convey that sense of change and recurrence which in her later novels Mrs. Woolf tried to dredge from the depths of human consciousness.

The Story:

On a blustery April afternoon in 1880, Colonel Abel Pargiter sat at the window of his club looking out over Piccadilly. Everyone in the street seemed to have somewhere to go, some end in view. The colonel felt that there was nothing for him. At home, in the shabbily genteel house on Abercorn Terrace, his wife was dying of cancer; he had a family of three sons and four daughters to provide for; he was retired, and he was not rich. He thought of his mistress, Mira, who lived in a side street near Westminster Abbey. He would visit her. When he arrived dusk was already falling, filling the dingy rooms with the secret, furtive atmosphere of lust.

In the same dusk, in the house on Abercorn Terrace, Milly and Delia Pargiter were boiling the water for tea. Because their younger sister Rose was wearing a green-smudged pinafore, Milly tried to be severe with her in grown-up fashion. Twelve-year-old, red-haired Martin came home from school. When the colonel arrived and asked for Eleanor, his oldest daughter, Milly reminded him that it was her day for social service. Eleanor appeared, dropping her books on the table. Since her mother's illness she had become the family's mainstay, the keeper of accounts, the soother of hurts, the arbiter of quarrels. Delia went to sit with her mother. She resented Mrs. Pargiter's illness, the ties of sickness and home; in her imagination she saw herself on the platform at a political meeting, the great Parnell beside her. Morris Pargiter, a young barrister, came home for dinner. The family was at the table when Crosby, the servant, brought word that Mrs. Pargiter had suffered a relapse. She died later that same rainy night.

Rain also fell in Oxford. Edward Pargiter put aside the *Antigone* and daydreamed of his cousin, Kitty Malone, a don's daughter with whom he was in love. His friend Hugh Gibbs came in with talk of horses and women. Another friend, Ashley, appeared; but Ashley was jealous of Gibbs and Edward, unhappy and bored, went off to bed. Kitty Malone, reading history with eccentric Miss Craddock, admired Jo Robson; he reminded her of a young farmhand who had once kissed her under a rick. Mrs. Malone, reading the letter which told of Mrs. Pargiter's death, thought of her cousin as a young girl. Edward, she decided, would not do; young Lord Lasswade would make a more suitable match. Mrs. Pargiter was buried on a day of shadows and sunshine.

It was cool in England in the autumn of 1891. In the north, Kitty, Lady Lasswade, shivered on the terrace where she sat with her husband. In Devonshire, Hugh Gibbs told his wife Milly—she had been a Pargiter—that the leaves on the trees were still too thick for good hunting. At Oxford, Edward Pargiter, now a don, walked in the crisp air and thought of poetry. Morris, the lawyer, recalled his childhood as leaves crisped under his feet on the flagstones of the Law Courts. Martin was a soldier in India. Delia had left home to lead a life of her own, and Rose had gone too. Only Eleanor remained, tied to her aging father and the house on Abercorn Terrace, keeping accounts, doing social service work, going to the Law Courts with Celia, Morris' wife, buying children's presents that the colonel would give to his nieces, Maggie and Sara, when he went to dine with his

brother, Sir Digby Pargiter. Sir Digby was in politics; his wife Eugénie was pretty and frivolous. The colonel had dinner with Digby and Eugénie on the day Parnell died.

By midsummer, 1907, Martin was back from India, still Captain Pargiter but no longer in the army. Sara Pargiter thought of her cousins as she lay in bed and read Edward's translation of *Antigone*. Her mother and father had gone out to dinner and Maggie with them; it was Maggie's first grown-up party. Sara's back was crooked, for she had been dropped as a child. She read Edward's book and listened to the music of a dance down the street. Finally she fell asleep.

A year later Sir Digby and Eugénie were both dead, and their house had been sold. Colonel Pargiter had suffered a stroke. Sometimes Eleanor, who still looked after him, reflected on what a terrible thing old age was. Sir Digby and his wife had been fortunate, she thought, dying in their prime. Rose, forty, mannish, returned from suffragette meetings she had been attending in the north. Meeting at the Abercorn Terrace house, she and Martin recalled the time they had quarreled and Rose had cut her wrist with a knife.

After their parents' death Maggie and Sara went to live in Hyams Place, a crescent of shabby old houses. Maggie and Rose met in a shop and Rose went to have lunch with her cousins on a day in 1910. Delia had married an Irishman. For a brief time some of the family —Eleanor, Martin, Kitty, Rose, and Sara —came together at a suffragette meeting. That night, while Sara was telling Maggie about the meeting, they heard shouting in the street outside. The king was dead.

After her father's death Eleanor went on a holiday in Spain and Greece. She was fifty-five, too old to begin a new life. She went to visit Morris and his wife Celia; they had two children, North and Peggy. Maggie was also married, to a Frenchman. The Abercorn Terrace house was sold in 1913, and Crosby went off to live in lodgings in Richmond. Still loyal to the Pargiters, she looked after Martin's laundry and socks.

Martin, coming from his stockbroker's on a spring day in 1914, ran into Sara at St. Paul's and took her out to lunch. They talked about Rose, who had been jailed after breaking windows during a suffragette demonstration. Later they met Maggie and her baby in Kensington Gardens. That night Martin dined with the Lasswades. Sitting beside a young girl at dinner, he suddenly felt that he was old, his life empty.

The war came. One night in the winter of 1917 Eleanor went to have dinner with Maggie and her husband Renny. There were other guests, Nicholas Pomjalovsky, a Pole, and Sara. In the middle of dinner a German air raid began. Later Nicholas tried to explain his hopes for the new world to come after the war. Eleanor felt that here was the man whom she might have married. Maggie confided that he loved only other men. Eleanor, Sara, and Nicholas walked across London in the cold darkness. Eleanor had forgotten the air raid and the wail of the sirens. They wailed again and guns boomed on a November day in 1918. Crosby was waiting in the queue at a grocer's shop. Someone said that the war was over.

In 1937, Eleanor, now over seventy and just back from a trip to India, went to Delia's party, a gathering of the Pargiter clan, with her niece Peggy, now a doctor in a London hospital. Peggy's brother North, who had sold his farm in Africa, took Sara, who had invited him to dinner at her shabby flat. Maggie and Renny, on their way from the theater, went with them. Delia was old; Patrick, her Irish husband, was handsome but hard of hearing. Peggy, looking at Delia and Patrick, wondered how people married, had children. She talked to Martin, who was never at ease with her; she was his doctor and knew his dread of cancer. Rose came in; she had grown stout and

deaf. Milly waddled in her fat beside big, jovial Hugh Gibbs. North thought of animals munching in their stalls. Morris, the barrister, was there, and Edward, the distinguished bachelor-scholar. Kitty Lasswade, now the widow of a governor general, appeared in time for supper. Nicholas tried to make a speech and healths were drunk. The young looked at the old and the old looked at the young. Eleanor wondered if there had been a pattern behind these lives, a theme, like a motif in music. Then it was time to go. Eleanor stood at the window and watched a taxi drive up to a nearby house and a young man and young woman get out. The young man was fitting his latch key to the door. The sun was shining; it was a bright new day.

YOU KNOW ME AL

Type of work: Epistolary novel
Author: Ring Lardner (1885-1933)
Type of plot: Humorous satire
Time of plot: c. 1915
Locale: Chicago
First published: 1916

Principal characters:
JACK KEEFE, a ballplayer
AL BLANCHARD, his correspondent
FLORRIE, Jack's wife
ALLEN, Jack's brother-in-law, also a ballplayer
MARIE, his wife

Critique:

Although Ring Lardner's reputation is based on the high level of achievement in his short stories, *You Know Me Al,* his first novel, is a major document in American humor. Several streams of American comic tradition merge in this work: the comic letter, the wisecrack, the braggart character, the use of sporting vocabulary and fractured English, and the general debunking mood. The letters, all written by Jack to Al, are hilarious for their verbal wit, but Lardner also achieved comedy through his use of character and situation. The novel, more than a loosely organized series of humorous letters, achieves unity through the characterization of Jack Keefe. As he egotistically describes his experiences he inadvertently exposes himself. The bitterness of this portrait is foreign to American humor. Apart from the later works of Mark Twain, its parallels must be sought in Swift or Smollett. Lardner does not appear to hate Jack, however; instead, he despairs for him and perhaps pities him.

The Story:

When Jack Keefe, a pitcher, was brought up from the minor leagues by the Chicago White Sox, he began writing a series of letters to his hometown friend, Al. It was a peculiar friendship, however, for Jack was basically incapable of any of the emotions real friendship requires. He patronized Al and used him. Jack was a braggart and a chronic self-excuser, and the letters gave him a chance to exercise his ego. Al apparently never saw through Jack.

So sublimely self-confident that he felt every trifling detail of his life was important, Jack wrote full accounts of his adventures. Having neither modesty nor shame, he even included episodes in which he appeared foolish.

When Jack reported to training camp

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on the West Coast, he immediately annoyed the manager by his overeating, refusal to take orders, laziness. Though a powerful right-handed pitcher, he was an indifferent fielder and careless about base runners. The manager tried to handle Jack with irony, but it was lost on him. Whenever he had a bad day, he alibied that his arm was sore. Any hit made against him was the fault of the fielders, the umpires, or the scorers. Jack also believed that he was irresistible to women. In training camp he met a girl from Detroit named Violet, and he planned to romance her when the White Sox were playing Detroit.

Jack did well enough in spring training to be included on the White Sox roster. In his first starting assignment against the Tigers he played miserably. The manager left him in the game as punishment, and sixteen runs were scored against him. Ty Cobb stole four bases. As usual, Jack complained that his arm was sore. By now the manager was thoroughly disgusted with him, and Jack was sent to San Francisco. He sulked and said he would quit baseball, but he went. Violet called him a busher.

In San Francisco he won eleven straight games and became engaged to a girl named Hazel. Recalled by the White Sox at the end of the season, he pitched well enough to be used in the City Series between the White Sox and the Cubs. Hazel asked him for one hundred dollars to pay her fare to Chicago for their wedding. He sent her thirty, and she married a boxer instead. Jack then attempted to marry Violet, but she married another ballplayer. Jack married Florrie, the sister-in-law of a White Sox left-hander named Allen.

When Florrie refused to spend the winter in Bedford, Jack's home town, they rented an apartment across the hall from the Allens. There were many quarrels between the two families, most of them occasioned by Jack's stinginess. Jack had always been convinced that all left-handers were crazy; his trouble with Allen only served to strengthen his conviction. Allen was taking his wife Marie along to spring training. Florrie wanted to go too, but Jack felt that he could not afford to take her. Since he felt that he was underpaid, he tried to get a raise from the club, even though he had already signed a contract. Charles Comiskey, the owner of the White Sox, had already had contract trouble with Jack and refused to grant him any concessions. Jack then tried to join the Federal League, a third major league that was hiring players away from the American and National Leagues; however, the Federal League would have nothing to do with him because he had signed a contract with the White Sox. Then his team learned about this attempted defection. Hog-fat after gorging himself on food and liquor all winter, he was sold to Milwaukee as a disciplinary measure. Florrie left him. Jack, protesting that he would not go to the minors again, borrowed money from Al to return to Bedford. The White Sox were forced to keep him, however, because of a technicality in the waiver rule.

The manager limited Jack's diet and he got into shape good enough to be given another chance with the White Sox. Florrie and Jack were reconciled because she was pregnant, and she soon presented him with a son. At first Jack worried because the baby appeared to be left-handed. Florrie named the baby Allen after her brother-in-law, but Jack insisted that the baby was named for Al. Though he continued to display the same old bragging and complacency, Jack turned out to be a doting father in his own fashion.

After a successful season he was selected to pitch in the City Series, a cause of fresh strife with Florrie because she wanted to attend the games and he wanted her to stay home with the baby. Jack was not concerned about the money for a baby sitter as much as he was worried about the welfare of his son. When the team bribed Florrie to stay home, she

used the money to hire a baby sitter. Jack then decided to leave her, but changed his mind when he learned that she would have custody of the child. After another argument with the Allens, Jack moved his family out of the apartment which they shared and for which Allen paid the rent.

The White Sox wanted Jack to join the world tour the team was making with the Giants, but he did not want to be away from the baby. The real reason for taking him was to keep him in shape, but Jack believed that baseball fans in other countries wanted to see him. They coaxed him to Canada because Christy Mathewson was going that far. Then they told him that President Wilson was afraid Japan would declare war if Jack did not go there to play. Convinced at first, he later began to worry about the dangers of the ocean voyage and backed down, but when he was told that Allen would be taken in his place, his vindictiveness triumphed over his fear. He sailed away boasting of triumphs to come.

YVAIN

Type of work: Poem
Author: Chrétien de Troyes (c. 1150-c. 1190)
Type of plot: Chivalric romance
Time of plot: Sixth century
Locale: Britain
First transcribed: After 1164

Principal characters:
YVAIN, a knight of King Arthur's Round Table
LAUDINE DE LANDUC, whom he married
LUNETE, a damsel in Laudine de Landuc's service
KING ARTHUR
QUEEN GUINEVERE
SIR GAWAIN, Yvain's friend and King Arthur's nephew
SIR KAY, the cynical seneschal
HARPIN OF THE MOUNTAIN, a giant slain by Yvain

Critique:

Yvain, ou le Chevalier au Lion, is the most complicated of the chivalric romances written by Chrétien de Troyes. Episodic in structure, rather conventional in moral theme, it derives from various sources: Ovid's *Metamorphoses* and the *Art of Love,* Vergil's *Aeneid,* and the Arthurian materials presented in the *Historia Regum Britanniae,* by Geoffrey of Monmouth. The remarkable aspect of the work is the fact that the parts make up the whole fabric as a pattern and not as a patchwork, giving the modern reader almost as great a sensation of exhilaration from the tribulations and triumphs of the hero as the work must have given the court of the Countess Marie de Champagne, for whom the poet wrote to rather exact specifications.

The Story:

At the season of Pentecost, King Arthur held his court at Carduel in Wales. After dinner on that feast day a knight named Calogrenant told a tale of adventure which was not altogether to his credit, and for which he was mocked by Sir Kay the Seneschal.

Calogrenant revealed that seven years before he had journeyed beyond the forest of Broceliande. After a night's lodging in the tower of a courteous vavasour he continued on his way until he encountered a giant seventeen feet

YVAIN by Chrétien de Troyes, from ARTHURIAN ROMANCES by Chrétien de Troyes. Translated in prose with introduction, notes and bibliography, by W. W. Comfort. From EVERYMAN'S LIBRARY. By permission of the publishers, E. P. Dutton & Co., Inc. All rights reserved.

tall who was guarding some wild bulls in a clearing. The giant told the knight that if he sought some marvel he was to look for a spring in a mysterious wood, for water from the spring poured on a nearby stone would bring down upon him a storm such as few men had ever seen, with bolts of lightning that would blind him and thunder that would shake the earth. All befell as the giant had foretold. After the storm had ceased a knight appeared and challenged Calogrenant to a duel because of the great damage caused in his demesne by wind and rain. The two fought and Calogrenant was overthrown. So shamed was he in that encounter that he had never told the story before.

One of those who listened to his tale was Yvain, a valiant knight who swore to avenge the shame of Calogrenant, his cousin-german. Yvain was also mocked by Sir Kay. While they spoke King Arthur came from his chamber and to him Queen Guinevere told the tale as she had heard it. The king thereupon swore an oath that he must see these wonders for himself and that any of his knights who wished could accompany him on the venture. But Yvain, thinking that the quest should be his alone, left the court secretly and rode over mountains and through valleys until he came to the forest of the magic spring. When he poured a basin of water on the stone, a great storm arose. After the storm the strange knight appeared and he and Yvain battled until their lances splintered and their armor had been pierced in many places. At last Yvain dealt his enemy a blow that shattered his helmet and split his skull, but even then the knight did not fall down at once but galloped off to take refuge in his castle. Yvain, riding in close pursuit of his foe, was trapped when a portcullis fell before him as well as behind him when he rode through the gate. There the maid Lunete found him and saved his life with the gift of a magic ring which made him invisible while the nobleman's vassals searched for the knight who had given their lord his mortal hurt. While he was thus protected, Yvain saw the Lady Laudine de Landuc, the mistress of the castle, a lady so fair that he fell in love with her on the spot. The maid Lunete, seeing how matters stood, concealed Yvain and ministered to him, and between times she spoke to her lady, urging her to put aside her anger and grief and to take a new husband who would be master of her domain and defender of the magic spring. Lunete was so cunning in her speech that her lady finally agreed to do as the damsel suggested. Then Yvain was brought from the chamber where he was hidden. Falling on his knees before the Lady Laudine he begged forgiveness for killing her lord in fair fight. The lady, impressed by Yvain's comeliness and bravery, was soon reconciled, and the two were wed with great rejoicing.

As he had sworn, King Arthur came with his knights to see the magic spring, and Sir Kay again mocked the absent Yvain, who had sworn to avenge his cousin's name. Then the king poured a basin of water on the stone and immediately the rain began to fall and the wind to blow. When the storm had subsided, Yvain appeared to challenge King Arthur's knights, and Sir Kay begged the first encounter. But Yvain quickly unhorsed the braggart seneschal and then revealed himself to King Arthur and the other knights. All were delighted to find Yvain safe and hale. For a week thereafter Yvain and his lady entertained the royal party with feasting and entertainment of all kinds.

At the end of that time, as the king was preparing to depart, Sir Gawain urged Yvain to return to Britain with them and to take part in all tournaments so that none could say that so brave a knight had grown weak and slothful in marriage. The Lady Laudine agreed, but on the promise that Yvain would return to her a year hence. Before he left, she gave him a ring set with a stone that would keep its wearer from all harm as

long as he would keep his sweetheart in mind.

So successful was Yvain in all the tournaments that were held throughout the land that he forgot his promise until the Lady Laudine sent a damsel to denounce him as a hypocrite and liar and to demand the return of the ring. Yvain, overcome by remorse at the thought of losing his lady's love, went mad and lived, naked and distracted, like a wild beast in the forest. A hermit living there gave him bread and water and so succored him until one day the noble lady of Noroison and her two damsels found the naked man asleep under a tree. The lady and her maids attended the knight and anointed him with a soothing, magic ointment to restore his wits. On his recovery Yvain pledged himself to the lady's support and to champion her against Count Alier, who was plundering her lands. So fierce was his attack on the marauders that the count yielded himself and gave his oath that he would live in peace from that time on. Afterward, having refused to accept the lady's hand or to take her as his mistress, Yvain rode away in search of new adventures.

As he was wandering through the wood, he came upon a lion and a fire-breathing serpent that held the beast by the tail. Yvain drew his sword and slew the scaly monster. From that time on the grateful lion became the knight's inseparable companion.

At last Yvain returned to the magic spring where all his adventures had begun. There he found the maid Lunete held a prisoner in a nearby chapel by orders of the Lady Laudine. The damsel was to be burned the next day, and she wept that she had no one to defend her against charges brought by a wicked seneschal who had persuaded her mistress that the maid had acted falsely in the sad affair of the Lady Laudine's marriage to Yvain. The knight, without revealing himself, promised to act as her champion before he rode away to find lodgings for the night. At last he came to the castle of Sir Gawain's brother-in-law, only to learn that the baron was threatened with the death of his four sons, prisoners of a dreaded giant, Harpin of the Mountain, unless the father would give his daughter over to the lewd embraces of the ogre's lackeys. In spite of the fact that Yvain had not much time, he rode out and slew the giant, with the help of the lion, because of his friendship for the baron's kinsman, Sir Gawain. Refusing to give his name, he said he wished to be known only as the Knight with the Lion. Then he rode as fast as his horse would carry him to the chapel in the forest, where the pyre had already been prepared on which the maid was to be burned. Although wounded in his encounter with the giant, Yvain fought the seneschal and his two brothers. Again, with the lion's help, he was victorious, and the false knights whom he slew were burned on the funeral pile prepared for Lunete. When confronted by the Lady Laudine he again refused to reveal his identity, so ashamed was he of his inconstancy, but called himself the Knight with the Lion. Lunete had recognized him, however, and she accompanied him for some distance when he rode away. Although she promised to keep his secret, she declared that she would bring about a reconciliation between him and his lady if it were ever in her power to do so.

Disconsolately, Yvain departed to seek other adventures, but he was unable to travel far because of the wounds he and the lion had suffered in their battles with Harpin of the Mountain and the three false knights. At length he came to a fair castle where the lord's retainers helped him from his horse and attended gently to the lion, which Yvain was carrying on his shield. There they stayed, attended by maidens skilled in surgery, until both the man and the beast were completely healed. Then they continued on their way.

About that same time the lord of Noire Espine died and his older daughter

claimed the whole of his estates, saying that she would give no share to her sister. When the younger daughter went to King Arthur's court to plead her case, she learned that her older sister had been there before her and that Sir Gawain had promised to act as her champion. Granted forty days in which to find a champion of her own, the maid set out in search of the famed Knight with the Lion.

Along the way she fell ill, but the quest was taken up by a friend whose search brought her at last to the magic spring while Lunete was saying her prayers in the chapel close by; and the Lady Laudine's damsel was able to point out to the traveler the road Yvain had traveled many days before. So the maid came finally to the castle where the knight and the lion had been nursed back to health. Told that the two had departed only a short time before, she rode after them as fast as she could. Overtaking the knight and his beast companion, she told her story, and Yvain promised to help the younger sister in her need.

Before he could act for the maid, however, he was to engage in still another desperate adventure. Toward nightfall he and the damsel came to the town of Pesme Avanture, where, as they approached the castle, all the people called out to them to turn back; but Yvain paid no heed to their warnings. Entering the castle, the knight found three hundred maidens working at all kinds of embroidery; they were, they told him, hostages for the king of the Isle of Damsels, the ransom he had paid to escape doing battle with two half-devils born to a mortal woman and an imp. Yvain and the damsel were courteously received by the lord of the castle, however, and that night everything was done in their honor. But when Yvain prepared to depart the next morning, the owner of the castle told him that he could not go without fighting the black sons of evil. The prize, if he won, would be the hand of the baron's beautiful daughter and suzerainty of all her father's demesne. Although Yvain tried to refuse the terms of the offer, the lord assured him that no knight who had lodged in the castle could avoid or renounce the battle. Although the lion was shut away from Yvain, the beast managed to scratch his way beneath the threshold of the room where he was confined, and he arrived on the scene of the conflict in time to save sorely wounded Yvain by rending one devil outright and so disconcerting the other that the knight was able to lop off the evil creature's head.

With this victory Yvain released the wretched hostages from their imprisonment. Over the protests of the lord of the castle, he renounced the hand of the daughter and rode away with the damsel to the court of King Arthur.

Great was the joy of the younger sister when the Knight with the Lion arrived in time to champion her cause against her avaricious sister, defended by Sir Gawain. The struggle lasted all day and into the dusk. By that time both knights were exhausted, but neither knew the identity of the other until Yvain at last proposed postponement of the contest until the next day. Then Sir Gawain, recognizing his friend's voice, granted him the victory, while Yvain, in turn, refused this boon and reversed the decision. King Arthur finally solved the problem by granting them equal prowess in arms and conferring upon the younger sister her rights after the older one had incautiously admitted her attempt to dispossess her sister.

As soon as Yvain was cured of his wounds, he set out once more for the magic spring, accompanied only by his faithful lion. Again he poured water on the stone and brought down such a storm that the Lady Laudine feared her castle and the town would be washed away. Meanwhile, the damsel Lunete spoke to her mistress in such winning fashion that the lady, losing all the resentment she held against her husband, promised to

restore him to her favor and love. So Yvain and his lady were reconciled after many troubles and trials, to the great happiness of Lunete and all their vassals.

ZADIG

Type of work: Novel
Author: François Marie Arouet de Voltaire (1694-1778)
Type of plot: Social satire
Time of plot: Remote antiquity
Locale: Babylon
First published: 1747

Principal characters:
ZADIG, a wealthy young man
MOABDAR, King of Babylon
ASTARTÉ, his queen
SÉMIRE, Zadig's first betrothed
AZORA, Zadig's first wife
CADOR, Zadig's best friend
ARIMAZE, "The Envious," Zadig's enemy
MISSOUF, an Egyptian woman
SÉTOC, an Arab merchant
ALMONA, Sétoc's wife
NABUSSAN, King of Serendib
ARBOGAD, a happy brigand
ITOBAD, a rich lord
OGUL, another lord, a voluptuary

Critique:

Voltaire's most famous satirical tale criticizing the manners, beliefs, and philosophical views of his times is, of course, *Candide*. Yet *Zadig* makes many of the same critical comments and in much the same comic style. The difference is partly one of style and partly one of direction. In *Candide* Voltaire chose a simple, ingenuous youth whose misadventures, ridiculously exaggerated, brought out by a kind of refreshing contrast the difference between innocence and false sophistication. Because of the extreme hyperboles used to describe Candide's adventures, the work is sometimes grandly amusing; but also on this account it is sometimes unconvincing, even as an obviously fanciful tale. *Zadig*, on the other hand, is the story of an educated, sensible young man who escapes from great difficulties by continuing to be calmly sensible. The humor, consequently, is more restrained; it resides more in the subtle inversions of style and thought than in the grosser inversions of plot. Both tales convey Voltaire's naturalistic disdain of the religious and philosophical dogmas of his times and his preference for a rational and compassionate consideration of the problems of society.

The Story:

Zadig, a charming young man with a good education and great wealth, lived in the time of King Moabdar in Babylon. Despite the fact that he was a very sensible young man, or perhaps because of it, he never boasted of his own abilities or tried to find fault in others. He expected that with the advantages he modestly enjoyed he would have no difficulty in being happy. But he was mistaken in this belief.

In rescuing the beautiful Sémire from kidnappers, Zadig was injured by an arrow in his left eye. The great doctor Hermes predicted that he would lose the eye because wounds in the left eye never heal. When Zadig's eye healed, the doctor wrote a book proving that it could not

have happened. Unfortunately, Sémire, to whom Zadig had been betrothed, decided that she did not like one-eyed men and, in her ignorance of Zadig's recovery, married Orcan, the young nobleman who had sent the kidnappers to seize her.

Zadig married Azora, the wisest girl in the city, who took a frivolous interest in handsome young men. When she chastened a widow for changing the course of a stream in order to escape from her vow to stay by her husband's tomb as long as the stream flowed there, Zadig arranged to have Azora told that he had died. He then had a friend named Cador make friendly overtures to Azora and, having done so, to complain of a pain in the spleen for which there was but one cure: rubbing the place with the nose of a man dead no more than twenty-four hours. When Azora came to the place where Zadig presumably was buried, he leaped up to keep her from cutting off his nose with a razor. He said that her act proved she was no better than the widow she had criticized. Finally, when Azora became too difficult to live with, he left her.

One day the queen's dog and the king's horse were lost. Zadig was able to describe the missing animals and tell where they were, but when he said that he had never seen them he was imprisoned. It turned out that he had been able to tell from marks on the ground what the animals were like and where they had gone. When he explained this, he was released. He had learned his lesson, however; when he saw an escaping prisoner, he kept quiet. But he was fined for looking out from his window.

A rich and jealous neighbor named Arimaze and called "The Envious" found a broken tablet on which Zadig had written a poem. Half of the tablet could be read as a poem criticizing the king. But just as Zadig was about to be condemned for insulting the monarch, a parrot dropped the other half of the tablet in the king's lap. Both the king and the queen, and especially the queen, began to hold Zadig in high esteem. Zadig was awarded a goblet for having been generous enough to speak well of a minister who had incurred the king's wrath; such an act was new in the king's experience, and he valued Zadig for it.

Zadig became prime minister of Babylon and by sensible decisions won the hearts of the people. He cured a great lord who was too conceited for his own good by having a band, an orchestra, and a choir sing his praises all day long until the lord in desperation called a halt to the chorus of praise. He also settled a religious dispute that had gone on for fifteen hundred years concerning the question whether one should enter the temple of Mithra with the right foot or the left foot. He jumped in with both feet.

Zadig was popular with the ladies of Babylon, but he succumbed only once and did so without pleasure. He was too much in love with Queen Astarté. The wife of Arimaze, enraged because he rebuffed her, allowed her husband to send her garter to the king so that he might be deceived into believing that Zadig and the queen were already lovers. The queen warned Zadig that the king meant to kill him. Zadig escaped to Egypt.

Upon arriving in Egypt, Zadig found an Egyptian beating a woman. When Zadig intervened, the jealous Egyptian assumed that Zadig was a rival lover, and a fight ensued, ending in the Egyptian's death. The woman, Missouf, far from being grateful, screamed that she wished Zadig had been killed instead. When four men seized her, he allowed her to be taken, not realizing that the four men were couriers from Babylon who had mistaken Missouf for the queen, who had also disappeared.

Since Zadig had killed a man, the Egyptians condemned him to be a slave, and he was bought by an Arab merchant named Sétoc. At first the merchant valued Zadig's service more than he did Zadig, but he finally came to see the value of

Zadig's intelligence and common sense. The incident which proved Zadig's ability concerned an attempt to prove a Hebrew guilty of not returning a loan made to him by Sétoc. By pretending that he would bring into court the stone on which the loan was transacted, Zadig trapped the Hebrew into a description of the stone, thereby proving that he really was the man to whom the loan had been made.

Zadig next convinced an Arabian widow that she should not leap upon the burning funeral pyre of her husband. He did this by making her realize that there were still attractive young men in the world.

By pointing out that they all admitted the existence of a Superior Being, he settled a dispute between an Egyptian, an Indian, a Chaldean, a Celt, and others concerning the nature of the universe and its operation. He was saved from execution by the priests when Almona, the young widow, pretended that she would allow the priests to make love to her if they signed a pardon; when the priests came to her, they were greeted by judges who condemned them. Sétoc was so much impressed by her cleverness that he married her.

Zadig showed that one can judge an honest man by making candidates for the comptroller's position engage in a dancing contest. Only one candidate resisted the money Zadig had placed in a passageway, and only he danced lightly and with grace, the others being fearful of jostling the money from their pockets.

Having done this service for King Nabussan of Serendib, to whose kingdom Zadig had been sent by Sétoc, Zadig then undertook to show which of the king's hundred wives were faithful. Only one resisted the temptations of money, youth, and power to which Zadig exposed them.

After settling a revolt of the priests against Nabussan, Zadig, guided as always by the sayings of Zarathustra, set forth to find news of Queen Astarté. He met a happy brigand, Arbogad, who reported that King Moabdar had been killed in an uprising, but the robber had no news of the queen. Zadig then met an unhappy fisherman who had lost his money, his wife, and his house during the revolt in Babylon. Since some of the money owed the fisherman was for cream cheese which he had sold to Zadig and Queen Astarté, Zadig, without revealing his identity, gave the fisherman half the money he had.

Zadig then met some women hunting for a basilisk which was to be used to cure Ogul, their lord and master. Among the women Zadig was overjoyed to find Queen Astarté. She told him that Zadig's friend Cador had helped her to escape from the king, that the king had married Missouf, and that she had frightened the king out of his wits by speaking to him from within a statue in the temple in which she was hidden. The revolt in Babylon had resulted from the king's madness, and he had been killed. Queen Astarté had then been captured by the Prince of Hyrcania. She had escaped from him only to be captured by the brigand Arbogad, who sold her to Ogul.

By curing Ogul, Zadig then managed to free Queen Astarté and to win more honor for himself. He told Ogul that a bag contained medicine that would go through his pores only if he punched it hard enough. The resultant exercise cured the lord.

Returning to Babylon, Zadig entered a jousting tournament and a battle of wits in order to win Queen Astarté as his wife. Despite the trickery of Itobad, who stole his armor and pretended to be the victor after Zadig had won the tournament, Zadig managed to win both contests—partly through the encouragement of the angel Jesrad who was disguised as a hermit—and he married Queen Astarté. As king, Zadig was a just and compassionate ruler under whom Babylon became a prosperous and happy empire.

ZAÏRE

Type of work: Drama
Author: François Marie Arouet de Voltaire (1694-1778)
Type of plot: Historical tragedy
Time of plot: During the reign of Osman, Sultan of Jerusalem
Locale: Jerusalem
First presented: 1732

Principal characters:
OROSMANE (OSMAN), Sultan of Jerusalem
LUSIGNAN, a prince in the line of the kings of Jerusalem
ZAÏRE, and
FATIME, slaves of the sultan
NERESTAN, and
CHATILLON, French gentlemen
CORASMIN, and
MELEDOR, officers of the sultan

Critique:

In *Zaïre,* Voltaire the sardonic skeptic is absent; only Voltaire the tragic dramatist remains. In this play the great French writer gives human dimensions to a grand theme of jealousy, and although the drama is not ordinarily regarded as the equal of *Othello,* to which it bears a sometimes startling resemblance, it has merits of its own which are worth considering. *Othello* presents a hero, noble in character, who is made jealous by the lies of Iago, his lieutenant. Othello and Desdemona form two points of a triangle that involves Cassio only by innuendo. In *Zaïre,* on the other hand, the triangle has three strong corners: Orosmane, the proud and noble Turk, is one; his betrothed, Zaïre, is another; and, as a combined but none the less actual protagonist, the Christian God and Zaïre's Christian family is the third. Orosmane's suspicions of Zaïre's brother Nerestan, resulting from his ignorance of Nerestan's relation to Zaïre and from his knowledge of Zaïre's change of heart, is a well-founded, although misplaced, jealousy. Here East meets West in mortal struggle, and the passion reflects itself in the personal lives of the lovers.

The Story:

Fatime and Zaïre were slaves of Orosmane, Sultan of Jerusalem, but their lot was not an unpleasant one. Although Orosmane had the power to treat them as mere chattels and to use them for his pleasure in his seraglio, he treated them with respect and consideration. Nevertheless, Fatime was disturbed to find that Zaïre was not only resigned to her fate but giving the appearance of actually enjoying it. When she asked Zaïre to explain why she no longer wept or looked forward to the return of Nerestan, who had gone to France to seek ransom for them, Zaïre replied that she found it difficult to yearn after a mode of life she had never known. Since childhood she had been confined to the seraglio under the care of Orosmane, and she had grown fond of her life and even of her master.

Fatime then reminded Zaïre that Nerestan, who had conducted himself so nobly in the battle of Damas as part of the Christian army fighting against the Turks, had been captured by Orosmane but, because of his courage, was later released on his word to return with ransom for the Christian prisoners, including Fatime and Zaïre.

Zaïre replied that two years had passed since Nerestan's departure and that perhaps Nerestan had made the promise to return with ransom for ten slaves only because there was no other way for him to escape a similar servitude. She admitted that she had admired Nerestan

at the time of his promise, but she had decided to think of the matter no longer.

Zaïre then confessed to Fatime that Orosmane was *her* slave, that he loved her, and that she loved him. She quickly added that this love did not mean that she had consented to become his mistress. The truth was that Orosmane's love for her was so strong and pure that he planned to wed her.

Fatime, delighted to hear that Zaïre would be elevated from the place of a slave to that of sultana, had one misgiving—she wondered whether Zaïre had forgotten that she was a Christian. Zaïre replied that she did not even know who her parents were; she had only Nerestan's surmise, because of the cross she had worn since childhood, that she was a Christian. Since she had been a slave from her childhood it was only natural that her faith reflected the customs of the place where she was reared. With Fatime, Zaïre admitted, the situation was different; Fatime had been captured in adulthood, and had deliberately embraced Christianity before becoming a slave. Although Zaïre regarded herself as a Mussulman, she admitted that she was impressed by the Christian faith; but she assured Fatime that her love for Orosmane was so strong that she no longer considered becoming a Christian.

Orosmane then entered and expressed his love for Zaïre and his intention to marry her. As he professed his love, a servant entered and announced the arrival of Nerestan.

Nerestan entered and told the sultan that he had come with ransom for the prisoners and that he was willing to remain as Orosmane's slave. The sultan, impressed by Nerestan's honor, replied that he would release not merely ten but a hundred prisoners. The only ones who would have to remain were Lusignan, a French nobleman who claimed the hereditary right to rule in Jerusalem, and Zaïre.

Nerestan protested that Orosmane had promised to release the prisoners, and Zaïre in particular, if the ransom money were brought from France. But Orosmane permitted no discussion of his decision. He dismissed Nerestan and ordered Zaïre to prepare to assume her place as his sultana.

After the others had gone, Orosmane remarked to Corasmin, one of his officers, that Nerestan had sighed and fixed his eyes on Zaïre. When Corasmin warned his master against jealousy, the sultan replied that he could not be jealous of Zaïre since she was truth itself.

Chatillon, a French gentleman released at Orosmane's command, praised Nerestan for having arranged the release of the prisoners, but Nerestan refused to be gratified by Chatillon's praise because of Orosmane's refusal to release Zaïre and Lusignan. Chatillon agreed that without Lusignan, the great Christian leader and soldier who had fought so valiantly in defense of Caesarea, there was no joy in his own release.

Nerestan then told Chatillon how, as an infant, Nerestan had been carried from the smoking ruins of the city of Caesarea to the seraglio. Zaïre had been a fellow captive.

Chatillon tried to encourage Nerestan by suggesting that Zaïre might charm Orosmane into releasing Lusignan, but Nerestan knew that Lusignan would not accept liberty under such circumstances.

Zaïre then entered and told Nerestan that she regretted not being able to return to France with him, but her love for Orosmane made that impossible. She assured him that she would use her new status to protect the Christians and to relieve the wretched. As evidence of her intentions she offered Lusignan's freedom, granted at her request by the sultan.

After Lusignan's release Nerestan told him how Nerestan, almost from his birth, had been a slave in Solyma, and how he had been able to escape to fight with Louis against the Turks. Lusignan, greeting Chatillon, an old friend who had been captured with him at Caesarea, reminded the Christian knight that he, Lusignan, had seen his own wife and two

sons die there, and that another son and a daughter had been taken from him. Chatillon remembered that he had baptized the daughter just before the Saracens swept her and her brother away.

When Nerestan remarked that he had been captured at the age of four, the age of Lusignan's son when he was taken, and when Lusignan noticed that Zaïre wore a cross that he had given to his wife as a present, it was revealed that Nerestan and Zaïre were Lusignan's long-lost children. Zaïre, deeply moved by this discovery, vowed to be a Christian from that moment.

Believing them to be friends from the time they were slaves together, Orosmane permitted Zaïre to meet with Nerestan. Unknown to the sultan, however, Zaïre's declaration as a Christian had inspired Nerestan to urge her to give up Orosmane altogether, even after Nerestan learned that Zaïre had hoped to wed the Turk. Zaïre was torn by emotional conflict; she knew Orosmane's virtues and loved him as a person, but she could not tolerate disappointing the hopes and faith of her brother and father, particularly after learning from Nerestan that her father was near death.

When Zaïre asked Orosmane to defer their nuptials, the sultan was amazed; her excuse, that Lusignan was dying, seemed to him insufficient. After Zaïre left in tears, Orosmane raged to Corasmin and revealed his fear that he had cause to be jealous of Nerestan. He resolved not to allow himself to be governed and deceived by Zaïre.

Orosmane confronted Zaïre again and told her that he no longer loved her; but when she wept and protested her love, he repented. Yet, when she left him, he wondered again about her virtue. When guards intercepted a letter sent to Zaïre by Nerestan, Orosmane interpreted the references to secrecy and to faithfulness as signs of a lover's passion, and he accepted Corasmin's suggestion to send the letter on to Zaïre in order that they might observe her behavior. In suppressed fury and jealousy he once more confronted Zaïre and asked her for the name of his rival. Although she insisted that she had no other master, he could no longer believe her.

Orosmane had one last faint hope that the romance was one-sided, instigated by Nerestan, but his slave's report that Zaïre had received the letter with trembling and weeping, and that she had promised to meet Nerestan that night, confirmed his fear that she loved another. Zaïre, trying desperately, in the meantime, to reconcile her duty to her family and Christianity with her love for Orosmane, hoped that he would understand and pity her.

Orosmane intercepted Zaïre at the place of her meeting with Nerestan and, calling out that she had betrayed him, stabbed her to death. When Nerestan arrived and revealed that Zaïre was his sister, the Turk was overcome with grief and remorse. After ordering Corasmin to free all the Christians, he killed himself with his dagger. Nerestan, aware of the depth of Orosmane's remorse and sensing the love that became perverted by jealousy, admitted his respect for Orosmane and lamented the sultan's death.

EL ZARCO

Type of work: Novel
Author: Ignacio Manuel Altamirano (1834-1893)
Type of plot: Romantic tragedy
Time of plot: 1861-1863
Locale: Province of Morelos, Mexico
First published: 1901

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Principal characters:

NICOLAS, an Indian blacksmith
EL ZARCO, a bandit
MANUELA, in love with El Zarco
DOÑA ANTONIA, her mother
PILAR, Doña Antonia's godchild, in love with Nicolas
MARTÍN SÁNCHEZ, a rancher, El Zarco's enemy
EL TIGRE, El Zarco's lieutenant

Critique:

Ignacio Manuel Altamirano is the first Mexican who may truly be called a novelist, working with an awareness of and within limitations imposed by a clearly defined literary form. A patriot and a veteran of the War of Reform, he found the materials of his fiction in the life of that turbulent period. *El Zarco* illustrates his expressed intention to present Mexican life and to interpret faithfully the spirit of the people. It is a somber work, historial in background, deeply probing in psychological depth, and suffused with the beauty of the Mexican landscape. Two characters stand out from the background against which they move: Manuela, an impulsive, headstrong girl brought to folly and ruin by infatuation and greed, and Nicolas, an Indian representative of the class in which Altamirano saw a bright promise for the future of his nation. Completed shortly before the writer's death, the novel appeared posthumously eight years later.

The Story:

During the War of Reform, and after, bands of robber outlaws took advantage of the troubled times to overrun those districts of Mexico where the local authorities, in a land still disturbed by civil war, were powerless to make effective reprisals against them. Roaming the countryside in armed bands, the *plateados,* as they were called, waylaid and murdered travelers, kidnapped wealthy estate owners for ransom, and levied tribute on the villages and haciendas. For their amusement they often wantonly burned the canefields and inflicted brutal tortures on their prisoners.

A town terrorized in this fashion was Yautepec, a pleasant village of the *tierra caliente* in the province of Morelos. By day the people maintained lookouts in the church towers to give warning of approaching marauders; at night they barricaded themselves in their houses, so that after sunset the little town in the middle of its circling orange groves resembled a place of the dead. The bandits, some five hundred strong, had their headquarters at Xochimancas, a nearby ruined hacienda from which they made forays to ravage the whole district. Their leader was El Zarco, a man of savage temper and cruel disposition whose bloody exploits caused all respectable and decent people to fear him. The bandits sometimes entered the town and rode boldly through the streets.

On an evening in August, 1861, Doña Antonia sat in the inner courtyard of her house with her daughter Manuela and Pilar, her godchild. The two girls were plaiting flower garlands for their hair. After a time Manuela began to tease Pilar because her friend was making a wreath of orange blossoms, the flower of weddings; Manuela was twining a circlet of roses. When Manuela complained pettishly of her dull life, her mother rebuked her sharply, saying that the girl ought to forget fiestas and dances, and take a husband who would protect her. Doña Antonia's choice was Nicolas, the sober and industrious blacksmith of the estate at Atlihuayan. At this suggestion Manuela began to speak scornfully of the Indian, as she called him, and declared that she would rather have El Zarco as a suitor. She added that Nicolas might be good enough for Pilar, but she herself would

never have him. Pilar blushed but said nothing.

Before Doña Antonia could reprove her daughter further, Nicolas, a nightly caller, arrived with the news that the night before the *plateados* had robbed and killed an English family traveling to Acapulco and that a cavalry detachment was being sent from Cuernavaca to pursue the bandits. Alarmed at this latest outrage, Doña Antonia decided that she and Manuela would go to Mexico City until times grew better; they would travel with the troops as their escort for part of the dangerous journey. Nicolas thought her decision a wise one for Manuela's sake.

Later, while Nicolas was on his way back to Atlihuayan, another rider was traveling toward Yautepec. The horseman was El Zarco. In the village he turned down a dark lane that led to a stone wall surrounding Doña Antonia's orange grove. Drawing rein beneath a giant sapota tree, he whistled twice. An answering whistle came from the darkness under the tree where Manuela was waiting for her lover.

El Zarco had met Manuela in Cuernavaca during a brief period when he and his men were aiding the government forces, and the two had been strongly drawn to each other. After he had established himself at Xochimancas, the bandit learned that the girl and her mother had returned to Yautepec. Through his spies in the village he had arranged to see her regularly. El Zarco found her whole-hearted devotion flattering to his vanity. Manuela, refusing to believe the stories of his violence and cruelty, saw him only as a handsome, brave caballero. Now, unwilling to leave Yautepec, she told him of Doña Antonia's plans and asked him to take her away. Before they parted that night they had arranged for him to carry her off to Xochimancas. In parting, El Zarco gave her several small boxes for safekeeping. After his departure she saw that one was bloodstained. The boxes contained a diamond ring, two bracelets, and earrings. Putting them on, she went to a pool in the garden and looked at her reflection by the light of a lantern. She buried the jewels with other gems and money that El Zarco had already entrusted to her.

The next night Manuela fled with El Zarco to his hideout, leaving behind a note in which she told her mother goodbye. Heartbroken, Doña Antonia asked Nicolas to go with her to beg that the cavalry troop from Cuernavaca would hunt down the bandits and rescue Manuela. When the commander refused, Nicolas charged the officer with shirking his duties. The blacksmith was placed under arrest and ordered held for trial.

Pilar, upset by the news of Nicolas' arrest, tried to visit him in prison but was turned back by his guards. Nicolas, hearing her pleas, realized that it was Pilar and not Manuela whom he truly loved. The authorities of Yautepec and the manager of Atlihuayan were all indignant over the treatment Nicolas had received. When the commander set out to take his prisoner to the capital, a large party accompanied the troops to see that the blacksmith received full justice. Through the intercession of the owner of Atlihuayan, Nicolas was finally released. He returned to Yautepec in time to see Doña Antonia on her deathbed, for the poor woman was dying of grief over her daughter's disgrace. After her death Nicolas continued to ride into the village each evening, but now he went to visit Pilar.

Meanwhile, at Xochimancas, Manuela lived a different and sordid life of lawlessness and violence. Forced to associate with the disreputable women of the *plateados,* ogled and showered with lewd compliments from the men, she was at first terrified by her new surroundings. She realized at last that she had been attracted to El Zarco by infatuation and greed, not love. In particular, she was horrified by the condition of a French prisoner, tortured daily to extort from him a greater ransom. At a fiesta to cele-

brate one of El Zarco's raids she was forced to dance with El Tigre, a repulsive creature who told her that El Zarco would tire of her eventually and turn her over to one of his lieutenants. El Tigre intended to be the man.

A short time before, El Zarco had killed the father and son of a rancher named Martín Sánchez. Swearing revenge, Sánchez sold his property and bought arms and equipment for twenty men he recruited to track down the bandits. After he had made several successful raids on the outlaws other men were roused from their apathy and fears to join him. In an encounter at La Calavera, in which Nicolas took part, El Zarco was wounded and taken prisoner. With him was Manuela.

In spite of Martín Sánchez' protests, El Zarco cleverly arranged to have his trial held in Cuernavaca. While the prisoners were being taken there, bandits fell on the escorting troops and set El Zarco and Manuela free. Sánchez, determined to end lawlessness in the region, obtained from President Juarez authority to hang without trial any bandit who fell into his hands.

The wedding day of Pilar and Nicolas arrived at last. After the mass had been said they started by coach for Atlihuayan with friends invited to the feast to be held there. On the way they met a troop of horsemen led by Martín Sánchez, who asked the party to drive on without stopping. At that moment Manuela appeared from behind the horsemen and begged help of Nicolas and his bride. El Zarco and El Tigre, she said, had been captured and were to be executed. Martín Sánchez told how he had saved the wedding party from an ambush. Pilar, filled with pity for Manuela, wanted to take that unfortunate creature into the coach, but the distraught girl cried out that she would rather die with El Zarco than see Pilar in her wreath of orange blossoms. Saddened, the wedding party rode on.

Shot down by a firing squad, El Zarco's body was then hung from the branch of a tree. Manuela, seeing her lover dangling there, gave a loud cry and fell to the ground. Blood ran from her mouth. Several men tried to lift her but she was already dead.

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